



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

Curricular Structures of 2nd Year of PG for Two-Year PG Programme (3+2)
OR
One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)
Structure 1 (Level 6.5) : PG Curricular Structure with only course work

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation /Academic Project/Entrepreneurship	Total Credit
Semester - III	DSC 7 Stage Performance DSC 8 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 5A- Aesthetics and appreciation of Indian Music DSE 6A- Fundamental Study of Hindustani Music DSE 7A- Evolution and Development of Musical Concepts KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition DSE 7B: Aesthetics and Appreciation of Indian Music PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments DSE 7C: Documentation and Preservation Music (3 x 4 = 12 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	SBC- Playing Techniques of Harmonium (2 Credits)	NIL	22
Semester – IV	DSC 9 Stage Performance DSC 10 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 8A: Indian Music and its Aesthetical Approach DSE 9A: General Study of Hindustani Music DSE 10A: Multidimensional Aspects of Indian Music KM- DSE 8B: Multidimensional Values of Indian Music DSE 9B: Keertana by Prominent Vag-geyakaras DSE 10B: Comprehensive Study of Tala of Karnatak Music PM DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9C: Evolution and Influence of Gharana DSE 10C: Theoretical Aspects of Avanaddha Vadyas DSE 11: Research Methodology (3 x 4 = 12 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	SBC- Advance Playing Techniques of Harmonium (2 Credits)	NIL	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Core Course (DSC)****SEMESTER III****DSC – 7****STAGE PERFORMANCE**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in solo recital enhances the student's skill to develop their ability to perform in various stage too.

Course Learning Outcomes

- The student will be able to perform the prescribed Prachalit & Aprachalit Talas & compositions.
- Student will get a deep understanding about various aspects of Talas and their differences.

Contents: Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva. Aprachalit : Braham, Shikhar, Jhapsewari, Basant, Rudra & Leelavati Tala.
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 15 minutes.
- Solo recital with traditional bandish in Jhapsewari for 10 minutes.
- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Braham Tala for 10 minutes.

Unit II (30 Hours)

- Advance study in Teentala : Bandish of Ada, Kuaad & Biaad Laya with Padhant
- Gat, Gat Kayada, Dupalli Gat, Tripalli Gat, Darje ki Gat
- Chakradar, Farmaishi, Kamali, Nauhakka
- Fard

Unit III (30Hours)

- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda & Tihai in Teentala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Ektala.
- Bandish of Ada, Kuaad & Biaad Laya with Padhant.

Unit IV (20 Hours)

- Playing techniques of Rau.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ**Unit 1 (40 Hourse)**

- Prescribed Prachalit Talas: Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit: Braham, Basant & Ashtamangal Tala.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala with traditional bandish.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Braham Tala with traditional banddish.

Unit II (40 Hours)

- Solo recital 10 minutes in Sooltala with following: Uthan, Rela, Stuti & Paran.
- Solo recital 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti & Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala.
- Complete rendering of solo in Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

Knowledge of Talas of Tabla-

- Jhaptala
- Ektala
- Adachartala
- Keharva

Unit IV (20 Hours)

- Ability to play advance compositions in Chautala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performances for achieving better understanding of the subject. The course helps the students acquire practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. Knowing about the assessment of Tala in Percussion Music Tabla/ Pakhawaj. Knowing about the laya & Layakari Taal ke Dus Pran, Uthan Peshklar, Kayada, Rela, Baant & Rau.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- Student will got a deep understanding about various aspects of Talas and their differentiation.

Contents: Practical (120 Hours)

TABLA

Unit I (40 Hours)

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit : Braham, Sikhar, Farodust, Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Panchamswari for 15 minutes.
- Tabla Solo recital in Jhaptala with traditional compositions for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Jhapswari for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar & Tihai in Rudra Tala for 10 minutes.
- Solo recital in Ektala with Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.
- Traditional Tabla solo recital in different Gharanedar Compositions with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat, Fard in Teentala.

Unit III (20 Hours)

- Presentation of Talas of Pakhawaj.
- Ability to do the Padhant of Tabla's compositions.
- Do the Padhant of Sadharan Paran & Stuti Paran.
- Gharanedar Gat, Fard & Gat Kayada.

Unit IV (30 Hours)

- Ability to do accompany with Vocal & Instrumental Music –Vilambit, Madhya & Drut Laya.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya of Kayada Rela, Baant, Tukda, Gat & different layakari of prescribed Talas.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hours)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Braham, Sikhar, Farodust, Basant & Ashtamangal Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Dhamar with following: Uthan, Rela, Stuti & Paran
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala, with following: Uthan, Rela, Stuti & Paran

Unit II (20 Hours)

- Presentation of Tala's of Tabla.
- Ability to do the Padhant of Pakhawaj's compositions.
- Do the Padhant of Kayada, Tukda & Baant.
- Demonstrate traditional compositions on Pakhawaj.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad, Dhamar, Abhanga
- Demonstrate Stuti Paran
- Padhant with Tali Khali of – Uthan, Rela & Chakradar

Unit IV (30 Hours)

- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya of Prescribed Talas.
- Demonstrate Rudra, Brhama, Basant, Rudra Ashtamangal, Leelavati Tala.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Elective Course (DSE)****SEMESTER-III****DSE – 5 APPLICATION OF THEORETICAL TERMINOLOGY OF TABLA**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Application of Theoretical Terminology of Tabla	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical and practical terminology of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will able to understand to contribution of Musician & Scholars.
- The student will got a deep understanding about Theory of prescribed units.
- He will able to understand about classification of Instruments.
- He will able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)**Unit 1 Music, Musician & Scholar (10 Hours)**

- Gharana, Tradition, Guru Shishya Parampara, Specialties.
- Pandit Samta Prasad, Pandit Chhote Lal Mishra, Ustad Latif Ahmad Khan, Pandit Pagal Das, Pandit Bhawani Shankar, Pandit Bhimsen Joshi, Pandit Rajan Mishra, Ustad Rashid Khan.
- Pandit Ravi Shankar, Ustad Vilayat Ali Khan, Pandit L.K.Pandit, Pandit Birju Maharaj, Pandit Durga Lal.
- Pandit Vishnu Narayan Bhatkhande, Pandit Vishnu Narayan Palushkar, Pandit Onkar Nath

Thakur, Pandit Lal Mani Mishra, Dr. Aban E Mistry.

Unit II Style, Playing Techniques & Specialties (15 Hours)

- Purab Baaj : Lucknow, Farukhabad & Banaras
- Pachhim Baaj : Delhi & Ajrada
- Kudau Singh
- Nana Panse

Unit III Compositional Forms (10 Hours)

- Uthan, Baant, Rela, Fard
- Peshkar, Kayada, Mukhda, Rau
- Paran, Stuti Paran, Farmaishi, Kamali
- Tukda, Chakradar, Mukhda-Mohara, Laggi-Laddi

Unit IV Notation of Talas (10 Hours)

- Introduction of Indian Tala Notation System- Pt. V.N.Bhathkhande & Pt. V.D.Palushkar.
- Detailed Notation of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari.
- Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun and some prescribed Talas notation in Layakaries
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6 CLASSIFICATION OF MUSICAL INSTRUMENTS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Classification of Musical Instruments	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will able to give a theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)

Unit 1 Study of Musical Instruments (10 Hours)

- Introduction
- Meaning
- Kind of Instruments
- Structural knowledge of various Instruments

Unit II Classification of Instruments based on ancient Granthas (15 Hours)

- Natyashastra
- Sangeet Ratnakar
- Sangeetsamyasadhodar
- Sangeetsamyasar

Unit III Comprehensive study of various Instruments (10 Hours)

- Tata Vadyas : Veena, Surbahar, Sitar, Sarod, Violin, Sarangi.
- Ghana Vadyas : Jhanjha, Ghanta, Chimta.
- Avanaddha Vadyas : Tripuskar, Aankik, Alingya, Urdhavak, Pakhawaj, Mridangam, Mridanga, Punga, Shri Khol, Tabla, Dholak, Naal.
- Sushir Vadyas : Flute, Sehanai.

Unit IV Significance of Musical Instruments in Indian Culture (10 Hours)

- Various Festivals, Instruments used in special occasion.
- Instruments of Vedic period, Ramayan period & Mahabharat period.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigon, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008

PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Elective Course (DSE)****SEMESTER-III****DSE – 7 DOCUMENTATION AND PRESERVATION OF MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Documentation and Preservation of Music	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- The Elective course objective of the course is to study the several electronic equipments used in the Indian music
- To develop an idea on digital sound aspects of music and musical forms existing in the system of Indian classical music.
- To create an awareness on the sound management

Course Learning Outcomes:

Students will be able to:

- Develop an understanding about the electronic equipments used in the Indian music
- Learn various sound equipments aspects of music and musical forms of Indian classical music
- Understands and creates a fundamental concept of balancing good sound

Contents: Theory (45 Hours)**Unit I Historical Role of Preservation of Music (10 Hours)**

- Introduction of Preservation.
- Process of Documentation.
- Preservation of Music Process.
- Historical back ground of audio recording.

Unit II Interference of Digital Equipments in Music (10 Hours)

- iTanpura, Tabla & Lehara
- Digital music platforms : Youtube, Spotify, Apple Music, Tidal and their utilization in Music
- Analog and Digital Mixer, PA system and Amplifier
- Merits and Demerits of Digital Musical equipments

Unit III Role of Sound Equipments in Music (15 Hours)

- Types of Microphone
- Stage setup & sound system
- Audio Recording
- Video recording

Unit IV Preservation of Music by the Creative work (10 Hours)

- Compositions writing, musical work, textual writings : autobiographies, memoirs, social media posts, diaries, letters, blog posts, essays.
- Audio, video, or transcripts Audio or video recording from an event or performance; photographs & popular journalism.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Huber, David Miles and Runstein, E Robert (2014) Modern Recording Techniques, Focal Press Waltham, Massachusetts
- Bartlett, Bruce and Bartlett Jenny (2013) Practical Recording Techniques Focal Press Waltham, Massachusetts
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER III

GE – 3 RHYTHMIC AESTHETICS AND PERFORMANCE TECHNIQUES OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Rhythmic Aesthetics and Performance Techniques of Tabla	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

Rhythmic Aesthetics and Performance Techniques of Tabla is designed to provide students with a comprehensive understanding of the theoretical, historical, and aesthetic knowledge of Tabla. The objective of this course is to acquaint learners with the evolution of Tabla, the structure and function of its components, the concept of rhythm (Laya and Taal), and the aesthetic principles that govern its performance. It aims to develop analytical thinking regarding various compositional forms, Gharana traditions, and rhythmic interpretations. Through this study, students will gain intellectual insight into how theoretical knowledge enhances performance artistry, creativity, and appreciation of the rich rhythmic heritage of Indian classical music.

Course Learning Outcomes

- Understand and Explain Rhythmic Concepts: Demonstrate a clear understanding of rhythm (Laya), Taal structures, and their aesthetic significance in Tabla performance.
- Analyze History and Gharana Traditions: Identify and describe the evolution of Tabla, major Gharanas, and the contributions of prominent maestros to rhythmic art.
- Apply Theoretical Knowledge to Compositions: Analyze and interpret various Tabla compositions (Kayda, Peshkar, Gat, Tukda, Tihai) from a theoretical perspective.
- Evaluate Rhythmic Aesthetics: Critically assess the interplay of rhythm, melody, and improvisation to appreciate and articulate the aesthetic value of Tabla music.

Contents : Theory (30 Hours)**Unit I Theoretical Study of Taal System (8 Hours)**

- Concept of Theka, Avartan, Vibhag, Sam, Khali.
- Detailed study of Talas- Teentala, Ektaal, Jhaptala, Rupak, Dhamar & Deepchandi.
- Bols and compositions are used in different laya.
- Understanding complex rhythmic patterns and cross-rhythms.

Unit II Introduction to Rhythmic Aesthetics (7 Hours)

- Concept and philosophy of rhythm (Laya, Taal, Matra) in Indian classical music.
- Understanding rhythmic beauty and symmetry in Tabla compositions.
- Relation of rhythm with melody and dance.
- The role of aesthetics in enhancing Tabla performance.

Unit III Structure and Components of Tabla (7 Hours)

- Detailed study of Tabla and its parts and their functions.
- Sound production techniques and tonal variations.
- Tuning methods and maintenance.
- Comparison between Tabla and other Indian percussion instruments.

Unit IV History of Gharana Tradition (8 Hours)

- Historical development of Tabla as a classical instrument.
- Prominent Tabla Gharanas and their founder -Delhi, Ajrada, Lucknow, Farukhabad, Punjab & Banaras.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai

- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Basic Practice and Sound Development (20 Hours)

- Proper sitting posture and hand techniques.
- Practice of basic bols and phrases on Dayan and Bayan.
- Development of clear tone, balance, and strength.
- Exercises in different layas - Vilambit, Madhya & Drut.

Unit II Performance of Talas (20 Hours)

- Playing of Teentala, Ektaal, Jhaptala, Rupak and Dadra in different layas.
- Recitation and playing of Thekas with clarity.
- Use of proper hand positioning and dynamics.
- Application of bol combinations in different rhythmic cycles.

Unit III Traditional Compositions (10 Hours)

- Practice of Peshkar, Kayada, and Rela with variations.
- Presentation of Tukda, Gat, and Chakradar.
- Understanding and playing of simple and complex Tihais.
- Memorization and performance of traditional compositions of various Gharanas.

Unit IV Solo Presentation (10 Hours)

- Preparation of a complete Tabla solo in Teentala or any other Tala.
- Effective stage presentation and timing control.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj

- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019

PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC)

SEMESTER III

SBC –3 PLAYING TECHNIQUES OF HARMONIUM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Percussion Music Or B. A (Prog.) with Percussion Music Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music

Course Objectives:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium.
- To attain knowledge of playing with improvisations.

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium.
- The student will be able to demonstrate the playing techniques in different ragas.
- The student Will be able to play with improvisations.

Contents: Practical (60 Hours)

Prescribed Ragas:

1. Yaman
2. Bhairav
3. Alhaiya Bilawal
4. Kafi

Prescribed Talas:

1. Teentaal
2. Ektaal
3. Rupak
4. Keherwa

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga yaman
- Alankar pattern in raga Bhairav
- Alankar patterns in raga Alhaiya Bilawal
- Alankar patterns in raga Kafi

Unit II: Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Yaman
- Vilambit & Drut Bandish in raga Bhairav
- Drut Bandish in raga Alhaiya Bilawal
- Drut Bandish in raga Kafi

Unit III: Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Teentaal with Thah,Dugun & Chaugun laya
- Ektaal with Thah,Dugun & Chaugun laya
- Rupak taal with Thah,Dugun & Chaugun laya
- Keherwa taal with Thah ,Dugun & Chaugun Laya

Suggestive Readings:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication,New Delhi,1st Edition:2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 9

STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.
- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

Course Learning Outcomes

- The students will be able to give a practical performance of the prescribed Talas.
- He will be able to demonstrate various aspects of Talas and their differentiation.
- The student will get a deep knowledge of compose various compositions and write the compositions according to the Tala Notation system.

Contents : Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit : Vishnu, Brahma, Farodust, Rudra, Jhapswari, Basant, Leelavati & Panchamswari.**
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Vishnu Taal for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat & Fard in Teentala for 10 minutes.

Unit II (30 Hours)

- Tabla solo recital with different Gharanedar Compositions in Rupak Tala for 10 minutes.
- Tabla Solo recital in Jhaptala with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai for 10 minutes.
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Ektala for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 10 minutes.

Unit III (30 Hours)

- Advance study of Teentala Theke Ki Badhat
- Dupalli Gat, Tripalli. Chaupalli Gat, Gat Kayada
- Chakradar, Farmaishi, Kamali & Nauhakka
- Farda & Bandish of Ada, Kuaad & Biaad Laya

Unit IV (20 Hours)

- Playing techniques of Laggi-Ladi.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ**Unit I (40 Hours)**

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Brahma, Farodust, Vishnu, Ashtamangal, Rudra, Basant & Jajjhampa Tala.**
- Complete rendering of Pakhawaj solo for at least 15 minutes in Brahma Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Dhamar Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Solo recital with different Gharanedar Compositions in Sooltala for 10 minutes.
- Solo recital with Upaj anga ka Uthan, Rela, Chakradar, Paran & Tihai Chautala for 10 minutes.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Farodust Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

- Practical knowledge of 'Thapiya ka Baaj'
- Presentation of talas of Tabla: Tilwada, Jhaptala
- Ektala - Adachartala
- Keharva - Dadra

Unit IV (30 Hours)

- Ability to play advance compositions in Chautala, Sooltala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Practical Assessment of Talas	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A.
- The course is more practically inclined along with relevant Practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Practical (120 hours)

TABLA

Unit I (40 Hours)

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Brahma, Farodust, Vishnu, Jhappswari, Basant, Rudra, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Leelavati Tala for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tihai, Tukra, Chakradar Farmaishi, Kamali, Nauhakka in Teentala for 10 minutes.

Unit II (30 Hours)

- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Rudra, Tala for 10 minutes.
- Presentation of Pakhawaj Talas.
- Ability to do the Padhant of Traditional Compositions, Gharanedar Gat & Fard.
- Padhant with Tali Khali – Uthan, Peshkar, Kayada, Rela, Baant, Tukda, Tihai, Chakradar, Farmaishi, Kamali & Nauhakka.

Unit III (30 Hours)

- Ability to do accompany with Vocal Music.
- Chhota Khyal, Bada Khyal, Geet & Bhajan.
- Ability to do accompany with Instrumental Music.
- Razakhani Gat, Mashitkhani Gat, Drut Laya Bandish.

Unit IV (20 Hours)

- Ability to demonstrate Prachalit Talas in different layakari of Prescribed Talas.
- Recite Tala on hand beat with Dedhgun & Tigun Laya of Jhappswari, Basant, Rudra, Leelavati, Vishnu, Brahma & Panchamswari.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ

Unit I (40 Hours)

- **Prescribed Prachalit Talas : Dhamar, Chautala, Sooltala & Tevra.**
- **Aprachalit : Basant, Brahma, Farodust, Ashtamangal, Gajjhampa & Vishnu Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Sadharan Paran, Chakradar, Farmaishi & Kamali.
- Complete rendering of Pakhawaj solo for at least 10 minutes in Dhamar Tala, Ashtamangal Tala & Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Basant, Rudra & Jajjhampa Tala for 10 minutes.
- Presentation of Talas of Tabla.
- Ability to do the Padhant of traditional compositions - Stuti Paran, Uthan, Relat, Sadharan Paran, Chakradar Paran & Kamali Paran.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in prescribed Talas of Prachalit Talas.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad
- Dhamar
- Abhanga

Unit IV (20 Hours)

- Recite Tala on hand beat with Dedhgun & Tigun Laya of Aprachalit Talas.
- Demonstration traditional compositions of Pakhawaj.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE – 8 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)**Unit I Concept of Tala and Aesthetics (10 Hours)**

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structural Elements of Tala (10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary, Philosophical & Performance Aesthetics (15 hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi
- Dixit Pradeep Kumar (1984), Saras Sangeet, Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka

Publisher, New Delhi

- Pandey, K.C. (1972), Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953), Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music, New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE –9 EVOLUTION AND INFLUENCE OF GHARANAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Influence of Gharanas	4	4	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

To explore the historical development and evolution of Tabla and Pakhawaj Gharanas. Understanding the distinctive styles, techniques, and rhythmic patterns of major Gharanas. Analyse the cultural and musical influence of gharanas on Indian classical music. To foster practical appreciation and performance insights into traditional and contemporary interpretations.

Course Learning Outcomes

- Understand the historical development and evolution of major Gharanas of Tabla and Pakhawaj.
- Analyse the distinctive styles, techniques, and compositions unique to each Gharana.
- Examine the cultural and musical influence of Gharanas on Indian classical music traditions.
- Develop critical listening and appreciation skills for evaluating performance practices across Gharanas.

Contents : Theory (45 Hours)

Unit I Historical Background (10 Hours)

- Early development of Pakhawaj/Tabla in ancient and medieval Indian music traditions.
- Transition from Pakhawaj to Tabla during the Mughal period.
- Social and cultural factors influencing the rise of different playing styles.
- Role of royal courts, temples and guru-shishya parampara in shaping traditions.

Unit II Major Gharana of Tabla (10 Hours)

- Delhi Gharana – Founder of Gharana and its specialities & compositions. .
- Lucknow & Ajrada Gharana – Founder of Gharana and its specialities & compositions.
- Banaras & Farukhabad Gharana – Founder of Gharana and its specialities & compositions.
- Punjab Gharana – Founder of Gharana and its specialities & compositions.

Unit III Gharana of Pakhawaj & Their Characteristics (15 Hours)

- Kudau Singh, Nana Panse Gharana – Tradition, style and its Compositions.
- Nathdwara Gharana, Ayodhya Gharana – Tradition, style and its Compositions.
- Comparative study of Tabla and Pakhawaj Compositions.
- Importance of Gharana in Classical Music.

Unit IV Evolution, Modern Influence & Global Impact (10 Hours)

- Contribution of legendary artists in popularizing Tabla and Pakhawaj globally.
- Influence of technology, recordings, and digital platforms on Gharana identity.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla

Vadan Parampra (2022) Kanshika Publishers, Delhi

- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat,Publisher Name- Populer Prakashan, Kolhapur
- Dandage,Pt.Amod,Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 10 THEORETICAL ASPECTS OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Avanaddha Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

A complete theoretical aspects of Tabla give the wide knowledge of various kind of terminology and compositional knowledge of Tabla, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla . This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)**Unit I Technical Terms of Tabla (10 Hours)**

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum
- Uthan, Peshkar, Kayada, Rela, Tihai, Gat
- Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi
- layakari, Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata

Unit II Detailed Study of Tabla, Pakhawaj & Mridangam (15 Hours)

- Origin
- Development
- Present forms
- Used in social and culture festival

Unit III Detailed Study of Laya Layakari (10 Hours)

- Thah, Dugun, Chaugun & Tigun
- Aada 3/2 or Dedhgun
- Kuaad 5/4 or Sawagun
- Biaad 7/4 or Paundugun

Unit IV Theoretical Study of Talas (10 Hours)

- Prachalit –Teentala, Jhaptala, Rupak, Ektala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva
- Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 11

Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Research Methodology DSE – 11	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives:

- To understand the concept of 'Research' and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study as to how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Course Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:**Unit I: Understanding Research and its components (10 hours)**

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- "Shodh Pravidhi" Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER IV

GE – 4 THEORY AND PRACTICAL PERFORMANCE OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practical Performance of Tabla	4	2	0	2	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The objective of this course is to provide an in-depth understanding of the historical evolution, theoretical foundations, and aesthetic dimensions of Tabla performance. It aims to familiarize students with the development of various Gharanas, structural and acoustic aspects of the instrument, and the philosophical concepts of rhythm and beauty in Indian classical music. Through this study, learners will explore the interrelationship between tradition and innovation, and appreciate Tabla as both a cultural heritage and a dynamic art form with global relevance.

Course Learning Outcomes

- Explain the historical evolution of Tabla and identify the contribution of various Gharanas and maestros to its development.
- Analyze the structural, acoustic, and rhythmic aspects of Tabla compositions with theoretical precision.
- Interpret the aesthetic principles and philosophical concepts underlying Tabla performance within Indian classical music.
- Evaluate the contemporary trends, global influence, and innovative expressions that shape modern Tabla art.

Contents : Theory (30 Hours)**Unit I Historical Evolution and Development of Tabla (8 Hours)**

- Origin and early development of Avanaddha Vadyas according to Natyashastra.
- Evolution and transformation of Tabla through ancient, Mughal, and post-Mughal periods.
- Development of Tabla as a solo and accompaniment instrument.
- Origin and characteristics of major Tabla Gharanas Delhi, Ajrada, Lucknow, Farrukhabad, Banaras & Punjab.

Unit II Structural and Technical Aspects of Tabla (7 Hours)

- Detailed study of Tabla components, materials, and construction process.
- Science of sound production, tonal quality and maintenance of Tabla.
- Understanding of Laya, Taal, Matra, and Theka.
- Study of traditional compositions – Peshkar, Kayda, Rela, Tukda, and Chakradar.

Unit III Aesthetics and Expressive Dimensions (8 Hours)

- Concept of Aesthetics (Saundarya Shastra) and its application in Tabla performance.
- Emotional and spiritual dimensions in rhythmic expression.
- Artistic communication between Tabla, melody, and dance.
- Role of improvisation and Layakari in enhancing Tabla performance.

Unit IV Contemporary Trends and Global Influence (7 Hours)

- Evolution of solo Tabla performance and contribution of contemporary maestros.
- Tabla as an accompanying instrument in classical, dance, fusion, and film music.
- Influence of technology, media, and globalization on Tabla teaching and performance.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.

Suggestive Readings:

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Fundamental Skills and Technique Development (15 Hours)

- Practice of basic strokes (Bols) on Dayan and Bayan with clarity and control.
- Exercises for developing tone, balance, and hand coordination.
- Practice of simple Thekas in different Layas (Vilambit, Madhya, Drut).
- Tuning and maintenance of Tabla.

Unit II Traditional Compositions and Layakari (15 Hours)

- Presentation of Peshkar and Kayadas in Teentaal and Rupak Tala.
- Performance of Relas, Tukdas, and Chakradars from various Gharanas.
- Application of Layakari in Dugun, Tigun and Chaugun in Compositions.
- Understanding and demonstration of different types of Tihais.

Unit III Gharana based Repertoire and Accompaniment (15 Hours)

- Practice and presentation of compositions from Delhi, Ajrada, and Lucknow Gharanas.
- Comparative performance and improvisation techniques of different Gharanas.
- Accompaniment with vocal, instrumental, and dance music forms.
- Techniques of accompaniment.

Unit IV Creative Expression and Contemporary Practices (15 Hours)

- Improvisation in Kayda, Rela, and Tukda with clarity.
- Presentation of Tabla solo performance with Traditional compositions.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari..Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoan (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC)

SEMESTER IV

SBC – Advance Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Percussion Music Tabla/Pakhawaj Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

1. Miya ki Todi
2. Vrindavan Sarang
3. Khamaj
4. Bhairavi

Prescribed Talas:

1. Jhaptaal
2. Adachautaal
3. Deepchandi
4. Dadra

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga Miya ki Todi
- Alankar pattern in raga Vrindavani Sarang
- Alankar patterns in raga Khamaj
- Alankar patterns in raga Bhairavi

Unit II : Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Miya ki Todi
- Vilambit & Drut Bandish in raga Vrindavani Sarang
- Drut Bandish in raga Khamaj
- Drut Bandish in raga Bhairavi

Unit III : Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Jhaptaal with Thah,Dugun & Chaugun laya
- Adachautaal with Thah,Dugun & Chaugun laya
- Deepchandi taal with Thah, Dugun & Chaugun laya
- Dadra taal with Thah, Dugun & Chaugun Laya

Recommended Books:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication,New Delhi,1st Edition:2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
Semester -III	DSC 7 Stage Performance DSC 8 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 5A: Aesthetics and appreciation of Indian Music DSE 6A: Fundamental Study of Hindustani Music KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments (2 x 4 = 8 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	NIL	(6 credits)	22
Semester – IV	DSC 9 Stage Performance DSC 10 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 7A: Evolution and Development of Musical Concepts DSE 8A: Indian Music and its Aesthetical Approach KM- DSE 7B: Aesthetics and Appreciation of Indian Music DSE 8B: Multidimensional Values of Indian Music PM- DSE 7C: Documentation and Preservation of Music DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9: Research Methodology (2 x 4 = 8 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	Nil	(6 credits)	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 7

STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance DSC - 7	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in solo recital enhances the student's skill to developed their ability to perform in various stage too.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Prachalit & Aprachalit Talas & compositions.
- Student will get a deep understanding about various aspects of Talas and their differentiation.

Contents: Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva. Aprachalit : Braham, Shilkhar, Jhapsewari, Basant, Rudra & Leelavati Tala.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 15 minutes.
- Solo recital with traditional bandish in Jhapsewari for 10 minutes.
- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Braham Tala for 10 minutes.

Unit II (30 Hours)

- Advance study in Teentala, Bandish of Ada, Kuaad & Biaad Laya with Padhant.
- Gat, Gat Kayada, Dupalli Gat, Tripalli Gat, Darje ki Gat.
- Chakradar, Farmaishi, Kamali, Nauhakka.
- Fard

Unit III (30Hours)

- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra & Tihai in Teentala.
- Peshkar, Kayada, Rela of Dhare Dhare Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Ektala.
- Bandish of Ada, Kuaad & Biaad Laya with Padhant.

Unit IV (20 Hours)

- Playing techniques of Rau.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ**Unit 1 (40 Hours)**

- Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.
- Aprachalit : Braham, Basant & Ashtamangal Tala.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala with traditional bandish.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Braham Tala with traditional bandish.

Unit II (40 Hours)

- Solo recital 10 minutes in Sooltala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Solo recital 10 minutes in Tevra tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala.
- Complete rendering of solo in Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

Knowledge of talas of Tabla-

- Jhaptala
- Ektala
- Adachartala
- Keharva

Unit IV (20 Hours)

- Ability to play advance compositions in Chautala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC - 8	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performances for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- Student will able to demonstrate various aspects of Talas and their differentiation.

Contents : Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Braham, Sikhar, Farodust, Jhapsewari, Basant, Rudra & Leelavati Tala.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Panchamswari for 15 minutes.
- Tabla Solo recital in Jhaptala with traditional compositions for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Jhapsewari for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar & Tihai in Rudra Tala for 10 minutes.
- Solo recital in Ektala with Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai
- Traditional Tabla solo recital in different Gharanedar Compositions with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat, Fard in Teentala.

Unit III (20 Hours)

- Presentation of Talas of Pakhawaj.
- Ability to do the Padhant of Tabla's compositions.
- Do the Padhant of Sadharan Paran, Stuti Paran.
- Gharanedar Gat, Fard & Gat Kayada.

Unit IV (30 Hours)

- Ability to do accompany with Vocal & Instrumental Music –Vilambit, Madhya & Drut Laya.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya of Kayada Rela, Baant, Tukda, Gat & different layakari of prescribed Talas.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ**Unit I (40 Hours)**

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Braham, Sikhar, Farodust, Basant & Ashtamangal Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Dhamar with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala with following: Uthan, Relā, Stuti Paran & Sadharan Paran.

Unit II (20 Hours)

- Presentation of Tala's of Tabla.
- Ability to do the Padhant of Pakhawaj's compositions.
- Do the Padhant of Kayada, Tukda & Baant.
- Demonstrate traditional compositions on Pakhawaj.

Unit III (30 Hours)

- Ability to do accompany with vocal.
- Dhrupad, Dhamar, Abhanga.
- Demonstration of Stuti Paran.
- Padhant with Tali Khali of Uthan, Relā & Chakradar.

Unit IV (30 Hours)

- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya of Prescribed Talas.
- Demonstrate Rudra, Brhama, Basant, Ashtamangal & Leelavati Tala.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be submitted for internal assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 5 APPLICATION OF THEORETICAL TERMINOLOGY OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Application of Theoretical Terminology of Tabla	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programs (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical and practical terminology of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- Student will understand to contribution of Musician & Scholars.
- Student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.

Contents: Theory (45 Hours)**Unit 1 Music, Musician & Scholar (10 Hours)**

- Gharana, Tradition, Guru Shishya Parampara & Specialties.
- Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Chhote Lal Mishra, Pandit Pagal Das, Pandit Bhawani Shankar, Pandit Bhimsen Joshi, Pandit Rajan Mishra, Ustad Rashid Khan.
- Pandit Ravi Shankar, Ustad Vilayat Ali Khan, Pandit Birju Maharaj, Pandit Durga Lal.
- Pandit Vishnu Narayan Bhatkhande, Pandit Vishnu Narayan Palushkar, Pt. Onkarnath Thakur, Pandit Lal Mani Mishra, Dr. Aban E Mistry.

Unit II Style, Playing Techniques & Specialties (15 Hours)

- Purab Baaj : Lucknow, Farukhabad & Banaras.
- Pachhim Baaj : Delhi & Ajrada.
- Kudau Singh
- Nana Panse

Unit III Compositional Forms(10 Hours)

- Uthan, Baant, Rela, Fard.
- Peshkar, Kayada, Mukhda, Rau.
- Paran, Stuti Paran, Farmaishi, Kamali.
- Tukda, Chakradar, Mukhda-Mohara, Laggi-Ladi.

Unit IV Notation of Talas (10 Hours)

- Introduction of Indian Tala Notation System -V.N. Bhatkhande & V.D. Palushkar.
- Detailed Notation of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati & Panchamswari.
- Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun and some prescribed Talas notation in layakari.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt.Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6 CLASSIFICATION OF MUSICAL INSTRUMENTS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Classification of Musical Instruments DSE - 6	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : Theory (45 Hours)

Unit 1 Study of Musical Instruments (10 Hours)

- Introduction
- Meaning
- Kind of Instruments
- Structural knowledge of various Instruments

Unit II Classification of Instruments based on ancient Granthas (15 Hours)

- Natyashastra
- Sangeet Ratnakar
- Sangeetsamyasadhodar
- Sangeetsamyasar

Unit III Comprehensive study of various Instruments (10 Hours)

- Tata Vadyas : Veena, Surbahar, Sitar, Sarod, Violin, Sarangi
- Ghana Vadyas : Jhanjha, Ghanta, Chimta
- Avanaddha Vadyas : Tripuskar, Aankik, Alingya, Urdhavak, Pakhawaj, Mridangam, Mridanga, Punga, Shri Khol, Tabla, Dholak, Naal.
- Sushir Vadyas : Flute, Sehanai,

Unit IV Significance of Musical Instruments in Indian Culture (10 Hours)

- Various Festivals, Instruments used in special occasion.
- Instruments of Vedic period, Ramayan period & Mahabharat period.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi

- Mulgaonkar, Pt.Arvind, Izajat,Publisher Name- Populer Prakashan, Kolhapur
- Dandage,Pt.Amod,Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

GE – 3 RHYTHMIC AESTHETICS AND PERFORMANCE TECHNIQUES OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Rhythmic Aesthetics and Performance Techniques of Tabla GE - 3	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

Rhythmic Aesthetics and Performance Techniques of Tabla is designed to provide students with a comprehensive understanding of the theoretical, historical, and aesthetic knowledge of Tabla. The objective of this course is to acquaint learners with the evolution of Tabla, the structure and function of its components, the concept of rhythm (Laya and Taal), and the aesthetic principles that govern its performance. It aims to develop analytical thinking regarding various compositional forms, Gharana traditions, and rhythmic interpretations. Through this study, students will gain intellectual insight into how theoretical knowledge enhances performance artistry, creativity, and appreciation of the rich rhythmic heritage of Indian classical music.

Course Learning Outcomes

- Understand and Explain Rhythmic Concepts: Demonstrate a clear understanding of rhythm (Laya), Taal structures, and their aesthetic significance in Tabla performance.
- Analyze History and Gharana Traditions: Identify and describe the evolution of Tabla, major Gharanas, and the contributions of prominent maestros to rhythmic art.
- Apply Theoretical Knowledge to Compositions: Analyze and interpret various Tabla compositions (Kayda, Peshkar, Gat, Tukda, Tihai) from a theoretical perspective.
- Evaluate Rhythmic Aesthetics: Critically assess the interplay of rhythm, melody, and improvisation to appreciate and articulate the aesthetic value of Tabla music.

Contents : Theory (30 Hours)

Unit I Theoretical Study of Tala System (8 Hours)

- Concept of Theka, Avartan, Vibhag, Sam, Khali.
- Detailed study of major Talas Teentala, Ektaal, Jhaptala, Rupak, Dhamar & Deepchandi.
- Bols, laykari and use of tempo in different Talas.
- Understanding complex rhythmic patterns and cross-rhythms.

Unit II Introduction to Rhythmic Aesthetics (7 Hours)

- Concept and philosophy of rhythm (Laya, Taal, Matra) in Indian classical music.
- Understanding rhythmic beauty and symmetry in Tabla compositions.
- Relation of rhythm with melody and dance.
- The role of aesthetics in enhancing Tabla performance.

Unit III Structure and Components of Tabla (7 Hours)

- Detailed study of Tabla and Bayan parts and their functions.
- Sound production techniques and tonal variations.
- Maintenance and tuning methods.
- Comparison between Tabla and other Indian percussion instruments.

Unit IV History of Gharana Tradition (8 Hours)

- Historical development of Tabla as a classical instrument.
- Prominent Tabla Gharanas and their stylistic features-Delhi, Ajrada, Lucknow, Farukhabad, Punjab, Banaras.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhurav Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti, & Layakari- Chaturasya, Tisra, Khand, Misra, Sankirn, Aada $3/2$ or Dedhgun, Kuaad $5/4$ or Sawagun, Biaad $7/4$ or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi

- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Basic Practice and Sound Development (20 Hours)

- Proper sitting posture and hand techniques.
- Practice of basic bols and phrases on Dayan and Bayan.
- Development of clear tone, balance, and strength.
- Exercises in different layas (Vilambit, Madhya, Drut).

Unit II Performance of Talas (20 Hours)

- Playing of Teentaal, Ektala, Jhaptala, Rupak, and Dadra in different laya.
- Recitation and playing of Thekas with clarity.
- Use of proper hand positioning and dynamics.
- Application of bol combinations in different rhythmic cycles.

Unit III Traditional Compositions (10 Hours)

- Practice of Peshkar, Kayada, and Rela with variations.
- Presentation of Tukda, Gat, and Chakradar.
- Understanding and playing of simple and complex Tihais.
- Traditional compositions of various Gharanas.

Unit IV Solo Presentation (10 Hours)

- Preparation of a complete Tabla solo in Teentaal or any other Taal.
- Proper introduction, development, and conclusion of the solo.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhurav Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti, & Layakari- Chaturasya, Tisra, Khand, Misra, Sankirn, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings:

- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 9 ADVANCE STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance DSC - 9	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.
- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music.

Course Learning Outcomes

- Student will be able to give a practical performance of the prescribed Talas.
- He will be able to demonstrate various aspects of Talas and their differentiation.
- Students will learn about the Prachalit & Aprachalit Talas.
- Student will be study of Laya & Layakri & developed their skill in Percussion Music.

Contents : Practical (120 Hours)

TABLA

Unit I (40 Hours)

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit : Vishnu, Brahma, Farodust, Rudra, Jhapswari, Basant, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Vishnu Taal for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar, Tihai, Gat & Fard in Teentala for 10 minutes.

Unit II (30 Hours)

- Tabla solo recital with different Gharanedar Compositions in Rupak Tala for 10 minutes.
- Tabla Solo recital in Jhaptala with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Ektala for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 10 minutes.

Unit III (30 Hours)

- Advance study of Teentala (Theke) Ki Badhat.
- Dupalli Gat, Tripalli. Chaupalli Gat, Gat Kayada.
- Chakradar, Farmaishi, Kamali & Nauhakka.
- Farda & Bandish of Ada, Kuaad & Biaad Laya.

Unit IV (20 Hours)

- Playing techniques of Laggi-Ladi.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hourse)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Brahma, Farodust, Vishnu, Ashtamangal, Rudra, Basant & Jajjhampa Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Dhamar Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Solo recital with different Gharanedar Compositions in Sooltala for 10 minutes.
- Solo recital with Upaj anga ka Uthan, Rela, Chakradar, Parana & Tihai Chautala for 10 minutes
- Complete rendering of solo Pakhawaj for at least 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Farodust Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

- Practical knowledge of 'Thapiya ka Baaj'
- Presentation of talas of Tabla: Tilwada, Jhaptala
- Ektala - Adachartala
- Keharva - Dadra

Unit IV (30 Hours)

- Ability to play advance compositions in Chautala, Sooltala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 ADVANCE PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC - 10	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant Practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- Student will be able to give a practical demonstration of the prescribed Talas & compositions.

- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : Practical (120 Hours)

TABLA

Unit I (40 Hours)

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Brahma, Farodust, Vishnu, Jhapsewari, Basant, Rudra, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Leelavati Tala for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tihai, Tukra, Chakradar Farmaishi, Kamali, Nauhakka in Teentala for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Rudra, Tala for 10 minutes.
- Presentation of Pakhawaj Talas.
- Ability to do the Padhant of Traditional Compositions, Gharanedar Gat & Fard.
- Padhant with Tali Khali in– Uthan, Peshkar, Kayada, Rela, Baant, Tukda, Tihai, Chakradar, Farmaishi, Kamali & Nauhakka.

Unit III (30 Hours)

- Ability to do accompany with Vocal Music
- Chhota Khyal, Bada Khyal, Geet & Bhajan
- Ability to do accompany with Instrumental Music
- Razakhani Gat, Mashitkhani Gat, Drut Laya Bandish

Unit IV (20 Hours)

- Ability to demonstrate Prachalit Talas in different layakari of Prescribed Talas.
- Recite Tala on hand beat with Dedhgun & Tigun Laya of Jhapsewari, Basant, Rudra, Leelavati, Vishnu, Brahma & Panchamswari.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hourse)

- **Prescribed Prachalit Talas : Dhamar, Chautala, Sooltala & Tevra.**
- **Aprachalit : Basant, Brahma, Farodust, Ashtamangal, Gajjhampa & Vishnu Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Chakradar Paran, Chakradar, Farmaishi & Kamali.
- Complete rendering of Pakhawaj solo for at least 10 minutes in Dhamar Tala, Ashtamangal & Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Traditional Pakhawaj solo recital with different Gharanedar Compositions in Aprachalit Tala Basant, Rudra, & Jajjhampa for 10 minutes.
- Presentation of Talas of Tabla.
- Ability to do the Padhant of traditional compositions - Stuti Paran, Uthan, Rela, Sadharan Paran & Chakradar Paran.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in prescribed Talas of Prachalit Talas.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad
- Dhamar
- Abhanga

Unit IV (20 Hours)

- Recite Tala on hand beat with Dedhgun & Tigun Laya of Aprachalit Talas.
- Demonstration traditional compositions of Pakhawaj.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 7 DOCUMENTATION AND PRESERVATION OF MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Documentation and Preservation of Music DSE - 7	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- The Elective course objective of the course is to study the several electronic equipments used in the Indian music.
- To develop an idea on digital sound aspects of music and musical forms existing in the system of Indian classical music.
- To create an awareness on the sound management.

Course Learning Outcomes:

Students will be able to:

- Develop an understanding about the electronic equipments used in the Indian music
- Learn various sound equipments aspects of music and musical forms of Indian classical music
- Understands and creates a fundamental concept of balancing on good sound

Contents : Theory (45 Hours)

Unit I Historical Role of Preservation of Music(10 Hours)

- Introduction of Preservation
- Process of Documentation
- Preservation of Music Process
- Historical back ground of audio recording

Unit II Interference of Digital Equipments in Music (10 Hours)

- iTanpura, Tabla & Lehara
- Digital music platforms : Youtube, Spotify, Apple Music, Tidal and their utilization in Music
- Analog and Digital Mixer, PA system and Amplifier
- Merits and Demerits of Digital Musical equipments

Unit III Role of Sound Equipments in Music (15 Hours)

- Types of Microphone
- Stage setup & sound system
- Audio Recording
- Video recording

Unit IV Creative Music Work (10 Hours)

- Compositions writing, musical work, textual writings : autobiographies, memoirs, social media posts, diaries, letters, blog posts, essays.
- Audio, video, or transcripts Audio or video recording from an event or performance; photographs & popular journalism.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari..Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE – 8 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.

- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)

Unit I Concept of Tala and Aesthetics (10 Hours)

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structure Elements of Tala(10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary Philosophical & Performance Aesthetics (15 Hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi
- Dixit Pradeep Kumar (1984), Saras Sangeet ,Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka Publisher, New Delhi
- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 9

Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Research Methodology DSE – 9	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives:

- To understand the concept of 'Research' and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study as to how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Course Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music

- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishersand Distributors, New

Delhi.

- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER IV

GE – 4 THEORY AND PRACTICAL PERFORMANCE OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practical Performance of Tabla GE - 4	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

The objective of this course is to provide an in-depth understanding of the historical evolution, theoretical foundations, and aesthetic dimensions of Tabla performance. It aims to familiarize students with the development of various Gharanas, structural and acoustic aspects of the instrument, and the philosophical concepts of rhythm and beauty in Indian classical music. Through this study, learners will explore the interrelationship between tradition and innovation, and appreciate Tabla as both a cultural heritage and a dynamic art form with global relevance.

Course Learning Outcomes

- Explain the historical evolution of Tabla and identify the contribution of various Gharanas and maestros to its development.
- Analyze the structural, acoustic, and rhythmic aspects of Tabla compositions with theoretical precision.

- Interpret the aesthetic principles and philosophical concepts underlying Tabla performance within Indian classical music.
- Evaluate the contemporary trends, global influence, and innovative expressions that shape modern Tabla art.

Contents : Theory(30 Hours)

Unit I Historical Evolution and Development of Tabla (8 Hours)

- Origin and early development of Avanaddha Vadyas according to Natyashastra.
- Evolution and transformation of Tabla through ancient, Mughal, and post-Mughal periods.
- Development of Tabla as a solo and accompaniment instrument.
- Origin and characteristics of major Tabla Gharanas Delhi, Ajrada, Lucknow, Farrukhabad, Banaras & Punjab.

Unit II Structural and Technical Aspects of Tabla (7 Hours)

- Detailed study of Tabla components, materials, and construction process.
- Science of sound production, tonal quality and maintenance of Tabla.
- Understanding of Laya, Taal, Matra, and Theka.
- Study of traditional compositions – Peshkar, Kayda, Rela, Tukda, and Chakradar.

Unit III Aesthetics and Expressive Dimensions (8 Hours)

- Concept of Aesthetics (Saundarya Shastra) and its application in Tabla performance.
- Emotional and spiritual dimensions in rhythmic expression.
- Artistic communication between Tabla, melody, and dance.
- Role of improvisation and Layakari in enhancing Tabla performance.

Unit IV Contemporary Trends and Global Influence (7 Hours)

- Evolution of solo Tabla performance and contribution of contemporary maestros.
- Tabla as an accompanying instrument in classical, dance, fusion, and film music.
- Influence of technology, media, and globalization on Tabla teaching and performance.
- Comparative study of Tabla's role in Indian and world percussion traditions.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019

Contents : Practical (60 Hours)

Unit I Fundamental Skills and Technique Development (15 Hours)

- Practice of basic strokes (Bols) on Dayan and Bayan with clarity and control.
- Exercises for developing tone, balance, and hand coordination.
- Practice of simple Thekas in different Layas (Vilambit, Madhya, Drut).
- Tuning and maintenance of Tabla for accurate sound production.

Unit II Traditional Compositions and Layakari (15 Hours)

- Presentation of Peshkar and Kayadas in Teentala and Rupak Tala.
- Performance of Relas, Tukdas, and Chakradars from various Gharanas.
- Application of Layakari Dugun, Tigun & Chaugun in Compositions.
- Understanding and demonstration of different types of Tihais.

Unit III Gharana based Repertoire and Accompaniment (15 Hours)

- Practice and presentation of compositions from Delhi, Ajrada, and Lucknow Gharanas.
- Comparative performance and improvisation techniques of different Gharanas.
- Accompaniment with vocal & instrumental music forms.
- Techniques of accompaniment.

Unit IV Creative Expression and Contemporary Practices (15 Hours)

- Improvisation in Kayada, Rela, and Tukda with clarity.
- Presentation of Tabla solo performance with traditional compositions.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhappswari, Basant, Rudra, Leelavati , Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	DSC Theory of Indian Music (4 Credits)	DSE-1 Indian Tala Notation System DSE-2 Aesthetical Analysis Of Tala Vadyas (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research (2+2 = 4 Credits)	Outcomes are listed below the table (10 Credits)	22
Semester - IV	-	DSE-3 Musical Terminology DSE-4 Theoretical Aspects Of Avanaddha Vadyas (1 x 4 = 4 Credits)	Techniques of research Writing (2 Credits)	(16 Credits)	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

SEMESTER III

Discipline Specific Core Course (DSC) (Course related to the area identified for research)

DSC - THEORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory of Indian Music	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives:

This course is mainly theory based. The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is based on relevant theory for achieving better understanding of the subject. Students understand the characteristic features of history, prescribed Talas, technical terms of Percussion Instrument and compositions.

Course Learning Outcomes:

Student will be able to understand about Percussion Instruments and its historical background.

Gain knowledge of various Percussion Instruments, technical terminology, compositions & Talas.

Contents: (45 Hours)**Unit I Talas & Notation System (10 Hours)**

- Margi Tala, Deshi Tala
- Karnatak Tala System
- Hindustani Tala Notation System – Pt. V.N.Bhatkhande & Pt. V.D. Palushkar
- Comparative study of Karnatak & Hindustani Tala system

Unit II Tala and its aspects (10 Hours)

- Taal Ke Dasa Prana
- Kaal, Marga, Kriya, Anga, Graha
- Jati, Kala, Laya, Yati, Prastar
- Principle of Accompaniment with Vocalist, Instrumentalist & Dancers

Unit III Percussion Instruments in Ancient time (15 Hours)

- Vedic Period
- Ramayan Period
- Mahabharat Period
- Natyashatra Period

Unit IV Talas and its Compositions (10 Hours)

- Detail comparative study of Prescribed Talas – Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva, Jhapswari, Basant, Rudra & Leelavati
- Writing of Compositions like Peshkar/ Uthan, Kayada, Rela, Bant, Tukda in prescribed Talas.
- Notation book to be prepared for Talas and compositions writing in different Laya.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

SEMESTER III

Discipline Specific Elective Course (DSE) (Course related to the area identified for research)

DSE – 1 INDIAN TALA NOTATION SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Indian Tala Notation System	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A.
- The course is more practically inclined along with relevant theory for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to understand about Tala Notation System & Laya-Layakri.
- The student will learn to write the various compositions according to the Notation system.
- The students study about the theoretical aspects of Talas.

Contents : Tabla/Pakhawaj (45 Hours)

Unit I Notation System Laya & Laykari (10 Hours)

- Origin development of Notation system.
- Detailed study of V. N. Bhatkhande & V. D. Paluskar Tala Notation System.
- Laya & Laykari -Thah, Dugun, Chaugun, Tigun.
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.

Unit II Tala & Technical Terms (10 Hours)

- Detailed study of Karnatak Talas.
- Detailed study of technical Terms- Tihai, Chakradar, Paran, Farmaishi, Kamali.
- Uthan, Peshkar, Kayada, Rela, Baant, Rau.
- Varieties of Gat.

Unit III Composed the Compositions (15 Hours)

- Ability to compose, compositions based on different bols.
- Sadharan Tukda, Chakradar Tukda, Farmaishi Chakradar Tukda.
- Damdar Tihai, Bedam Tihai, Nauhakka & Chakradar Tihai.
- Mathematical calculation of Tala-Sum to Sum and in One Avaratn.

Unit IV Notation of Talas & Compositions (10 Hours)

- Prescribed Talas, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala- Jhapswari, Basant, Rudra, Leelavati
- Compositions writing in different laya of prescribed Talas.
- Notation book to be prepared for class assessment.

Suggestive Readings:

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 2 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)

Unit I Concept of Tala and Aesthetics (10 Hours)

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structural Elements of Tala (10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary, Philosophical & Performance Aesthetics (15 hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi

- Dixit, Pradeep Kumar (1984), Saras Sangeet ,Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka Publisher, New Delhi
- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

A: Advance Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Advance Research Methodology	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Content: (A) Advance research Methodology (30 Hours)

Unit I Hypothesis in Research (8 Hours)

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

Unit II Data analysis (7 Hours)

- Analysis and interpretation of Data
- Methods of Analysis
- Qualitative Analysis
- Quantitative Analysis

Unit III Analysis of Variance (8 Hours)

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

Unit IV Sampling fundamentals (7 Hours)

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

Suggestive Readings:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

B: Tools for the Research

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Tools For The Research	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents: B Tools for the Research (30 Hours)**Unit I Tools for the Research (8 Hours)**

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

Unit II Measurement Scales (7 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

Unit III Tests of Sound Measurement (8 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

Unit IV Importance of publishing Skills (7 Hours)

- Indexing Database
- Patenting
- Citation
- Impact factor
-

Suggestive Readings:

1. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
2. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
3. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
4. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
5. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
6. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
7. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

SEMESTER IV

Discipline Specific Elective Course (DSE) (Course related to the area identified for research)

DSE – 3 MUSICAL TERMINOLOGY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Musical Terminology	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : (45 Hours)

Unit I Technical Terms (10 Hours)

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum, Uthan, Peshkar, Kayada, Rela, Tihai, Gat, Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi, layakari.
- Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata.
- Terms of Hindustani Music – Harmony, Melody, Sangeet, Nada, Shruti, Jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi-Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad, Purvanga, Uttaranga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Gandharva Gana.
- Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara, Mel, Thata, Raga, Upanga, Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet.

Unit II Study of ancient, Medieval and Modern Treatises & Musicologist (15 Hours)

- Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar
- Musicologists and their textual tradition-Bharat, Naarad, Matang, Nanyadev, Sharangdev
- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.
- Dr. Lalmani Mishra, Pt. Chhote Lal Mishra, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary.

Unit III Avanaddha Vadyas & Contribution of Percussion Artists (10 Hours)

- Detailed Study of Tabla, Pakhawaj and Mridangam.
- Origin, Development, Present forms.
- Life & Contribution of - Pandit Ram Sahai, Pandit Kanthe Maharaj, Ustad Ahemadjan Tirakhwa, Pandit Anokhelal Mishra, Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Sharda Sahai, Pandit Chhote Lal Mishra, Ustad Allarkha, Ustad Zakir Husain.
- Pandit Kudau Singh Maharaj, Pandit Nana Panse, Guru Purushottam Das, Pandit Bhavani Shankar, Pandit Ambadaspaant Agale, Maharaja Chatrapati Singh.

Unit IV Talas and Layakaries (10 Hours)

- Detailed study of Laya-Layakari Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun. Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Compositions writing in different layas.
- Notation book to be prepared for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

DSE – 4 THEORETICAL ASPECTS OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Avanaddha Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj .

Course Objectives

A complete theoretical aspects of Tabla give the wide knowledge of various kind of terminology and compositional knowledge of Tabla, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla . This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)

Unit I Technical Terms of Tabla (10 Hours)

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum
- Uthan, Peshkar, Kayada, Rela, Tihai, Gat
- Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi
- layakari, Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita,

Anagata

Unit II Detailed Study of Tabla, Pakhawaj & Mridangam (15 Hours)

- Origin
- Development
- Present forms
- Used in social and culture festival

Unit III Detailed Study of Laya Layakari (10 Hours)

- Thah, Dugun, Chaugun & Tigun
- Aada 3/2 or Dedhgun
- Kuaad 5/4 or Sawagun
- Biaad 7/4 or Paundugun

Unit IV Theoretical Study of Talas (10 Hours)

- Prachalit –Teentala, Jhaptala, Rupak, Ektala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva
- Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur

Techniques of Research Writing

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives :

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents : Techniques of Research Writing (30 Hours)

Unit I Significance of Report writing (8 Hours)

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

Unit II Importance of Documentation (7 Hours)

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

Unit III Different steps in writing report (8 Hours)

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

Unit IV Types of report (7 Hours)

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

Suggestive Readings:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., "Shodh Pravidhi", 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.