

**UNIVERSITY OF MUMBAI**

No.UG/34 of 2014  
Mumbai-400 032  
20<sup>th</sup> September, 2014

The Head,  
University Department of Music,  
Vidyapeeth Vidyarthee Bhavan,  
University of Mumbai,  
'B' Road, Churchgate  
**MUMBAI-400 020.**

Madam,

I am to invite your attention to the Ordinances, Regulations and syllabus relating to Diploma in Music **vide** this office Circular No. UG/157 of 2000, dated 31<sup>st</sup> August, 2000 and to inform you that the recommendation made by the Board of Studies in Hindustani Music at its meeting held on 25<sup>th</sup> March, 2014 has been accepted by the Academic Council at its meeting held on 7<sup>th</sup> June, 2014 **vide** item No.4.3 and subsequently approved by the Management Council at its meeting held on 7<sup>th</sup> July, 2014 **vide** item No. 24 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 54(1) & 55(1) of the Maharashtra Universities Act, 1994, the Ordinance 4003 and Regulations 4259, 4260, 4261, 8649 & 8777 and syllabus for the Diploma in Music is amended, which is available on the University's web site ([www.mu.ac.in](http://www.mu.ac.in)) and that the same has been brought into force with effect from the academic year 2014–2015.

Yours faithfully,  
Sd/-

Deputy Registrar  
Under Graduate Studies

**A.C/4.3/07/06/2014**

**M.C/24/07/07/2014**

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No. UG/ 34 of 2014

MUMBAI-400 032

20<sup>th</sup> September, 2014

Copy forwarded with compliments for information to:-

- 1) The Dean, Faculty of Fine Arts,
- 2) The Chairperson, **Ad-hoc** Board of Studies in Hindustani Music,
- 3) The Director, Board of Colleges and University Development,
- 4) The Controller of Examinations,
- 5) The Co-Ordinator, University Computerization Centre.

Sd/-  
Deputy Registrar  
Under Graduate Studies

A.C. 7/6/2014

Item no. 4.3

# UNIVERSITY OF MUMBAI



## Ordinances, Regulations & Syllabus

for

Diploma in Music

(with effect from Academic Year 2014-15)

## **Diploma in Music Course**

### **Preamble:**

The present syllabi of Diploma in Music (Shastriya Gayan, Shastriya Vadan –Swar Vadya, Shastriya Vadan – Taal Vadya and Sugam Sangeet) came into effect from the academic year 1991-92. In keeping with new trends and development of Music & Music Education, the Ad hoc BOS in Hindustani Music felt need to revise the syllabi. The activity taken place by three syllabus formation committees viz Hindustani Shastriya Gayan & Shastriya Vadan –Swar Vadya,, Shastriya Vadan – Taal Vadya , Sugam Sangeet. The said committees were comprised of several senior performing artists and Senior Gurus & Teachers from the field of Music. The committees have proposed the syllabi of Shastriya Gayan, Shastriya Vadan –Swar Vadya, Shastriya Vadan – Taal Vadya and Sugam Sangeet. The syllabi are now recommended by Ad hoc BOS in Hindustani Music for the consideration of the Academic Council.

### **Title of the course –**

Diploma in Music

### **Specialisations –**

- a) Hindustani Shastriya Gayan
- b) Hindustani Shastriya Vadan – Taalvadya
- c) Hindustani Shastriya Vadan – Swaravadya
- d) Sugam Sangeet gayan

### **R.8649 Intake Capacity (Amended)**

- a) Hindustani Shastriya Gayan– 25 students
- b) Hindustani Shastriya Vadan – Taalvadya -7students
- c) Hindustani Shastriya Vadan – Swaravadya -7students
- d) Sugam Sangeet gayan -25students

**O. 4003 : Amended- Eligibility :** A candidate for being eligible for admission to the Diploma in Music must have passed the SSC (Std X) examination conducted by the Maharashtra State Board of Secondary Education or an Examination of another University or Body recognized as equivalent there to. The candidates' admission to the course will be subject to his passing an audition test conducted by the Head of the Institution where the candidate seeks admission.

(Note: The Audition committee of the Department reserves right to divert the application received for Diploma Course for Pre-Diploma Certificate Course in Music)

**O. 4004:** The duration of the Diploma course in Music is of two years i.e. four academic terms.

**R. 8777 Fee structure**

Tuition fees :- First Year 3000 per term (total Rs. 6000/-)

Second year -3500 per term. (total Rs. 7000/-)

**R. 4259 Amended :Scheme of papers**

Total no. of papers	6
No. of Theory papers	3
No. of practical papers	3
Total marks	500

**Year wise distribution of papers -**

**Diploma in music – I<sup>st</sup> year**

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan -  
Taalvadya/ Hindustani Shastriya Vadan - Swaravadya/ Sugam  
Sangeet gayan**

- a) One practical paper -100 marks
  - I) Practical paper I viva-voce -100 marks
- b) Internal assessment 25 marks
  - I) One concert performance at the end of first year – 25 marks

**Total – a) +b) = 100+25 = 125**

**Diploma II<sup>nd</sup> year**

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan -  
Taalvadya/ Hindustani Shastriya Vadan - Swaravadya/ Sugam  
Sangeet gayan**

- c) Two practical papers -175 marks
  - II) Practical paper II viva-voce -100 marks
  - III) Practical paper III – Concert Performance -75 marks

**Note :** Practical teaching for Shastriya Gayan/ Vadan would be 1.45 hours practical Coaching should be given per student per week.

For Sugam Sangeet Gayan: 5 hrs per week per batch.

- d) Three theory papers - 200 marks
- I) Theory paper I – Musicology – 1 lecture per week-50 marks – common paper.
  - II) Theory paper II – History of Hindustani music /sugam sangeet / Taalavaadya– 1 Lecture per week- 50 marks
  - III) Theory paper III - Practice and performance studies – 2 lectures per week - 100 marks

**Total – a) +b)+c)+d) = 100+25+175 + 200 = 500**

**R. 4261 ( Amended)** – Standard of Passing & Grading System -

( a ) Grading System

Percentage of Marks	Letter Grade
75 – 100	O
65 – 74.99	A +
60 – 64.99	A
55 - 59.99	B +
50 – 54.99	B
45 – 49.99	C
0 - 44.99	Fail

- To pass in Practical Papers a student must earn 50% marks in each practical paper. To pass in theory papers, a student must earn 40% marks in each. **To pass Internal assessment candidate must obtain 50% marks.**
- To pass a student must earn at least 45 % of marks combining both theory and Practical papers.

- **Unsuccessful candidate is allowed to reappear directly without taking re-admission and his internal assessment marks shall be carried forward if he has passed the Internal assessment.**

**R. 4260 Amended :**The following shall be syllabi for various papers.

**Proposed Syllabus for Diploma in Hindustani Shastriya Gayan and Hindustani Shastriya Vadan - Swaravadya**

Diploma – I<sup>st</sup> year

**Practical Paper I – Viva voce (100 Marks)**

<b>Unit No</b>	<b>Unit</b>	<b>Marks Assigned</b>
<b>1</b>	5 Alankars in each Raga of prescribed syllabus set in at least two different Talas	<b>20</b>
<b>2</b>	<p align="center"><b>Raga study</b></p> <p>a) Vilambit Khyal / Masitkhani gat in Raag Bhoop</p> <p>b) Drut Bandish with alap taan in following Ragas:-</p> <ol style="list-style-type: none"> <li>1) Yaman</li> <li>2) Bhimpalasi</li> <li>3) Vrindavani Sarang</li> <li>4) Durga</li> <li>5) Khamaj</li> <li>6) Vibhas</li> <li>7) Des</li> </ol> <p>Note :- i) Drut Khayal with mukta alap, Raagwachak sangati in all ragas, ii) alap, taan in any three ragas, iii) One drut Bandish in any other taal than teentaal.</p>	<b>15</b> <b>20</b>
<b>3</b>	Detailed description and comparative study (wherever possible) of the prescribed ragas	<b>15</b>
<b>4</b>	<p align="center"><b>Introduction to following musical forms</b></p> <p>For vocal students only :- Lakshangeet, Sargam geet, Tarana, Dhrupad with dugun.</p> <p>For sitar students :- Dhrupad with dugun and one dhun.</p>	<b>15</b>
<b>5</b>	<p align="center"><b>Taal study</b></p> <p>Ability to demonstrate taal (orally and by giving tali and khali with hands) with dugun.</p> <ol style="list-style-type: none"> <li>1) Teentaal</li> <li>2) Eaktaal</li> </ol>	<b>15</b>

	3) Dadara 4) Chautaal 5) Keherwa	
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**Diploma – I<sup>st</sup> year**  
**for Diploma in Hindustani Shastriya Gayan and Hindustani**  
**Shastriya Vadan - Swaravadya**

**Internal Assessment (25 marks)**

**Each student should perform a concert for 15 minutes.**

- 1) Vilambit khayal/Masitkhani gat and Drit Khayal/Razakhani  
Gat in any raag for detailed study.**

Distribution of marks

The students are required to present a Bada Khayal / Masitkhani  
Gata & Chhota khayal / Razakhani Gata in any Raga prescribed for  
Detailed Study.

- 1) Orderly presentation :- 5 Marks
- 2) Raag Shuddhata :- 5 Marks
- 3) Swar :- 5 Marks
- 4) Taal :- 5 Marks
- 5) Overall impression :- 5 marks

**Diploma II<sup>nd</sup> Year**  
**for Diploma in Hindustani Shastriya Gayan and Hindustani**  
**Shastriya Vadan - Swaravadya**

**Practical paper II – Viva-voce (100 marks)**

Unit No	Unit	Marks Assigned
1	<p style="text-align: center;"><b>Raga study</b></p> <p>a) Vilambit Khyal / Masitkhani gat in following Raags.</p> <p>1) Yaman 2) Bhairav 3) Bhimpalasi</p> <p>b) Drut khyal/Rajakhani gat with alap taan in following Ragas:-</p> <p>1) Malkauns 2) Bageshree 3) Jaunpuri 4) Bihag</p> <p>Note :- i) Drut Khayal with mukta alap, Raagwachak sangati in all ragas, ii) alap, taan in any three ragas, iii)One drut Bandish in any other taal than teentaal. iv) One Madhyalaya Bandish in Rupak or Zaptala</p>	30       25
2	Detailed description and comparative study (wherever possible) of the prescribed ragas	20
	<p style="text-align: center;"><b>Taal study</b></p> <p>Ability to demonstrate taal (orally and by giving tali and khali with hands) with dugun.</p> <p>1) Rupak 2) Zaptaal 3) Dhamar 4) Bhajani Theka 5) Vilambit Eaktaal</p>	15
3	Introduction to following musical forms For vocal students :-Natyageet/Bhajan or Thumari & allied forms For sitar students :- Dhun or Semi-Classical music	10



## **Diploma II<sup>nd</sup> Year**

### **for Diploma in Hindustani Shastriya Gayan and Hindustani Shastriya Vadan - Swaravadya**

#### **Practical paper III – Concert Performance (75 marks)**

**Each student should perform for 20 minutes.**

- 1) Vilambit khayal/Masitkhani gata and Drut Khayal/ Razakhani  
Gata in any Raag for detailed study.**
- 2) Any variety of Semi Classical music**

Distribution of marks:-

- 1) Orderly presentation :- 15 Marks
- 2) Raag Shuddhata :- 15 Marks
- 3) Swar :- 20 Marks
- 4) Taal :- 20 Marks
- 5) Overall impression :- 5 marks

Theory Paper I- Musicology  
(50 Marks)

(common for for **Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam Sangeet gayan–**

- 1) What is Music ? Music as a performing art.
- 2) Basic concepts of Indian Music Dhvani, Naad, shruti, Swara, Swarabheda (shuddha/ vikrut) Saptak, Mandra, Madhya, Taar, Laya, Taal, Matra, Bandish.
- 3) Raag and Taal study :-  
Raag , Thaata, purvanga-uttaranga, Vadi, Samvadi, Anuvadi, Vivadi, Varja, pakad, Gaansamay & Sam, Khali, Bhari, Layakari, Avartan Tala.
- 4) Introduction to the forms of Indian classical Music Sargam geet, Lakshan geet, Vilambit khyal, Drut Khyal, Dhrupad, Dhamar, Tarana, Thumari, Natyageet.

Paper Pattern

Diploma in Music –II<sup>nd</sup> year

for **Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam Sangeet gayan–**

**Theory paper I – Musicology**

**Instructions :-**

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions 10 Marks Q. 2 Define – Any 5 out of 7  
10 marks

Q. 3 Short Notes on any two out of three 8 Marks

Q. 4 Short Notes on any two out of three 12 Marks

Q.5 Write in Detail one out of two Questions 10 Marks

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Diploma in Music –II year

**Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya  
Vadan – Swaravadya**

Theory paper II – History of Hindustani music **Diploma in Hindustani  
Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya** (50  
marks)

- 1) Origin of Music. The historical study of Music.
- 2) Evolution of Indian music through its various stages and ages.  
Vedic Period, Muslim Period, Modern Period.
- 3) Historical evolution & Bifurcations of Indian Music in two  
streams  
Hindustani (N. I), Carnatic (S.I)
- 4) Classification of Indian Instruments, ancient and modern  
perspective.
- 5) Biographies and contribution –  
Pt. V. D. Paluskar. Pt. V. N. Bhatkhande, Amir Khushru,Ut.  
Allauddin Khan, Ut. Vilayat Khan , Pt. Ravi Shankar.

Paper Pattern

Diploma in Music –II<sup>nd</sup> year

For **Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan –  
Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam  
Sangeet gayan–**

**Theory paper II – History of Music**

**Instructions :-**

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions	10
Marks Q. 2 Biographies any 2 out of 4 12 marks	
Q. 3 Short Notes on any two out of three	8
Marks	
Q. 4 Short Notes on any two out of three	10
Marks	
Q.5 Write in Detail one out of two Questions	10
Marks	

Diploma in Music –II<sup>nd</sup> year

**Theory Paper – III**

**Practice & Performance (100 Marks)**

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan –  
Swaravadya**

1. Detailed description of prescribed Ragas with comparisons wherever possible.
2. Notation
  - a) Present Notation systems of Hindustani Music
    - 1) Bhatkhande 2) Paluskar
  - b) Writing Notation of khyal/Rajakhani gat
3. Detailed study of prescribed Talas with comparisons wherever possible.
4. Description of the Instrument Tanpura / Sitar with diagram.
5. Preparation & techniques towards making an ideal performance.
6. Study of various categories of Music

Classical, Semi Classical, Light, Film, Folk, Popular

7. For **vocal** students :-

Voice culture:-

- i) Human voice, posture and production of voice, defective voice production,
- ii) The merits, aims, methods of voice culture and voice training.

For Swar Vadya Students –

Techniques of Hand setting on Instrument, Sitting Posture, Riyaz Methods, Alankar, Paltes etc.



Diploma in Music –II<sup>nd</sup> year

**Theory Paper – III**

**Practical & Performance Studies**

For **Hindustani Shastriya Gayan / Hindustani Shastriya Vadan –  
Swaravadya**

**Paper Pattern :**

**Instructions :-**

- a) All the questions are compulsory.
- b) Question paper will be of 100 marks to be completed in three hours.

- 1) Write Notation 20 Marks
- 2) Raga Study 20 Marks
  - a) Comparisons any 2 out of 3
  - b) Information of Ragas : any 2 out of 3
- 3) Write Short Notes any 4 out of 6 20 Marks
- 4) Write Short Notes any 5 out of 7 20 Marks
- 5) Answer in detail any 2 out of 3 20 Marks



**Proposed Syllabus for Diploma in Hindustani Shastriya Vadan -  
Taalvadya**

Diploma – I<sup>st</sup> year

**Practical Paper I – Viva voce (100 Marks)  
for Diploma in Hindustani Shastriya Vadan - Taalvadya**

<b>Unit No</b>	<b>Unit</b>	<b>Marks Assigned</b>
<b>1</b>	Study of Laya & Laykari Counting Numbers on the Taali with its Double and Quadruple Laya	<b>10</b>
<b>2</b>	Study of Basic Sounds produced on Tabla & Dagga DHA, DHIN, TIN, TA, TIRAKITA, DHINAGIN etc.	<b>10</b>
<b>3</b>	Various uses of Fingers, Palms and their on the surface of Tabla & Baya One Rala or Kayda for TIRAKIT, One Rela or Kayda for DHIRA DHIRA, One Kayda for TITA( Use of two fingers) Four variations & Tihai in each	<b>30</b>
<b>4</b>	Phrases and Language of Tabla Demonstrating the following phrases a) ञैलज्जैकञ्जैल्लकञ्जै ल्ज्जै ञैलज्जैकञ्जै b) ञैकञ्जैल्लकञ्जै ञैओज्जैओज्जैकञ्जैल्लकञ्जै c) ओज्जैिँव् ओज्जैल्लओज्जै d) ञैओज्जैओज्जैकञ्जैल्लकञ्जै ल्ज्जैकञ्जै ओज्जै e) ञैल्लै ओज्जैल्लै ञैल्लै f) ओज्जैल्लैओज्जैओज्जै ओज्जैल्लैओज्जैओज्जै ल्लैव्लै g) ञैल्लैकञ्जैल्लैकञ्जै ञैओज्जैओज्जै ञैकञ्जैल्लैकञ्जै h) कञ्जैल्लै ल्लैओिँव् i) ओज्जैिँव्लै ल्लैिँव्लै j) ल्लैव्लै[व्लैद ल्लैद ओज्जै	<b>20</b>
<b>5</b>	Talas of Study with Detailed Elaboration Teentaal – a) One Kayda of TITA with Four variations and Tihai b) One Kayda of TIRAKITA with Four variations and Tihai c) One Rela of DHIRA DHIRA with Four variations and Tihai d) Four Tukadas	<b>20</b>

<b>6</b>	Thekas for Study Ektaal, Addha, Keherwa, Dadara.	<b>10</b>
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Diploma – I<sup>st</sup> year  
**for Diploma in Hindustani Shastriya Vadan - Taalvadya**

**Internal Assessment ( 25 Marks)**

**Each student should perform a concert for 15 minutes.**

Unit No	Unit	
<b>1</b>	Teentaal a) One Kayda – TITA (Two fingers) b) One Kayda – TIRAKIT c) One Rela – DHIRA DHIRA d) Four Tukadas Four formations & Tihai in a) , b) & c)	
<b>2</b>	Padhant One Tukada in Laya	
<b>Distribution of Marks</b>		
Unit No	Criteria	Marks Assigned
<b>a)</b>	Clarity	5
<b>b)</b>	Daaya & Baaya balance	5
<b>c)</b>	Sound Quality	5
<b>d)</b>	Padhant	5
<b>e)</b>	Overall presentation	5

# Diploma in Hindustani Shastriya Vadan - Taalvadya

Diploma – II<sup>nd</sup> year

## Practical Paper II – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
<b>1</b>	Study of Laya and Layakari a) Teentaal – Thaay, Dugun, Tigun, Chaugun b) Ektaal– Thaay, Dugun, Tigun, Chaugun c) Rupak – Thaay, Dugun, Tigun, Chaugun d) Dadara – Thaay, Dugun, Tigun, Chaugun e) Jhaptala – Thaay, Dugun, Tigun, Chaugun	<b>20</b>
<b>2</b>	. Study of Basic Sounds produced on Tabla & Dagga a) KITATAKA b) DHAGADHATI c) GHE GHE GHE GHE d) TRAKA e) KATITA f) DHITATA g) DHATRAKA h) TINAKINA	<b>10</b>
<b>3</b>	Phrases and Language of Tabla a) ष़ैक़ः[ओःःःःःैलःःःैक़ः b) ष़ैलःःःैक़ःःैलःःःैक़ः ओःःःओःःःःैलःःःैक़ः c) ष़ैलःःःैक़ःःैलःःःैक़ः लःःःःैक़ःःैलःःःैक़ः d) ओःःःःैक़ःःैलःःःैक़ः क़ःःैलःःःैक़ः e) लःःःैक़ःःैलःःःैक़ः लःःःैक़ः f) ओःःःैलःःैक़ः ओःःःैलःःैक़ः g) लःःःैक़ः ओःःःैलःःैक़ः लःःःैक़ः h) ओःःःैलःःैक़ःःैलःःैक़ः लःःःैक़ः i) लःःःैक़ः ष़ैओःःैक़ःःैलःःैक़ः लःःःैक़ः ओःःःैक़ः j) ओःःःैलःःैक़ःःैलःःैक़ः लःःःैक़ःःैलःःैक़ः	<b>20</b>
<b>4</b>	Various uses of Fingers, Palms and their on the surface of Tabla & Baya a) ष़ैक़ःःैलःःैक़ः ष़ैलःःैक़ः	<b>10</b>

	b) कृञ्चैर्लृ ङ्ङिङिवृ c) ओञ्चैर्लृ ओञ्चैर्लृ d) वृञ्चैर्लृञ्चैर्लृ e) ओञ्चैर्लृओञ्चैर्लृ f) लृञ्चैर्लृञ्चैर्लृलृञ्चैर्लृ g) चैर्लृञ्चैर्लृञ्चैर्लृ लृञ्चैर्लृ लृञ्चैर्लृ	
<b>5</b>	Taalas for study with detailed elaboration :- Teentaal & Zapataal with Peshkaar, Kayda, Rela Tukada, Chakradhaar, Gata	<b>20</b>
<b>6</b>	Thekas for study:- Tilawada, Rupak, Chautaal, Zoomara, Ada Chautaal, Dipachandi, Dhamar, Dhumali	<b>20</b>

## **Diploma in Hindustani Shastriya Vadan - Taalvadya**

Diploma – II<sup>nd</sup> year

### **Practical paper III – Concert Performance (75 marks)**

**Each student should perform for 20 minutes.**

1. Performance with students choice with Peshkar, Kayeda, Rela Gat Tukada.
2. Zaptala with Peshkaar, Kayda, Rela Tukada, Chakradhaar, Gata

### **Distribution of Marks**

<b>Unit No</b>	<b>Criteria</b>	<b>Marks Assigned</b>
1)	Clarity	15
2)	Daaya & Baaya balance	15
3)	Sound Quality	10
4)	Linear Presentation	10
5)	Padhant	15
6)	Coordination with Lehra	5
7)	Overall presentation	5

Diploma in Music –II<sup>nd</sup> year

**for Diploma in Hindustani Shastriya Vadan – Taalvadya**

Theory paper II – History of Hindustani music (Taalavaadya) (50 marks)

1. Evolution of Indian Musical Instruments (Percussion and Non Percussion)
2. History of Performance of Taalwadya.
3. Evolution of styles and accompaniment
4. Influence of Katthak dance and vocal forms in Development of Tabla
5. Biographies and Contribution of following Musicians
  - a) Amir Khusro
  - b) Haji Vilayat Ali Khan
  - c) Nana Panse
  - d) Ustad Munir Khan
  - e) Ustad Ahmad Jan Thirakwa
  - f) Ustad Amir Hussein Khan

**For SHASHTRIYA VADAN TAALVADYA (TABLA)**

**Theory Paper – III Practice and Performance Studies (Taalvadya)**

Marks : - 100

Duration : 3 Hours

- 1) Definitions :- Sum, Taal, Khali, Khand, Laya, Kayda, Avartan, Tihaai, Tukda, Rela, Paran
- 2) Description of Bhatkhande Taal writing system
- 3) Comparison of Taalas and terms
- 4) Description and anatomy of Tabla, Pakhwaj and Mrudungam
- 5) Basic principles of riyaz and accompaniment
- 6) Describe the principles of an ideal Tabla Solo performance
- 7) Percussion instruments used in Folk Music and their uses.
- 8) Description of western drums
- 9) Description of Tabla Tuning process

**Paper Pattern : Practical & Performance Studies  
(TaalVadya)**

**for Hindustani Shastriya Vadan - Taalvadya**

**Instructions :-**

- a) Question paper will be of 100 marks to be completed in three hours.
  - b) All questions carry equal marks.
  - c) Question No 1 is Compulsory.
  - d) Attempt any 4 questions form the rest.
  - e) Attempt 5 questions in total.
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- 1) Write Notation of Bandish or Layakari in given Taal (compulsory questions) 20 Marks
  
  - 2) (a) 20 Marks  
(b)
  
  - 3) (a) 20 Marks  
(b)
  
  - 4) Write Short Notes any 4 out of 6 20 Marks
  
  - 5) Write Short Notes any 5 out of 7 20 Marks
  
  - 6) Answer in detail any 2 out of 3 20 Marks



## Proposed Syllabus for Diploma in Sugam Sangeet

Diploma – I<sup>st</sup> year

### Practical Paper I – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	<b>Musical forms to study :</b> (Total 13 songs in Marathi, Hindi, Sanskrit, Gujrathi & Urdu Languages) 1. Prayer 2. University Song 3. Gawalan 4. Patriotic Song 5. Ganapati Geet 6. Bhaavageet 7. Abhang 8. Folk song 9. Dhanagar Geet 10. Drut Lawani 11. Gazal 12. Hindi Song 13. National Anthem	70
2	<b>Raga study</b> 1. Yaman 2. Bhoop 3. Des 4. Bhairav	15
3	<b>Taal study</b> Ability to demonstrate taal (orally and by giving tali and khali with hands)  1) Teentaal 2) Eaktaal 3) Keherwa 4) Dadara 5) Bhajani Theka	15

Diploma – I<sup>st</sup> year  
**for Diploma in Sugam Sangeet Gayan**

**Internal Assessment ( 25 Marks)**

**Each student should perform a concert for 10 minutes.**

- Students should perform minimum 2 musical forms.

Distribution of Marks :-

1. Swar – 5 Marks
2. Taal – 5 Marks
3. Selection of Songs – 3 Marks
4. Diction – 5 Marks
5. Aesthetical approach in presentation – 7 Marks

## Proposed Syllabus for Diploma in Sugam Sangeet

Diploma – II<sup>nd</sup> year

### Practical Paper II – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	<b>Musical forms to study :</b> (Total 13 songs in Marathi, Hindi, Sanskrit, Gujrathi & Urdu Languages) 1. Hindi Prayer 2. Song of Rain 3. Koli Geet 4. Group song 5. Lullaby ( angai Geet) 6. Gujarathi Song 7. Devotional Song 8. Song in Thumari style 9. Bhaav Geet 10. Film Song 11. Baithakichi Lawani 12. Gondhal 13. Vande Maataram	70
2	<b>Raga study</b> 1. Kafi 2. Khamaj 3. Bageshree 4. Bhairav	15
3	<b>Taal study</b> Ability to demonstrate taal (orally and by giving tali and khali with hands) 1. Zaptaal 2. Rupak 3. Deepachandi 4. Dhumali	15

**Note :** In the Diploma Second year a song of Each Student be recorded in the Studio of the Department.

# **Proposed Syllabus for Diploma in Sugam Sangeet**

Diploma – II<sup>nd</sup> year

## **Practical paper III – Concert Performance (75 marks)**

**Each student should perform for 20 minutes.**

- Students should perform **minimum** 2 musical forms.

Distribution of Marks :-

1. Swar – 15 Marks
2. Taal – 15 Marks
3. Selection of Songs – 10 Marks
4. Diction – 15 Marks
5. Aesthetical approach in presentation – 20 Marks

Diploma in Music –II<sup>nd</sup> year

**Sugam Sangeet**

**Theory paper II – History of Sugam Sangeet (50 marks)**

- 1) History of forms of Light Music Devotional, Abhang, Ovi, Bhajan, Kirtan, Ghazal, Film Music, Natya Sangeet, Patriotic Songs.
- 2) Historical study of Marathi Folk Music and its forms - Song of Women, Lori, Lavni, Povada. Vaghya – Murali, Nature Songs, Vasudeo Dhangari Geet, Bharud, Festival songs etc.
- 3) Biographies and contribution of the following.
  - a) Poets : 1. Shri G.D. Madgulkar 2. Shri Jagdish Khebudkar 3. Shri Suresh Bhatt 4. Smt. Shanta Shelke 5. Kusumagraj 6. Shri P. Sawlaram
  - b) Music Directors : 1. Shri Sudhir Phadke 2. Shri Datta Dawjekar 3. Shri Vasant Prabhu 4. Shri Vasant Pawar 5. Shri Vasant Desai 6. Shri Gajanan Watve.
  - c) Singers : 1. Smt Manik Varma 2. Smt Jyotsna Bhole 3. Pt. Jitendra Abhisheki 4. Pt. Bhimsen Joshi 5. Baala Gandharva 6. Shri Vithhal Umap

Note : The teacher should select any 3 biographies from a), b) & c) category.

Diploma in Music –II<sup>nd</sup> year

**Diploma in Sugam Sangeet Gayan**

**Theory Paper – III Practice & Performance (Sugam Sangeet) (100 Marks)**

1. Introduction to Indian Notation system.
2. Practice/Riyaz in Light Music
3. Importance of Voice modulation in Light Music.
4. Raga Parichaya of following Ragas – Yaman, Kafi, Bhairav, Bhairavi, Khamaj, Des, Bageshree, Bhimpalās
5. Taal Parichaya – Teentaal, Ektaal, Jhaptaal, Rupak, Khemta, Keherwa, Dadara, Chachara, Bhajani Theka.
6. Description and comparison of Forms in Light Music
7. Appreciation of Light Music Performance/Concert
8. Instruments used for Light Music & their classification
9. Role of Orchestration & Chorus in Light Music.

**Theory Paper – III Practice & Performance (Sugam Sangeet) (100 Marks)**

**Practical & Performance Studies**

for **Sugam Sangeet gayan**

**Paper Pattern :**

**Instructions :-**

- c) All the questions are compulsory.
- d) Question paper will be of 100 marks to be completed in three hours.

- |  |          |
|--|----------|
| 1) Write Notation                        | 20 Marks |
| 2) Raga Study                            | 15 Mark  |
| a) Information of Ragas : any 3 out of 4 |          |
| 3) Write Short Notes any 4 out of 6      | 20 Marks |
| 4) Write Short Notes any 5 out of 7      | 25 Marks |
| 5) Answer in detail any 2 out of 3       | 20 Marks |

## Reference Books for Diploma

<b>Sr No</b>	<b><u>Title</u></b>	<b><u>Author</u></b>	<b><u>Publisher</u></b>
1	Sangeet Chintamani	Acharya Brihaspati	Sangeet Karyalaya Hatharas
2	Theory of Indian Music	Bishan Swarup	Swarup Bros, Allahabad
3	Sangeet Padhhatiyanka Tulanatmaka Adhyayan	V.N Bhatkhande	L.N.Garg, UP
4	Raga Vidyan Part I to VI	V.N Patwardhan	V.N Patwardhan Publication, Pune
5	Hindustani Sangeet ki Swaralipi	S. N Ratanjankar	
6	Ragas of North Indian Music	Alain Danial	The Cresnet Press, London
7	Arya Sangit Paddhatichi utpatti va Bharatiya Gayan Paddhatichi Mulatatve	K.B.Deval	
8	Taan Malika Part I – III	Rajabhaiyya Poochwale	S R Golwalkar, Gwalior
9	Dhrupad Dhamar Gayan Vol I	-“ -	Ramachandra Publications, Gwalior
10	Hindu Music	S.M. Tagore	Chaukamba Series, Varanasi
11	Sangeet Shastra	K. Vasudeo Shastri	Hindi Samiti, U.P.
12	Sangeet Shastra Part I, II	Mahesh Saksena	M.P.Khare, Allahabad
13	Sangeet Visgarad	Vasant	Sangeet Karyalay, Hatharas
14	Sangeet Shiksha Part I,II,III	S.N. Ratanjankar	R.U Bali, Lucknow
15	Shruti Darshan	Balkrishnabua Kapileshwari	Continental Publication, Pune
16	The Story of Indian Music & its Instruments	Ethel Rosenthal	Oriental Books Publications, Delhi
17	Voice Culture	S.A.K Durga	Indian Musicological Society, Baroda
18	Awaz Sadhana Shastra	B.R.Deodhar	Mangal Prakashan, Nagpur
19	Bhatkhande Sangeet Shastra Theory Book I to IV	V.N. Bhatkhande	Sangeet Karyalaya, Hatharas
20	Hindustani Sangeet Paaddhati Book I to IV	V.N.Bhatkhande	-“-
21	The Music of India A popular Handbook of HIndusthani Music	S. Bandopadhyay	D.B. Taraporewala, Mumbai



22	Sangeet Bal Bodh Book I to VII	V.D.Paluskar	D.V.Paluskar
23	Dhwani Aur Sangeey	Lalitkishore Sinha	Bharatiya Dynaypeeth
24	Hindusthani Music: An Outline of its physics	G.H Ranade	
25	Acoustics	Jones & Hempstock	Dover Publication, U.K
26	Acoustics	Mackenzie G.W	Focal Press, New York
27	Bharatiya Sangeet ka Itihas	Bhagawat Sharan Sharma	Sangeet Karyalaya, Hatharas
28	Bharatiya Sangeet ka Itihas	S.S.Paranjpe	Chaukamba Sanskrit Series, Varanasi
29	Bharatiya Sangeet ka Itihas	Umesh Joshi	Mansarovar Prakashan, U.P.
30	History of Hindustani Music with particular reference to theory & practice	B.A.Pingle	Sushil Gupta, Culcutta
31	Music in Maharashtra	G.H Ranade	Maharashtra Information centre, New Delhi
32	Prachin Bharat main Sangeet	Dharmavati Shrivastav	Bhartiya Vidya Prakashan, Varanasi
33	Sangeet Shastrakar va Kalawant yancha Itihas	Laxman Joshi	Laxman Dattatraya Joshi
34	Vaidic Parampara main Saamgaan	Rajeshwar Mitra	Anand Prakashan, Varanasi
35	History of Music	Prajanand Swami	Ramkrishna Vedant Math, Culcutta
36	Theory of Indian Music	Ramvir Avtar	Pankaj Pubkication, Delhi
37	Fundamentals of Voice & Diction	L.V.Mayert	W.M.C Brown Co, London
38	A guide to good singing & speech	Julian Gardinar	Cassell & Co, London
39	Your Guide to successful Singing	Engine Gamber	Windsor Press, New York
40	Singer & the voice	Arnold Rose	The Seolar Press, London
41	Sangeet Ratnakar	S.S.Shastri	Adyor Library, Madaras
42	Rag Bodh	B.R.Deodhar	Smt. C. Deodhar, Mumbai
43	Ragas & Raginis	G.C.Ganguly	Nalanda Publication, Mumbai
44	Aprakashit Raga Part I to III	J.D.Patki	Sangeet Karyalaya, Hatharas
45	An Introduction to Indian Music	B.C.Deva	Indian Publication, New Delhi
46	Sangeet Bodh	S.S. Paranjpe	Madhya Pradesh Hindi Granth
47	Sangeet Paribhasha	S.N. Ratanjankar	S.L. Barve, Pune
48	Introduction to the study	Alain Danialu	The Indian Society,

	of musical scales		London
50	Laya Taal Vichar	Sharadchandra Gokhale	
51	Sangeet Samaysaar	Acharya Brihaspati	
52	Raag Vidynan Part I to IV	V.N. Patwardhan	M.V.Patwardhan, Pune
53	Raga Bodh Part I to IV	B.R.Deodhar	Smt. C.Deodhar, Mumbai
54	Hindustani Khyal Gayaki Book I to V	Rajabhaiyya Poochhwale	P.R.Pandit, Pune
55	Sangeetanjali	Pt. Omkarnath Thakur	Shri Kala Sanget Bharati, Varanasi
56	Malhar ke Prakar	J.T.Shah	J.T.Shah, Mumbai
57	Raga Parichay	Harishchandra Shrivastav	Sangeet Sadhana Prakashan, Allahbad
58	Ragnidhi	B.Subba Rao	Music Academy, Madras
59	Raga Bhairav	V.D.Paluskar	V.D.Paluskar, Mumbai
60	Sangeet kala Prakash	R.N.Vaze	R.N. Vaze, Pune
61	Khayal Gayaki	Feroz Framji	Feroz, Framji, Pune
62	Taan Sangraha Book I -II	S.N Ratanjankar	S.N.Ratanjankar
63	Madhyamik Sangeet	S.G.Vyas	Sangeet Prakashan Mandal
64	Sangeet Shastra Praveshika	S.L.Sapre	S.L.Sapre, Nagpur
65	Sangeet Pravesh	K.S.Pandit	Shankar Gandharva Vidyalyaya

