

University of Mumbai

वेबसाईट - mu.ac.in

ईमेल - आयडी - dr.aams@fort.mu.ac.in
aams3@mu.ac.in



विद्याविषयक प्राधिकरणे
सभा आणि सेवा विभाग (ए.ए.एम.एस)
रूम नं. १२८ एम.जी.रोड, फोर्ट,
मुंबई - ४०० ०३२
टेलिफोन नं - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)

क्र.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२
२७ मे, २०२५


(डॉ. प्रसाद कारंडे)
कुलसचिव

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
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, director@idol.mu.ac.in
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), dlleuniversityofmumbai@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

To,

1	The Chairman, Board of Deans pvc@fort.mu.ac.in
2	Faculty of Humanities, Offg. Dean 1. Prof.Anil Singh Dranilsingh129@gmail.com Offg. Associate Dean 2. Prof.Manisha Karne mkarne@economics.mu.ac.in 3. Dr.Suchitra Naik Naiksuchitra27@gmail.com
	Faculty of Commerce & Management, Offg. Dean, 1 Prin.Ravindra Bambardekar principal@model-college.edu.in Offg. Associate Dean 2. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in 3. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu 4. Prin.Kishori Bhagat kishoribhagat@rediffmail.com

	Faculty of Science & Technology Offg. Dean 1. Prof. Shivram Garje ssgarje@chem.mu.ac.in Offg. Associate Dean 2. Dr. Madhav R. Rajwade Madhavr64@gmail.com 3. Prin. Deven Shah sir.deven@gmail.com
	Faculty of Inter-Disciplinary Studies, Offg. Dean 1. Dr. Anil K. Singh aksingh@trcl.org.in Offg. Associate Dean 2. Prin. Chadrashekhhar Ashok Chakradeo cachakradeo@gmail.com 3. Dr. Kunal Ingle drkunalingle@gmail.com
3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, dboee@exam.mu.ac.in
5	The Director, Board of Students Development, dsd@mu.ac.in DSW directr@dsd.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

As Per NEP 2020

University of Mumbai



Syllabus for B.P.A. (Music – Tabla) Vertical – 1 & 4

Name of the Programme – B.P.A. (Music - Tabla)		
Faulty of Interdisciplinary		
Board of Studies in Music		
U.G. Second Year Programme	Exit Degree	BPA(Music – Tabla)
Semester		V & VI
From the Academic Year		2025-26

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	B.P.A. (Music - Tabla)
2	Scheme of Examination R: _____	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination
3	Standards of Passing R: _____	40%
4	Credit Structure R. IAU-510C	Attached herewith
5	Semesters	Sem. V & VI
6	Program Academic Level	5.00
7	Pattern	Semester
8	Status	New
9	To be implemented from Academic Year	2025-26

Sd/-

Sign of the BOS
Chairman
Dr. Kunal Ingle
Ad-hoc Board of
Studies in
Music

Sd/-

Sign of the
Offg. Associate Dean
Dr. C.A.Chakradeo
Faculty of
Interdisciplinary
Studies

Sd/-

Sign of the
Offg. Associate Dean
Dr. Kunal Ingle Faculty
of Interdisciplinary
Studies

Sd/-

Sign of the
Offg. Dean
Prof. A. K. Singh
Faculty of
Interdisciplinary
Studies

Bachelor of Performing arts in Tabla

Semester V and VI

Exit option:- Award of UG Degree in Major with 132 Credits OR Continue with Major and Minor

R. IAU-510C

Level	Sem	Major Mandatory	Electives	Minor To be selected from Universi ty Basket	OE (To be selected from Univers ity Basket)	VSC SES	AEC VEC IKS (To be selected from Universit y Basket)	FP/CEP	Total credit
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	4 Method of Improvisati on	4		2 <i>Practical Paper Riyaz Technique – Level III</i>		2	22
	VI	Mandatory 10 (4+2+4) Practical Paper XI - Viva voce (4) Practical Paper XII - Concert Performance (2) Applied theory – (4)	4 Aesthetics of Tabla Playing	4				4 OJT in Music – (4)	22

Sem V

Syllabus

B.P.A. (Music - Tabla)

(Sem.- V)

Title of Paper :- Practical Paper – Viva Voce (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1.To render Thekas and their variation of sooltaal, matt taal, Pancham sawari 2.Ability to render Chatasra and Tisra Jati Kayadas and Relas in rupak having Phrase <i>tit and tirkir</i> with at least eight variations and Tihai/Chakradar. 3.Ability to render Gat tukadas and Chakradars in rupak with Padhant 4.Ability to compose Tihai in Teental and sawari with given phrase. 5. Ability to render non-expandable compositions in sawari	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1.Understand & appreciate the facets of Kayada improvisation. 2.Render the <i>single, double, triple and quadruple of thekas</i> . 3.Present few expandable and non-expandable compositions in Rupak and sawari.	

9	Modules:- Per credit One module can be created
	Module 1: Presentation of Peshkar and Kayada composition in Rupak 1) Peshkar and Chatasra Jati Kayada with phrase <i>tit and tirkir</i> 2) Tisra Jati Kayada with phrase <i>tit/tirkir</i>
	Module 2: Presentation of compositions in Rupak 1) Rela with phrase <i>tirkir</i> 2) Gat Tukadas and Chakradar with Padhant
	Module 3 Presentation of following Taalas in single, double, triple and quadruple speed (By tabla and hands both). Sooltal,matt taal, Pancham sawari
	Module 4: Presentation in Pancham sawari 1. One kayda,one rela, 4 to 5 tukadas in pancham sawari . 2. Two tisra jati kayda in teentaal.
10	Text Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)
11	Reference Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)

12	Internal Continuous Assessment: 50% 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	External, Semester End Examination 50% Individual Passing in Internal and External Examination Practical viva voce of 50 marks would be conducted according to following pattern <table> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td>1</td><td>Kayadas in Rupak</td><td>15</td></tr> <tr> <td>2</td><td>Rela and Gat tukada in Rupak</td><td>10</td></tr> <tr> <td>3</td><td>Padhant of non-expandable compositions.</td><td>5</td></tr> <tr> <td>4</td><td>Single, Double, triple and Quadruple of Thekas</td><td>7</td></tr> <tr> <td>5</td><td>Presentation in Pancham sawari</td><td>8</td></tr> <tr> <td>6</td><td>Overall presentation</td><td>5</td></tr> <tr> <td colspan="2">Total Marks</td><td>50 marks</td></tr> </table>	Sr No	Course Content	Marks Assigned	1	Kayadas in Rupak	15	2	Rela and Gat tukada in Rupak	10	3	Padhant of non-expandable compositions.	5	4	Single, Double, triple and Quadruple of Thekas	7	5	Presentation in Pancham sawari	8	6	Overall presentation	5	Total Marks		50 marks
Sr No	Course Content	Marks Assigned																								
1	Kayadas in Rupak	15																								
2	Rela and Gat tukada in Rupak	10																								
3	Padhant of non-expandable compositions.	5																								
4	Single, Double, triple and Quadruple of Thekas	7																								
5	Presentation in Pancham sawari	8																								
6	Overall presentation	5																								
Total Marks		50 marks																								
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,																									
14	Format of Question Paper :- for the final examination <table> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td>1</td><td>Kayadas in Rupak</td><td>15</td></tr> <tr> <td>2</td><td>Rela and Gat tukada in Rupak</td><td>10</td></tr> <tr> <td>3</td><td>Padhant of non-expandable compositions.</td><td>5</td></tr> </table>		Sr No	Course Content	Marks Assigned	1	Kayadas in Rupak	15	2	Rela and Gat tukada in Rupak	10	3	Padhant of non-expandable compositions.	5												
Sr No	Course Content	Marks Assigned																								
1	Kayadas in Rupak	15																								
2	Rela and Gat tukada in Rupak	10																								
3	Padhant of non-expandable compositions.	5																								

4	Single, Double, triple and Quadruple of Thekas	7
5	Presentation in Pancham sawari	8
6	Overall presentation	5
Total Marks		50 marks

Syllabus

B.P.A. (Music - Tabla)

(Sem.- V)

Title of Paper Practical Paper – Concert Performance (Mandatory major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
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
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand & appreciate the facets of Tabla solo. 2. Ability to perform compositions with fair competence. 3. To enable the students to improve the performing skills. 4. To understand and appreciation Indian Knowledge System	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Inspire to perform Rupak compositions both expandable and non-expandable in maifil recital 2. They should understand & appreciate the facets of Khali-Bhari and improvisation in expandable compositions with fair competency. 3. They should be able to understand & appreciate the facets of Lay and Tala 4. They should able to perform basic composition in Pancham sawari. 5. They should be able to understand the importance of well dress up and	

	intraction with coartist and audience.	
9	Modules:- Per credit One module can be created	
	Module 1: Solo performance of taal Rupak for detail study	
	Module 2: Solo performance of taal Pancham Sawari for Non detail study	
10	Text Books: 1.Tabla by Arvind Mulgaonkar (Marathi) 2.Tabla by Pt. Sadanand Naimpalli (English) 3.Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4.Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5.Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
11	Reference Books: 1.Tabla by Arvind Mulgaonkar (Marathi) 2.Tabla by Pt. Sadanand Naimpalli (English) 3.Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4.Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5.Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
12	Internal Continuous Assessment: 50% 1. Student would perform in class two kayadas and one rela in Rupak in detail Viva Voce 1 (for the given semester) 2. Student would perform in class One Kayada and few tukadas in Pancham Sawari with brief study of Viva 1 (for the given semester)	External, Semester End Examination 50% Individual Passing in Internal and External Examination 1. Student would perform peshkar, Kayada, Rela and Tukada (other than presented in internal) in Rupak for detail study of viva voce. 2. Student would perform one Kayada and few tukadas in Pancham sawari (other than presented in internal) for detail study & non detail study of viva voce.

13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play,	
----	--	--

14. Format of Question Paper :- for the final examination

Each student should perform for 20 mins

1. Solo presentation in Rupak
2. Solo presentation in Pancham sawari

Sr No	Course Content	Marks Assigned
1	Clarity and Tonal quality	5
2	Rupak Solo	8
3	Pancham Sawari Solo	5
4	Padhant	4
5	Overall presentation	3

Syllabus
B.P.A. (Music - Tabla)
(Sem.- V)

Title of Paper Theory paper - History of MUSIC- (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
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. To provide Classification instrument in different categories. 2. To gain insights into the factors that shaped Music, its creation, performance, and reception. 3. To trace the evolution of Tabla playing styles, genres, and forms over time. 4. To study the contribution of experts in the field of tabla. 5. To study the types of Lay.	

8	Course Outcomes: (List some of the course outcomes) By the end of the module students will: 1. Knowledge of classification of Instruments. 2. To understand the contribution of artistes of past and present era. 3. Knowledge of the pioneer Gharana of Tabla. 4. Knowledge of Lay and it's main different type
9	Modules:- Per credit One module can be created Module 1: History of Tabla 1. Historical percussion instruments. 2. Development and history of current Talaas. 3. Ancient percussion instruments of Vedic period and its evolution. Module 2: History of Instruments. 1. Detail study of avnaddh wadya mentioned in Natyashatra and sangeet Ratnakar. 2. Explain Membrane and Non membrane percussion instrument in Indian Music. Module 3:- Introduction to Baaj , Gharana and Biography. a) History and characteristics of Pujab Gharana and Banaras Gharana b) Biographies 1) Ustad Allarkha 2) Ustad Amir Hussain 3) Pt.Anokhelal Mishra 4) Ustad Habib uddin Khan 5) Ustad Inam Ali Khan 6) Pt. Samta Prasad Module 4. :- Origin of Gharana and ancient Taal Padhati 1) Logical basis for the origin of the gharanas of tabla 2) Explanation of Margi taal padhati and deshi taal padhati
10	Text Books: 1. Tabla by Pt. Arvind Mulgaonkar 2. Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3. Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4. Delhi Ka Tabla by Pt. Umesh Moghe 5. Tabla Puran by Pt. Vijay Shankar Mishra

11	Reference Books: 1. Tabla by Pt. Arvind Mulgaonkar 2. Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3. Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4. Delhi Ka Tabla by Pt. Umesh Moghe 5. Tabla Puran by Pt. Vijay Shankar Mishra		
12	<table border="1"> <tr> <td data-bbox="145 392 691 1344"> Internal Continuous Assessment: 50% Definitive essay (40 marks in 4000 words) or 4 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. (10 marks) </td><td data-bbox="691 392 1398 1344"> External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 50 marks of for 120 minutes following pattern would be set. 1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory) 2. Answer any 2 questions out of 4 (10 marks) 3. Write Short notes on any 3 out of 5 for - 15 marks 4. Answer any 2 questions out of 4 (10 marks) </td></tr> </table>	Internal Continuous Assessment: 50% Definitive essay (40 marks in 4000 words) or 4 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. (10 marks)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 50 marks of for 120 minutes following pattern would be set. 1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory) 2. Answer any 2 questions out of 4 (10 marks) 3. Write Short notes on any 3 out of 5 for - 15 marks 4. Answer any 2 questions out of 4 (10 marks)
Internal Continuous Assessment: 50% Definitive essay (40 marks in 4000 words) or 4 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. (10 marks)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 50 marks of for 120 minutes following pattern would be set. 1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory) 2. Answer any 2 questions out of 4 (10 marks) 3. Write Short notes on any 3 out of 5 for - 15 marks 4. Answer any 2 questions out of 4 (10 marks)		
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, assignment,		

14. Format of Question Paper :- for the final examination

Question paper of 50 marks of for 120 minutes following pattern would be set.

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

Title of Paper – Method of Improvisation

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Elective
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: (List some of the course objectives) a) To understand the improvisation process of Peshkar. b) To Understand the improvisation process of Kayda,Rela c) To understand the improvisation process of Chalan,laggi,ladi. d) To study the contribution of experts in the field of tabla. e) To study the types of Lay.	

8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 6. Inspire to perform each and every expandable compositions . 7. They should understand & appreciate the facets of Khali-Bhari and improvisation in expandable compositions with fair competency. 8. They should be able to understand & appreciate the facets of Lay and Tala 9. They should able to understand improvisation technique of Expandable composition in Tabla playing.	
---	---	--

9	Modules:- Per credit One module can be created Module 1: 1. Improvisation in Peshkar and Kayda Module 2: 1. Improvisation in Rela. Module 3: 1. Improvisation in gat and chalan Module 4: 1. Improvisation in laggi ,ladi		
10	Text Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)		
11	Reference Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)		
12	<table border="1"> <tr> <td> Internal Continuous Assessment: 40% (The students would be assigned marks by the respective class teacher) Definitive essay (40 marks in 4000 words) Students will written on the improvisation method of Peshkar , Kayda,Rela, chalan,gat, laggi,ladi 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 </td> <td> External, Semester End Examination 60% Individual Passing in Internal and External Examination 1. Student would explain how to improvisation process of peshkar, Kayada, Rela, chalan,gat,laggi,ladi etc. 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. </td> </tr> </table>	Internal Continuous Assessment: 40% (The students would be assigned marks by the respective class teacher) Definitive essay (40 marks in 4000 words) Students will written on the improvisation method of Peshkar , Kayda,Rela, chalan,gat, laggi,ladi 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	External, Semester End Examination 60% Individual Passing in Internal and External Examination 1. Student would explain how to improvisation process of peshkar, Kayada, Rela, chalan,gat,laggi,ladi etc. 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.
Internal Continuous Assessment: 40% (The students would be assigned marks by the respective class teacher) Definitive essay (40 marks in 4000 words) Students will written on the improvisation method of Peshkar , Kayda,Rela, chalan,gat, laggi,ladi 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	External, Semester End Examination 60% Individual Passing in Internal and External Examination 1. Student would explain how to improvisation process of peshkar, Kayada, Rela, chalan,gat,laggi,ladi etc. 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.		

	class/co-curricular activities. (10 marks)																			
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,																			
14	Format of Question Paper: for the final examination <table> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td></td><td>Improvisation in Peshakar</td><td>10</td></tr> <tr> <td></td><td>Improvisation in Kayda</td><td>10</td></tr> <tr> <td></td><td>Improvisation in Rela</td><td>10</td></tr> <tr> <td></td><td>Improvisation In chalan</td><td>10</td></tr> <tr> <td></td><td>Improvisation in gat and laggi, ladi</td><td>10</td></tr> </table>		Sr No	Course Content	Marks Assigned		Improvisation in Peshakar	10		Improvisation in Kayda	10		Improvisation in Rela	10		Improvisation In chalan	10		Improvisation in gat and laggi, ladi	10
Sr No	Course Content	Marks Assigned																		
	Improvisation in Peshakar	10																		
	Improvisation in Kayda	10																		
	Improvisation in Rela	10																		
	Improvisation In chalan	10																		
	Improvisation in gat and laggi, ladi	10																		

Vertical - 4

VSC

Syllabus
B.P.A. (Music – Tabla)
(Sem.- V)

Title of Paper Riyaz Techniques Level III (VSC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	VSC
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
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the 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 6) To improve the grasping power by mental reyaz	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1.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. 2. Get control over techniques of Tabla.	

	3. Produce a wide range of dynamics, master articulation techniques, execute precise ornamentations, and achieve smooth transitions between notes. 4. Grasp the nuances of classical music. 5. Maintain a steady tempo and execute intricate rhythmic variations. 6. Improvise expandable compositions.	
9	Modules:- Per credit One module can be created Module 1: Physical Reyaz a) Playing phrases having ghussa/Gamak/ Mind in Bayan.....(Ajrada Gharana Kayada) b) Playing chandasra jati rela having phrases tirkit/dindin/dhirdhir continuously for 7/10 minutes between 60-70bpm Module 2: Mental Riyaj a) Padhant of Farmaishi and Kamali Chakradar with theka playing. b) Composing Tihais from any beat in any Taal.	
10	Text Books: 1) Tabla by Pt. Arvind Mulgaonkar 2) Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3) Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4) Delhi Ka Tabla by Pt. Umesh Moghe 5) Tabla Puran by Pt. Vijay Shankar Mishra	
11	Reference Books: 1) Tabla by Pt. Arvind Mulgaonkar 2) Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3) Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4) Delhi Ka Tabla by Pt. Umesh Moghe 5) Tabla Puran by Pt. Vijay Shankar Mishra	
12	Internal Continuous Assessment: 50% 1. 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	External, Semester End Examination 50% Individual Passing in Internal and External Examination a) Stamina Test :- 05 Marks b) baya reyaz kayda or palta, or phrase :- 08 Marks c) Padhant of Chakradar with Theka playing and tali:- 07 Marks d) compose tihai :- 05 Marks

13

Continuous Evaluation through:

Quizzes, Class Tests, presentation,
project,

14. For the final exam :-

- 1) Stamina Test :- 05 Marks
- 2) baya reyaz kayda or palta,or phrase :- 08 Marks
- 3) Padhant of Chakradar with Theka playing and tali:- 07 Marks
- 4) compose tihai :- 05 Marks

Sem VI

Syllabus
B.P.A. (Music - Tabla)
(Sem.- VI)

Title of Paper Practical Paper – Viva Voce (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1. To render Thekas and their variation of Rudra, Punjabi, Pashto 2. Ability to render Peshakar and Chatasra and Tisra Jati Kayadas and Relas in Pancham sawari having Phrase <i>tit and tirkat</i> with at least eight variations and Tihai/Chakradar. 3. Ability to render Gat tukadas and Chakradars in rupak with Padhant. 4. Ability to compose Tihai in and sawari with given phrase. 5. Ability to render expandable and non expandable compositions in matt taal.	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Understand & appreciate the facets of Peshkar and Kayada improvisation. 2. Render the <i>single, double ,triple and quadruple of thekas</i>. Present few expandable and non-expandable compositions in pancham sawari and matt taal	

9	Modules:- Per credit One module can be created Module 1: Presentation of Kayada composition in Pancham sawari a) Peshkar and Chatasra Jati Kayada with phrase <i>tit and tirkir ,dingin etc..</i> b) Tisra Jati Kayada with phrase <i>tit/tirkir</i> Module 2: Presentation of compositions in Pancham sawari a) Rela with phrase <i>tirkir</i> b) Gat Tukadas and Chakradar with Padhant Module 3 Presentation of following Taalas in single, double, triple and quadruple speed (By table and hands both). Rudra,Punjabi, Pashto Module 4: Presentation in Matt Taal and Teentaal 1. One kayda,one rela, 4 to 5 tukadas in matt taal 2. Mishra jati kayda in teentaal.
10	Text Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)
11	Reference Books: 1. Tabla by Arvind Mulgaonkar (Marathi) 2. Tabla by Pt. Sadanand Naimpalli (English) 3. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)

12	Internal Continuous Assessment: 50% 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	External, Semester End Examination 50% Individual Passing in Internal and External Examination Practical viva voce of 50 marks would be conducted according to following pattern <table> <thead> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> </thead> <tbody> <tr> <td>1</td><td>Kayadas in Pancham sawari</td><td>15</td></tr> <tr> <td>2</td><td>Rela and Gat tukada in Pancham sawari</td><td>10</td></tr> <tr> <td>3</td><td>Padhant of non-expandable compositions.</td><td>5</td></tr> <tr> <td>4</td><td>Single, Double, triple and Quadruple of Thekas</td><td>7</td></tr> <tr> <td>5</td><td>Presentation in Matt Taal</td><td>8</td></tr> <tr> <td>6</td><td>Overall presentation</td><td>5</td></tr> <tr> <td colspan="2">Total Marks</td><td>50 marks</td></tr> </tbody> </table>	Sr No	Course Content	Marks Assigned	1	Kayadas in Pancham sawari	15	2	Rela and Gat tukada in Pancham sawari	10	3	Padhant of non-expandable compositions.	5	4	Single, Double, triple and Quadruple of Thekas	7	5	Presentation in Matt Taal	8	6	Overall presentation	5	Total Marks		50 marks
Sr No	Course Content	Marks Assigned																								
1	Kayadas in Pancham sawari	15																								
2	Rela and Gat tukada in Pancham sawari	10																								
3	Padhant of non-expandable compositions.	5																								
4	Single, Double, triple and Quadruple of Thekas	7																								
5	Presentation in Matt Taal	8																								
6	Overall presentation	5																								
Total Marks		50 marks																								
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,																									

14	Format of Question Paper :- for the final examination		
	Sr No	Course Content	Marks Assigned
	1	Kayadas in Pancham sawari	15
	2	Rela and Gat tukada in Pancham sawari	10
	3	Padhant of non-expandable compositions.	5
	4	Single, Double, triple and Quadruple of Thekas	7
	5	Presentation in Matt Taal	8
	6	Overall presentation	5
	Total Marks		50 marks

Syllabus

B.P.A. (Music - Tabla)

(Sem.- VI)

Title of Paper Practical Paper – Concert Performance (Mandatory major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
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
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand & appreciate the facets of Tabla solo. 2. Ability to perform compositions with fair competence. 3. To enable the students to improve the performing skills. 4. To understand and appreciation Indian Knowledge System	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Inspire to perform Pancham Sawari compositions both expandable and non-expandable in maifil recital 2. They should understand & appreciate the facets of Khali-Bhari and improvisation in expandable compositions with fair competency. 3. They should be able to understand & appreciate the facets of Lay and Tala 4. They should able to perform basic composition in Matt Taal 5. They should be able to understand the importance of well dress up and	

	intraction with coartist and audience.	
9	Modules:- Per credit One module can be created	
	Module 1: Solo performance of taal Pancham Sawari for detail study	
	Module 2: Solo performance of taal Matt Taal for Non detail study	
10	Text Books: 1.Tabla by Arvind Mulgaonkar (Marathi) 2.Tabla by Pt. Sadanand Naimpalli (English) 3.Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4.Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5.Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
11	Reference Books: 1.Tabla by Arvind Mulgaonkar (Marathi) 2.Tabla by Pt. Sadanand Naimpalli (English) 3.Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 4.Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 5.Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
12	Internal Continuous Assessment: 50% 1.The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. 2.The students would receive (verbal) feedback, instructions & suggestions for the improvement. 3.Student would perform in class two kayadas and one rela in Pancham Sawari in detail Viva Voce 1 (for the given semester) 4.Student would perform in class One Kayada and few tukadas in Matt Taal with brief study of Viva 1 (for the given semester)	External, Semester End Examination 50% Individual Passing in Internal and External Examination 1. Student would perform Peshkar, Kayada, Rela and Tukada (other than presented in internal) in Pancham Sawari for detail study of Viva Voce. 2. Student would perform one Kayada and few tukadas in Matt Taal for detail study & non detail study of Viva voce.

13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project	
----	--	--

14. Format of Question Paper :- for the final examination

Each student should perform for 20 mins

3. Solo presentation in Rupak
4. Solo presentation in Pancham sawari

Sr No	Course Content	Marks Assigned
1	Clarity and Tonal quality	5
2	Rupak Solo	8
3	Pancham Sawari Solo	5
4	Padhant	4
5	Overall presentation	3

Syllabus

B.P.A. (Music - Tabla)

(Sem.- VI)

Title of Paper Theory paper – Applied Theory (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
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. Understanding the theoretical concepts behind the music they play allows them to interpret the traditional values. 2. It provides a systematic approach to teaching and learning music. Provides tools for analysing and studying different compositions. 3. 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. 4. Ultimately, the applied theory enhances musicians' understanding, creativity, communication, and expression in various musical contexts.	

8	Course Outcomes: (List some of the 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.
9	Modules:- Per credit One module can be created Module 1: Writing notations 1. Notation systems of north Indian Music, i.e. Bhatkhande system 2. Notation systems of north Indian Music, i.e.Paluskar system 3. Writing Ekgun, Dugun, Tigun and Chaugun of Taalas learnt in previous year and this year as per both the notation systems. 4. Writing compositions as per Pt. Bhatkhande notation systems. Kayda,Rela Bandish. Module 2: Meaning and Definitions and explanation. 1. Damdar Tihai, Bedam Tihai, Laggi, Ladi, gat, paran, chalan, Dupalli,Tipalli, chaupalli,Nauhakka,Rau,farmaish chakradar, KamaliChakradar, Uthan, baat, atit,anagat,amad - and all other terms related to Taal 2. Anatomy of Tabla and Pakhavaj 3. Names of Dash Pranas and detailed explanation. 4. Playing technique of Major Varnas(Notes and Phrases) played on Tabla. Module 3:- Utility origin and Language of Tabla 1. Utility of Tabla and Pakhwaj in Hindustani Music. 2. Origin and development of language of Tabla.

	3. Asthetical Importance of following. 1) Khali bhari, 2) Yati 3) Tonal pleasantness of vowel and Consonants
	Module 4. :- Comparative study a) Comparative study of Taalas 1) Pashto – Rupak 2) Punjabi – Teentaal 3) Sultaal – Zaptaal b) Comparison of Karnataki and Hindustani Taal Padhati
10	Text Books: 1. Tabla by Pt. Arvind Mulgaonkar 2. Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3. Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4. Delhi Ka Tabla by Pt. Umesh Moghe 5. Tabla Puran by Pt. Vijay Shankar Mishra
11	Reference Books: 1. Tabla by Pt. Arvind Mulgaonkar 2. Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar 3. Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry 4. Delhi Ka Tabla by Pt. Umesh Moghe 5. Tabla Puran by Pt. Vijay Shankar Mishra

12	Internal Continuous Assessment: 50% Definitive essay (40 marks each in 4000 words) or 4 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. (10 marks)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 50 marks of for 120 minutes following pattern would be set. 1. Write Short notes on any 3 out of 5 for – 15 marks (Compulsory) 2. Answer any 2 questions out of 4 – 10 marks 3. Write Short notes on any 3 out of 5 for – 15 Marks 4. Answer any 2 questions out 4 – 10 Marks
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, assignment,	

14. Format of Question Paper :- for the final examination

Question paper of 50 marks of for 120 minutes following pattern would be set.

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

Title of Paper – Aesthetics of Tabla playing

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Elective
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: (List some of the course objectives) 1) To understand the role and importance of language in Tabla 2) To get more balance and command over the instrument. 3) To develop the ability to expand their own thought 4) To understand the creating beauty in Tabla	

8	Course Outcomes: (List some of the course outcomes) 1) They should understand importance of language in Tabla 2) They should get more balance and command over the instrument. 3) They should develop the ability to expand their own thought. 4) They should understand beauty in Tabla 5) To develop the ability to creating beauty in every section of Tabla solo and accompaniment.
---	---

9 **Modules:-** Per credit One module can be created

Module 1:

- a) Tabla a Poetic Language
- b) Khali bhari concepts and creating beauty.

Module 2: a) Farshbandi – complementary sound and contrasting sound b) Mathematical experiment and creating beauty
Module 3: a) Sam and beauty b) Language oriented and mathematical oriented bandish
Module 4: a) Yati thought and Bandish b) Padhant c) Upaj ang

10	Text Books: 6. Tabla by Arvind Mulgaonkar (Marathi) 7. Tabla by Pt. Sadanand Naimpalli (English) 8. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 9. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 10. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
11	Reference Books: 6. Tabla by Arvind Mulgaonkar (Marathi) 7. Tabla by Pt. Sadanand Naimpalli (English) 8. Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi) 9. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi) 10. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)	
12	Internal Continuous Assessment: 40% a. Describing in detail about the different section of Aesthetic of Tabla with example in 2000 words appx. (20 marks) b. Listening assignments (10 Mark's) c. Class participation (10 Marks)	External, Semester End Examination 60% Individual Passing in Internal and External Examination a) Explain Poetic language:- 10 Marks b) Khali Bhari concepts and farshbandi :- 10 Marks c) Mathematical experiment :- 10 marks d) Yati and bandish:- 10 Marks e) Padhant and upaj anga :- 5 Mark f) Sam and beauty:- 5 Marks

	d. Overall progress (10 marks)	
1 3	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	
1 4	Format of Question Paper: for the final examination g) Explain Poetic language:- 10 Marks h) Khali Bhari concepts and farshbandi :- 10 Marks i) Mathematical experiment :- 10 marks j) Yati and bandish:- 10 Marks k) Padhant and upaj anga :- 5 Mark l) Sam and beauty:- 5 Marks	

**Program Name : BPA (MUSIC -
TABLA)**

**Course Name :On job training
(OJT)**

Semester : VI
Total Credits : 04

Paper Code :
Total Marks : 100

End Semester University
Assessment : 50 marks

Continuous Internal Assessment :
50 marks

Course Outcomes:

Learners will be able to

- To get Vocation Competency in the field of Music & its allied filed.
- To find placement in the field of Music & its allied filed.
- To obtain field experience
- To Develop performing skills
- To Develop Communication Skill
- To Improve their self-confidence

Agencies for Internship:

- Music circles
- Press and Music journals
- Aakashvani
- Primary and secondary Schools
- Private Music Institutions
- Recording studios
- Music shops
- MusicLibraries and Archives

Learning outcomes :Learning outcomes

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

- develop vocational competency
- find placements
- obtain the field experience
- develop performing skills
- Develop Communication Skill
- Improve their self-confidence

Guidelines for Course Assessment:

Continuous Internal Assessment of 50Marks :

Note : The students have to submit attendance certificate (of 40 hours) of on job training of the competent authority of the agency.

A) Report of 2500-3000 words of on job training. : 50 marks.

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.

End Semester University Assessment: 50 marks

Viva Voce of 50 marks would be conducted. One Department teacher & one from the other university / field of Music would be in the panel of examiners.

Sr. No	Content	Marks
1	Style of Presentation	10
2	Power point presentation	15
3	Questions by examiners	20
4	Overall impression	05
	Total	50

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

Sd/-

**Sign of the BOS
Chairman
Dr. Kunal Ingle
Ad-hoc Board of
Studies in
Music**

Sd/-

**Sign of the
Offg. Associate Dean
Dr. C.A.Chakradeo
Faculty of
Interdisciplinary
Studies**

Sd/-

**Sign of the
Offg. Associate Dean
Dr. Kunal Ingle Faculty
of Interdisciplinary
Studies**

Sd/-

**Sign of the
Offg. Dean
Prof. A. K. Singh
Faculty of
Interdisciplinary
Studies**