

**BASIC STRUCTURE FOR**

**\* FIVE YEAR INTEGRATED PROGRAM**

**AND**

**\* BACHELORS OF PERFORMING ARTS**

**MUSIC-PERUCSSION**

**SEM - 2**

**PERFORMING ARTS**

**GUJARAT UNIVERSITY**

**AHMEDABAD, GUJARAT**

## **FIVE YEAR INTEGRATED PROGRAM**

### **MUSIC- PERCUSSION (SEMESTER 1/2)**

<b>TITLE</b>	<b>COURSE CODE</b>	<b>CREDITS</b>	<b>INTERNAL MARKS</b>	<b>EXTERNAL MARKS</b>	<b>TOTAL MARKS</b>
DISCIPLINARY SPECIFIC COURSE-CORE (DSC-C)	DSC-C-111-MPT/ DSC-C-121-MPT	02	25	25	200
	DSC-C-112-MPT/ DSC-C-122-MPT	02	25	25	
	DSC-C-111-MPP/ DSC-C-121-MPP	02	25	25	
	DSC-C-112-MPP/ DSC-C-122-MPP	02	25	25	
MINOR (DSC-M)	DSC-M -113-MPT/ DSC-M -123-MPT	02	25	25	100
	DSC-M -113-MPP/ DSC-M -123-MPP	02	25	25	
MULTI/INTER-DISCIPLINARY COURSE(IDC)	IDC-114-T/ IDC-124-T	02	25	25	100
	IDC-114-P/ IDC-124-P	02	25	25	
ABILITY ENHANCEMENT COURSE (LANGUAGE)(AES)	AES-115/AES-125	02	25	25	50
SKILL ENHANCEMENT COURSE/ INTERERNSHIP/DISSERTATION	SEC-116/SEC-126	02	25	25	50
COMMON VALUE ADDED COURSES (VAC/ IKS)	VAC-117/VAC-127	02	25	25	50

- **MPT – MUSIC PERCUSSION THEORY**
- **MP- MUSIC PERCUSSION**

**MPP – MUSIC PERCUSSION PRACTICAL**

## SEMESTER 2

COURSE TYPE	COURSE	CREDIT	WORK HOURS/WE EK	INTERNAL	EXTERNAL	TOTAL
DSC-MAJOR	PAPER 1 MUSIC THEORY (TH)	04	02	50	50	100
	PAPER 2 MUSIC PRACTICAL (PR)	04	08	50	50	100
MINOR	THEATRE/DANCE PAPER 3-(TH)	02	02	25	25	50
	THEATRE/DANCE PAPER 4-(PR)	02	08	25	25	50
MD	INDIAN CULTURE/PHILOSOPHY/PSYCHOLOGY/ MEDIA AND COMMUNICATION	04	03	50	50	100
AEC	ENGLISH/HINDI/GUJARATI/SANSKRIT	02	03	25	25	50
SEC	MAKING AND MAINTENANCE OF TANPURA/STAGE MANAGEMENT/LIVE STAGE SOUND/AMBIENT SOUND RECORDING	02	03	25	25	50
VAC	YOGA EDUCATION/HEALTH AND WELLNESS/FOLK AND CONTEMPORARY ART AND CULTURAL/PUBLIC SPEAKING IN PERFORMING ARTS	02	03	25	25	50
TOTAL		22	32	275	275	550



**PERFORMING ARTS,  
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**Academic Year- 2023-24**

**Course Code  
DSC-C-121-MPT**

**FIVE YEAR INTEGRATED PROGRAM/BPA**

<b>Year</b>	<b>I</b>	<b>MAJOR: PAPER 1 THEORY: HISTORY OF PERCUSSION INSTRUMENTS</b>	<b>Credits/Hours</b>	<b>04/04 60 Hrs/Semester</b>
<b>Semester</b>	<b>II</b>	<b>Year of Introduction : 2023-24</b>	<b>Maximum Marks/Grade</b>	<b>100</b>
<b>Mode of Transaction</b>		Lectures, demonstrations, and Tutorials	<b>SUBJECT</b>	<b>MUSIC- PERCUSSION</b>

**Course Outcome (CO)**

CO1: Students will learn about different playing styles of table.

CO2: Students will know the difference between different percussion instruments of Indian Classical Music.

CO3: Students will learn about maestros of Tabla.

CO4: Students will learn about two basic melody instruments.

<b>Unit No.</b>	<b>Topic/Unit</b>	<b>Contact hours</b>	<b>Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)</b>	<b>Relevance to Local(L)/National(N) /Regional(R)/Global(G) developmental needs</b>	<b>Relation to Gender(G), Environment &amp; Sustainability(ES), Human Values (HV) and Professional Ethics(PE)</b>
1	<b>Gharanas and knowledge of different gharanas:</b> <ul style="list-style-type: none"> <li>Define Gharana</li> <li>List different gharanas</li> <li>Learn in detail about Delhi Gharana and Ajarada Gharana.</li> </ul>	15	SD	L,N,R	PE
2	<b>Difference between Tabla and Pakhawaj:</b> <ul style="list-style-type: none"> <li>To know the difference between Tabla and Pakhawaj on the basis of construction and technique of playing.</li> </ul>	20	SD	L,N,R	PE

	<b>Introduction to different percussion instruments of Indian Classical Music:</b> <ul style="list-style-type: none"> <li>Introduction to percussion instruments of Carnatic music and Folk music of India.</li> </ul>				
3	<b>Life Sketches of the following artists: (Tabla)</b> <ul style="list-style-type: none"> <li>Ustad Allarakha</li> <li>Pt. Kishan Maharaj</li> <li>Pt. Nandan Mehta</li> <li>Pt. Sudhirkumar Saxena</li> </ul> <b>Life Sketches of the following artists: (Pakhawaj)</b> <ul style="list-style-type: none"> <li>Nana Panse Ji</li> <li>Kudau Singh Ji</li> <li>Pagal Das Ji</li> <li>Raja Chhatrapati Singh Ji</li> </ul>	15	SD	L,N,R	PE
4	<b>Introduction to Harmonium and Tanpura:</b> <ul style="list-style-type: none"> <li>Basics of Harmonium and Tanpura</li> </ul>	10	SD	L,N,R	PE
<b>REFERENCES</b>					
1.	Taal Parichay (Part 1,2 & 3) (1989), Pt.Girishchandra Shrivastav, Sangeet Karyalay Haathras				
2.	Sulabh Tabala Vadan (Two part for practical and Two part for Theory), Pt.Raghunath Talegaonkar.				
3.	Taal-Kosh (1996), Pt.Girishchandra Shrivastav, Ruby Prakashan, Allahabad.				
4.	Taal Prakash, Pt.Bhagvatsharan Sharma, Sangeet KaryalayHaathras				



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**Academic Year- 2023-24**

**Course Code  
DSC-C-122-MPP**

**FIVE YEAR INTEGRATED PROGRAM/BPA**

<b>Year</b>	<b>I</b>	<b>MAJOR: PAPER 2 PRACTICAL: APPLIED THEORY AND TECHNIQUES OF HINDUSTANI CLASSICAL MUSIC (PERCUSSION)</b>	<b>Credits/Hours</b>	<b>4/8 120 Hrs/Semester</b>
<b>Semester</b>	<b>II</b>	<b>Year of Introduction : 2023-24</b>	<b>Maximum Marks/Grade</b>	<b>100</b>
<b>Mode of Transaction</b>		Lectures, demonstrations, and Tutorials	<b>SUBJECT</b>	<b>MUSIC- PERCUSSION</b>

**Course Outcome (CO)**

- CO1: Acquire knowledge of Taals and its theka.  
CO2: Develop ability to do padhant .  
CO3: Students will learn various composition in Rupak/Dhamaar.  
CO4: Acquire the functional knowledge lehra accompaniment.

<b>Unit No.</b>	<b>Topic/Unit</b>	<b>Contact hours</b>	<b>Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)</b>	<b>Relevance to Local(L)/National(N) /Regional(R)/Global(G) developmental needs</b>	<b>Relation to Gender(G), Environment &amp; Sustainability(ES) , Human Values (HV) and Professional Ethics(PE)</b>
1	<b>Introduction to Taal system and Theka::</b> <ul style="list-style-type: none"> <li>Basic Knowledge of Rupak, Jhaptaal, Ada Chautaal and Dhamaar. <i>For Pakhawaj – Dhamaar, Aaditaal and 9 Matras</i></li> <li>Learn to play basic theka's of the taals listed above.</li> </ul>	30	SD	L,N,R	PE
2	<b>Introduction to the technique of Padhant (Recitation):</b> <ul style="list-style-type: none"> <li>Applied and theoretical aspects of Padhant. Develop ability to write following prevalent notation systems.</li> <li>Padhant of taals listed above in Thaah and Dugun laya.</li> </ul>	30	SD	L,N,R	PE
3	<b>Studying various compositions in Rupak:</b> <ul style="list-style-type: none"> <li>Two Kaydas with 4 Paltas and a Tihai.</li> <li>One Rela with 4 Paltas and a Tihai.</li> </ul>	40	SD	L,N,R	PE

	<ul style="list-style-type: none"> <li>• 3 Simple Tukdas/<b>Mohras</b></li> <li>• 1 Chakradhar Tukda/<b>Mohras</b></li> <li>• Nikaas and padhant of the compositions learnt</li> </ul> <p><b>For Pakhawaj, study various compositions in Dhamaar:</b></p> <ul style="list-style-type: none"> <li>• Taal Prastar</li> <li>• Mohras/Mukhdas</li> <li>• Chakradhaar Tukda</li> <li>• Chakradhar Paran</li> <li>• Stuti Paran</li> </ul>				
4	<p><b>Learn to play a lehra on harmonium in Teentaal/Chautaal. (Vilambit laya and Madhya laya)</b></p> <ul style="list-style-type: none"> <li>• Also, learn to write the lehra with notation.</li> </ul>	20	SD	L,N,R	PE

#### REFERENCES

1.	Bandish e Teentaal (2012), Dr.Gaurang Bhavsar, Ascent Publication
2.	Sulabh Tabla Vadan, Pt.Raghunath Talegaonkar
3.	Taal-Parichay (part 1 to 3) (1993), Pt.Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Chhotelal Mishra,
5.	Taal Martand, Laxminarayan Garg.
6.	Tabla vadan ki Vishtarshil Rachanae, Dr. Jamnaprasad Patel
7.	Tabla ki Bandishe (2007), Dr,Aaban Mistry, Sangeet SadanPrakashan, Allahabad.
8.	Bhartiya VadyaSangeet(1990),Dr.Lalmani Mishra



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**Academic Year- 2023-24**

**Course Code  
DSC-M -123-MPT**

**FIVE YEAR INTEGRATED PROGRAM/BPA**

<b>Year</b>	<b>I</b>	<b>MINOR: INTRODUCTION OF PERCUSSION INSTRUMENTS</b>	<b>Credits/Hours</b>	<b>04 (2Theory+2 Practical)/60</b>
<b>Semester</b>	<b>I/II</b>	<b>Year of Introduction : 2023-24</b>	<b>Maximum Marks/Grade</b>	<b>Theory: 50</b>
<b>Mode of Transaction</b>		Lecture and Tutorial, Audio-Video based studies.	<b>Paper 3</b>	<b>Theory (2 Cr: 2 hrs. per week)</b>
			<b>SUBJECT</b>	<b>MUSIC PERCUSSION</b>

**Course Outcome (CO)**

CO1 To introduce students' to different Indian Classical Music Instruments types and different theories related to origins of Tabla/Pakhawaj.

CO2 Provide information about the construction of Tabla/Pakhawaj.

CO3 To make students know about the different terminologies used in Tabla/Pakhawaj.

<b>Unit No.</b>	<b>Topic/Unit</b>	<b>Contact hours</b>	<b>Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)</b>	<b>Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs</b>	<b>Relation to Gender(G), Environment &amp; Sustainability(ES), Human Values (HV) and Professional Ethics(PE)</b>
1	<b>Brief Introduction to Indian Classical Music Instruments &amp; History and Evolution of Tabla/Pakhawaj.</b> <ul style="list-style-type: none"> <li>Classification of Indian Classical Instruments along with its working and few examples of each type.</li> <li>Study in detail different theories related to the origin of Tabla/Pakhawaj</li> </ul>	10	SD	L,N,R	PE
2	<b>Study construction of Tabla/Pakhawaj.</b> <ul style="list-style-type: none"> <li>Introduction to each part of Tabla and Banya/ Pakhawaj</li> <li>Different types of woods and metals used in making of Tabla/Pakhawaj</li> </ul>	10	SD	L,N,R	PE
3	<b>Overview of the basic terminologies of Tabla .</b> Lay and its types, Taal, Matra, Avartan, Khand, Theka, Sam,	10	SD	L,N,R	PE



	Bhari (Taali), Khali, Kayda, Palta, Tihai, Rela, Tukdas and other elements of taal.				
<b>REFERENCES</b>					
1	Taal Parichay(Part 1,2 & 3) (1989),Pt.Girishchandra Shrivastav				
2	Sulabh Tabala Vadan(Two part for practical and Two part for Theory),Pt.Raghunath Talegaonkar.				
3	Tabla no Itihas ane Parampara(2001), Dr.Gaurang Bhavsar, University Granth Nirman Board, Gujarat State.				
4	Taal Prakash,Pt.Bhagvatsharan Sharma, Sangeet Karyalay Haathras				
5	Bhartiya Sangeet Vadhya (1990),Dr.Lalmani Mishra				



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**Academic Year- 2023-24**

**Course Code  
DSC-M -113-MPP**

**FIVE YEAR INTEGRATED PROGRAM/BPA**

<b>Year</b>	<b>I</b>	<b>MINOR: BASIC TECHNIQUES OF HINDUSTANI CLASSICAL MUSIC (PERCUSSION)</b>	<b>Credits/Hours</b>	<b>04 (2Theory+2 Practical)/60</b>
<b>Semester</b>	<b>I/II</b>	<b>Year of Introduction : 2023-24</b>	<b>Maximum Marks/Grade</b>	<b>Practical : 50</b>
<b>Mode of Transaction</b>		Lecture and Tutorial, Audio-Video based studies.	<b>Paper 3</b>	<b>Practical (2 Cr: 4 hrs. per week)</b>
			<b>SUBJECT</b>	<b>MUSIC- PERCUSSION</b>

**Course Outcome (CO)**  
 CO1: Students will learn about different playing styles of table.  
 CO2: Students will learn about different percussion instruments of Indian Classical Music.  
 CO3: Students will learn about Syllables played on tabla and Taal system.

<b>Unit No.</b>	<b>Topic/Unit</b>	<b>Contact hours</b>	<b>Elements of Employability(EMP) / Entrepreneurship(ENT)/ Skill Development(SD)</b>	<b>Relevance to Local(L)/National(N)/Regional(R)/Global(G) developmental needs</b>	<b>Relation to Gender(G), Environment &amp; Sustainability(ES), Human Values (HV) and Professional Ethics(PE)</b>
1	<b>Gharanas and knowledge of different gharanas:</b> <ul style="list-style-type: none"> <li>Define Gharana</li> <li>List different gharanas.</li> <li>Information on maestros of different gharans</li> </ul>	10	SD	L,N,R	PE
2	<b>Study construction of Tabla/Pakhawaj.</b> <ul style="list-style-type: none"> <li>Introduction to each part of Tabla and Banya/ Pakhawaj</li> </ul> <b>Introduction to different percussion instruments of Indian Classical Music:</b> <ul style="list-style-type: none"> <li>Introduction to percussion instruments of Carnatic music and Folk music of India.</li> </ul>	10	SD	L,N,R	PE

3	<p><b>Introduction to various syllables (bols) played on Tabla</b></p> <ul style="list-style-type: none"> <li>• Study of ten different Varnas</li> </ul> <p><b>Introduction to Taal system and Theka::</b></p> <ul style="list-style-type: none"> <li>• Basic Knowledge of Teentaal, Rupak, Jhaptaal &amp; Ektaal</li> <li>• Padhant of these taals in Thaah, Dugun and Chaugun Laya.</li> </ul>	10	SD L,N,R	PE
<b>REFERENCES</b>				
1	Taal Parichay(Part 1,2 & 3) (1989),Pt.Girishchandra Shrivastav			
2	Sulabh Tabala Vadan(Two part for practical and Two part for Theory),Pt.Raghunath Talegaonkar.			
3	Tabla no Itihas ane Parampara(2001), Dr.Gaurang Bhavsar, University Granth Nirman Board, Gujarat State.			
4	Taal Prakash,Pt.Bhagvatsharan Sharma, Sangeet Karyalay Haathras			
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**PERFORMING ARTS, GUJARAT UNIVERSITY, AHMEDABAD**

**FIVE YEAR INTEGRATED PROGRAM/BPA**

<b>Programme/Class : Certificate</b>	<b>Year : I</b>	<b>Semester : I/II</b>
<b>Subject : SKILL ENHANCEMENT COURSE</b>		
<b>Course Code : SEC-116-M/SEC-126-M</b>	<b>Course Title : Introduction to Hindustani Classical Music</b>	
<b>Course Credit : 2</b>	<b>Course Type : SEC-I/II</b>	
<b>Teaching Hours : 30 Hours</b>	<b>Total Marks : 50 (25+25)</b>	
<b>Teaching Methodology : Workshop &amp; audio – visual based studies</b>		

• **COURSE OUTCOMES :**

- I. Learn basic concepts of Swar – sthaan, Saptak, Thaata, Taal, Matra & Laya.
- II. Learn prescribed taal with hand gestures.
- III. Learn about musical instruments used in Indian Music.
- IV. Understand the basics of vocal music forms of North India.

• **COURSE OBJECTIVES :**

Impart rudimentary knowledge of Hindustani Classical Music.

**DETAILS OF MODULES**

<b>MODULES</b>	<b>CONTENT/TOPIC</b>
<b>1</b>	<b>Fundamentals of Hindustani Classical Music:</b> <ul style="list-style-type: none"><li>• HCM: Origin and evolution.</li><li>• Introduction to basic terminology used in HCM: Swar (Shuddha, Komal and Teevra), Saptak (Mandra, Madhya and Taar), Thaata and Raag, Taal, Matra and Laya.</li><li>• Introduction to Teentaal, Keherwa and Dadra with hand gestures.</li></ul>
<b>2</b>	<b>Important Information about Hindustani Classical Music:</b> <ul style="list-style-type: none"><li>• Four fold classification of musical instruments and its application in HCM.</li><li>• Introduction to various forms of vocal music in North India: Dhrupad, Dhamar, Khayal, Tarana, Thumari, Folk, Contemporary and Popular music.</li></ul>