

**IV: Course Wise Content Details for Hindustani Music
M.A. Percussion (Tabla/Pakhawaj) Programme**

**MASTER OF PERCUSSION MUSIC
(TABLA/PAKHAWAJ)**

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : I

Paper : Theory

Code: P1- Applied Theory

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

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. Elective courses and project work helps gaining in-depth study on the chosen topic.

Course Learning Outcomes:

- Students study about the notation systems and layakari
- Student understands the basic terminologies of Tala
- Student studies about the ancient Talas
- Students learn to write the various practical compositions according to the notation system

Contents:

Unit I

- Notation writing of various compositions (compulsory).
- Layakari-3/2 Aad, 5/4 Kuadi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak& Dhamar

Unit II

- Detailed study of Taal ke Dasa Prana

Unit III

- Detailed study of ancient Talas

Unit IV

To compose Tihai, Tukda and Chakradar in different Matras

Suggested Readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Mishra, Pt. Chhote Lal (2004), Taal Prabandh , Kanishka Publishers, New Delhi

Teaching Plan:

Week 1: Learning of notation system in detail.

Week 2: Learning about how to write various compositions in notation system.

Week 3: Explaining in detail about how to write in notation the Layakari of Aadi (Dedhgun-2/3) in prescribed talas.

Week 4: Explaining in detail about how to write in notation the Layakari of Kuadi (Sawai 5/4) in prescribed talas.

Week 5: Explaining in detail about how to write in notation the Layakari of Biaadi (7/4) in prescribed talas.

Week 6: A detailed teaching of the first four Pranas of tala, i.e. Kala, Marg, Kriya & Anga.

Week 7: A detailed teaching of the next three Pranas of tala, i.e. Graha, Jati & Kala.

Week 8: A detailed teaching of the last three Pranas of tala, i.e. Laya, Yati & Prastar.

Week 9 & 10: Explaining in detail about one of the ancient tala of Hindustani music “Margi Tala” and its different types.

Week 11: A detailed explanation of one of the ancient tala of Hindustani music “Desi Tala”.

Week 12: Teaching about how to compose Tihais in prescribed talas from different matras.

Week 13: Teaching about how to compose Tukras in prescribed talas.

Week 14: Teaching how to compose Chakradars in prescribed talas.

Week 15&16: Syllabus revision and question-answer session.

Facilitating the achievement of Course Learning Outcomes

Unit No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students learn the notation system of Hindustani Music	Students learn through class lectures by the teachers, that how to do the layakari and write notation	Student may be assessed through class tests and notation book
2	Students get knowledge of the Taal ke Dasa Pranas	Teacher explains in detail about the Taal ke Dasa Pranas	Student may find out more information from books and internet
3	Students learn about the ancient Tala system with the help of various texts.	Students may learn through class lecturs by teacher about Ancient Talas	Students can get more information from ancient books
4	Students learn to write the various practical composition according to the notation system	Teach the skills to write effectively practical compositions according to the Notation system	Internal assessment conducting practical examination in each semester

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)

CORE COURSE

Semester : I

Paper : Theory

Code: P2 – Study of Membranophones with special reference to: Central Asia, South East Asia & Europe

Marks:100

Internal Assessment :30

Duration: 3 Hrs.

Credit: 4

Course Objectives:

The main objective of this course is that the Students get knowledge of various kinds of musical instruments with special reference to percussion Instruments of various countries. This course broadens the minds of students and gives the knowledge of various musical cultures of Asia & Europe

Course Learning Outcomes:

- Students study about the origin & development of Membranophones
- Students know about the structure and playing techniques of western drums
- Students study about the staff notation system
- Students understand the musical instruments of various nations

Contents:

Unit I

Origin & development and historical back ground of Membranophones

Unit II

Structure and playing techniques of the following instruments:-

- Kettle Drum
- Snare Drum
- Bass Drum
- Tenor Drum

Unit III

Brief knowledge of Staff Notation

- Beats
- Rest
- Time Signature

Unit IV

General Study of Musical Instruments of following continent:-

- Musical Instruments of Europe
- Membranophones of South East Asia
- Melodic Instruments of Central Asia

Suggested Readings:

- Such, Curt, (1943) Rise of Music in Ancient world, W.W. Norton Company, New York
- Farmer, H.G., (1929) A History of Arabian Music, Luzac and Company, London
- Tagore, S.M, (1990), Universal History of Music, Low Price Publisher, Delhi
- Such, Curt, (1990) History of Musical Instruments, J.M. Dent, London
- Wellesz, Egon (edited by) (1960), The New Oxford History of Music Vol. I, Ancient and Oriental Music London Oxford University Press
- Blom, Eric (Edited by), (1954), Groves Dictionary of Music & Musicians, London
- Macmillan, Robertson Alec & Stevens Denis (Edited by) (1962), The Pelican History of Music Baltimore, Penuin
- Prajnanananda,Swamy, (1973), Music of the Nations, Munshiram Manohar Lal, New Delhi
- Mukherjee, Sudhanshu Bimal, (1966) South East Asia, Post Graduate Book Mark, Calcutta
- Mcgrowhill, John F.Cady, (1964) Southeast Asia,New York
- Sankrityayana, Rahul (1964), History of Central Asia, New Age, Calcutta

Teaching Plan:

- Week 1: A detailed explanation of the origin of Membranophones.
- Week 2: Teaching in detail about the development of Membranophones.
- Week 3: Teaching of the historical background of Membranophones.
- Week 4: Teaching about the structure and playing techniques of Kettle Drum.
- Week 5: Teaching of the structure and playing techniques of Snare Drum.
- Week 6: Teaching of the structure and playing techniques of Bass Drum.
- Week 7: Teaching about the structure and playing techniques of Tenor Drum.
- Week 8: A detailed explanation of Staff Notation.
- Week 9: A detailed teaching of Beats, Rest and Time Signature in Staff Notation.
- Week 10: Teaching about how to write prescribed talas in Staff Notation System.
- Week 11: Describing the Musical Instruments of Europe in detail.
- Week 12: Teaching of the Membranophones of South East Asia.
- Week 13: Teaching of the Melodic Instruments of Central Asia.
- Week 14: Revision of previous topics.
- Week 15: Practice & revision of writing in Staff Notation System.
- Week 16: Class test & question-answer session.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge	Students can learn in class	Student may work on

	about membranophones various Asian Countries	lecture by Teacher about the origin and development of membranophones	various membranophones with the help of teacher, books and e-resources
2.	Students get knowledge of different kinds of western drums	Teacher explain in detail about the structure and playing techniques of Kettle Drum, Snare Drum, Bass Drum & Tenor Drum	Students find out more information from books and YouTube about the playing techniques of various western drums
3.	Students know about the Beats, Rest & Time signature of staff notation	Students can learn through class lecture by the teacher about staff notation and its use.	Students find more information from books and e-resources
4.	Students know about musical Instruments of South East Asia, Central Asia & Europe	Students can gain knowledge through class lecture about Musical Instruments of different continents	Students get more information through internet & books and also through Youtube

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : I

Paper : Practical

Code: P3 – Stage Performance

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance knowledge of various kinds of compositions
- Students get advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Aprachalit Talas get more clear to the students.

Course Learning Outcomes:

- The students are able to perform solo recital in any Prachalit Talas
- Students get knowledge of different kind of compositions in Aprachalit Talas
- Students get practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala

- Ektala

Prescribed Talas : Aprachalit

- Jhap Sawari (9 Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Aditala
- Chautala

Prescribed Talas : Aprachalit

- Jhap Sawari (9 Matra)

Unit III

- Stage performance for 30 minutes.
- 20 minutes Prachalit Tala with Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.
- 10 minutes Aprachalit Tala with Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.
- Bol Padhant according to prescribed Talas
- Practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran (minimum 2).

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

Prachalit Tala-I (Teentala/Aadi Tala)

Week 1: Practical demonstration of Peshkar/Uthan along with its improvisation & playing techniques.

Week 2: Practical demonstration of Kayadas/Padals along with its improvisation & playing techniques.

Week 3: Practical demonstration of Rela, its variations & playing techniques..

Week 4: Practical demonstration of Mukhras, Tukras & Chakradars in detail.

Week 5: Practical demonstration of different types of Gat/Stuti Parans in detail.

Week 6: Practical demonstration of “Theke Ki Badhat” in traditional forms.

Prachalit Tala-II (Ektala/Chautala)

Week 7 Practical demonstration of Peshkar/Uthan along with its improvisation & playing techniques.

Week 8: Practical demonstration of Kayadas/Padals along with its improvisation & playing techniques.

Week 9: Practical demonstration of Relas, its variation & playing techniques..

Week 10: Practical demonstration of Mukhras, Tukras & Chakradars in detail.

Week 11: Practical demonstration of different types of Gat/Stuti Parans & “Theke Ki Badhat” in traditional forms.

Aprachalit Tala- (Jhap Sawari-9 matra)

Week 12: Practical demonstration with nagma in Aprachalit Tala.

Week 13&14: Practical demonstration & playing techniques in detail of Aprachalit Tala along with various compositions.

Week 15: Practical demonstration & playing techniques of Dupalli, Tipalli Chaupalli/Samaa Parans etc.

Week 16: Practice, revision & question-answer session of the above topics.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
	Students gain knowledge of Prachalit Talas	Students can learn in the class as demonstrated by Teacher about the compositions of Prachalit Talas	Student work out on Prachalit Talas with the help of teacher, books, e-resources, YouTube & practice with nagma
2.	Students get knowledge of different kind of compositions in Aprachalit Talas	Teacher gives Practical demonstrations on various compositions of Aprachalita Talas	Students find out more information from books, YouTube and through the performances of great artists invited in the Department
3.	Students know about the various advance compositions in prescribed talas	Students can learn through class demonstrations about Aprachalit Tala’s compositions	Students find more information from books and e-resources. Also through workshops organized by the dept. And they will practice of compositions with the help of Nagma (Sarangi)
4.	Students learn about the ‘Padhant’ of a composition.	Students can gain knowledge through class demonstrations about the ‘Padhant’ while doing the solo recital	Students can do ‘Padhant’ practice with the help of Nagma (Sarangi) individually and also in group.

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : I

Paper : Viva voce

Code: P4 – Practical Test of Talas

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance knowledge of Aprachalit Tala and different kind of Layakari
- Students learn advanced compositions to enrich Solo presentation in Tabla/Pakhawaj performance
- Students get the idea of accompaniment with vocal & Instrumental music.

Course Learning Outcomes:

- Students are able to perform solo more aesthetically in any of the prescribed Talas
- Students gain knowledge of different kind of layakari and Graha
- Students are able to do the accompaniment with Vocal & Instrumental music

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Ektala

Prescribed Talas : Aprachalit

- Jhap Sawari (9 Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Aditala
- Chautala

Prescribed Talas : Aprachalit

- Jhap Sawari (9 Matra)

Unit III

- Presentation of Tabla/Pakhawaj solo for 8 minutes in Tala, other than performed in stage performance
- Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/ Presentation of Tabla for 8 minutes by Pakhawaj students
- Ability to accompany vocal and instrumental music in fast composition
- Ability to play different Layakaris in Tritala
- Padhant with Tali-Khali in prescribed Talas with Thah, Dedhgun, Dugun, Tigun and Chaugun.
- Knowledge of Graha (Sam-Visham)

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

- Week 1: Practical demonstration of Prachalit Talas along with Nagma.
- Week 2: Practical demonstration of Aprachalit Talas along with Nagma.
- Week 3, 4 & 5: Learning & practice of different types of Layakaries i.e. Aadi, Kuadi & Biaadi in Tritala.
- Week 6: Learning session of Nagma Playing in prescribed Prachalit Talas.
- Week 7: Learning session of Nagma Playing in prescribed Aprachalit Talas.
- Week 8: Learning & Practising Thah, Dugun & Chaugun with Tali-Khali on hand in prescribed talas.
- Week 9: Learning & Practising Dedhgun & Tigun with Tali-Khali on hand in prescribed talas.
- Week 10: Explaining in detail about “Graha”.
- Week 11: Explaining in detail about Types of Graha (Sam-Visham) with practical demonstration.
- Week 12: Learning & practising of Accompaniment with Vocal Music.
- Week 13: Learning & practising of Accompaniment with Instrumental Music.
- Week 14: Recitation of various compositions with Tali-Khali along with along with nagma in Prachalit Talas.
- Week 15: Recitation of various compositions with Tali-Khali along with nagma in Aprachalit Talas.
- Week 16: Revision and Question – Answer session.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students will learn about Prachalit Talas	Students will learn through class demonstrations by Teacher about the compositions of Prachalit Talas	Student work out on Prachalit Talas with the help of teacher, books, e-resources, YouTube & practice with nagma
2.	Students get knowledge of different kind of compositions in Aprachalit Tala	Teacher give Practical demonstrations on various compositions of Aprachalita Tala	Students find out more information from books and YouTube and also practice with nagma.
3.	Students know about the various advance compositions in prachalit and Aprachalit talas.	Students can learn through class demonstrations by the teacher about the Aprachalit Tala's compositions	Students find more information from books and e-resources. And they will practice of compositions in the help of Nagma (Sarangi)

4.	Students know about how to do accompaniment	Students can gain knowledge through class Practical demonstration about the accompaniment	Students get accompaniment practice with the help of Vocal & Instrumental students

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : II

Paper : Theory

Code: P5- Interdisciplinary Approach in Indian Music

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

Course Objectives:

- The main focus of the course is to give better understanding of the musical and non musical sounds
- Students get the knowledge about the mathematical matrix of Tala & Laya
- Students learn about the concept of Personality development through music

Course Learning Outcomes:

- The students study about the sound based on the principles of Physics
- Students understand about the mathematical matrix of Laya and Tala
- Students study about the use of computer for musical work
- Students learn about the personality development through music, a psychological approach.

Contents:

Unit I

- Analytical study of Musical sound based on principles of Physics

Unit II

- Music & Mathematical approach in Laya & Tala of Indian Music

Unit III

- Computer as an aid in music

Unit IV

- Significance of Avanaddha Vadyas in Indian Culture

Unit V

- Positive aspects of Music in personality development : Psychological Approach

Unit VI

- Notation writing of compositions

Suggested Readings:

- Mann, Selina Thiele (1998), Sound of the Sacred, APH Publisher Corporation, New Delhi
- Mohan, Dr. Arvind (1970), Dhvani or Kampan, Hindi Samiti SuchnaVibhag, Lucknow
- Rawat Gyanendra (2016), Sanchar Madhyam or Electronic Media, Shree Natraj Prakashan, Ansari Road, Daryaganj, Delhi
- Pachouri Sudhish (2002), Naye Jan Sanchar Madhyam or Hindi, Rajkamal Prakashan, Delhi
- Singh, Prof. Lalit Kishore (1971), Dhvani or Sangeet, Bhartiya Gyanpeeth, B/45-47 cannaught Place, New Delhi-1

Teaching Plan:

Week 1 & 2: Teaching in detail the musical sound based on principles of Physics.

Week 3: Practical demonstration of musical sound based on principles of Physics

Week 4 & 5: A detailed teaching of mathematical aspect in Indian Music.

Week 6 & 7: Teaching of how mathematical terms are used in Tala & Laya.

Week 8 & 9: Teaching about how to use computer for music work.

Week 10 & 11: Special Practical demonstration on computer as an aid in music along with relevant equipments.

Week 12: Teaching of Avanaddha Vadyas.

Week 13: Teaching about the importance of Avnaddha Vadyas in Indian Culture.

Week 14: Teaching of positive aspects of music in personality development : Psychological Approach.

Week 15: Learning of notation writing of various compositions.

Week 16: Revision and question-answer session for students.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students will gain knowledge about musical sound and un musical sound.	Students will learn in the class about sound and its properties	Student can work out on musical sound and about the acountics of musical instruments with the help of the teacher, books & internet. They can do some projects.
2.	Students get knowledge about the mathematical aspect of various Talas & Tihais	Teacher will explain in detail about the mathematical aspect of Talas, Laya & Layakaris	Student can get find out more information from interaction with teachers and practically doing it.

3.	Students come to know about various aspect of personality development through music	Students can learn through class lectures about personality development & role of music.	Students can get more information from books teachers and internet & through interaction amongst the class.
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MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : II

Paper : Theory

Code: P6- Comparative Study of Hindustani and Karnatak Tala System

Marks: 100

Internal Assessment : 30

Duration: 3 Hrs.

Credit: 4

Course Objectives:

- The main focus of the course is to give a better understanding of Hindustani and Karnatak Tala system & their comparison
- Students get knowledge about ancient Tala system
- Students learn about notation writing

Course Learning Outcomes:

- Students study the Hindustani & Karnatak Tala system
- Students also learn about the ancient Talas
- Students do the comparative study of Hindustani & Karnatak Tala Systems
- Students are able to compare 'Saman matrik' Talas

Contents:

Unit I : Ancient Tala System

- Margi Tala
- Deshi Tala

Unit II : Notation writing system

- Bhatkhande Notation system
- Paluskar Notation System
- Karnatak Notation system

Unit III : Tala System

- Hindustani Tala System
- Karnatak Tala System

Unit IV : Comparative study

- Karnatak Talas
- Hindustani Talas.

Unit V : Comparative study of following Talas:-

- 6,7,8,10 Matras
- 12,14,15,16 Matras

Suggested Readings:

- Chaudhary, Subhadra(1984), Bhartiya Sangeet Me Taal Ewam Rup Vidhan Krishna Brothers, Ajmer
- Sen, Dr. Arun Kumar(1973), Bhartiya Taalon Ka Shastriye Vivechan, Sangeet Natak Akademi, Bhopal, M.P.
- Mishra, Pt. Chhote Lal(2006), Taal Prabandha, Kanishka Publisher, New Delhi
- Marathe, Dr. Bhalchandrarao Marathe (1991), Tal Vadya Shastra, Sharma Pustak Sadan, Gwalior, M.P.
- Das, Ram Shankar ‘ Pagal Das’(1964), Tabla Kaumudi Vol-II, Ram Chandra S Pustak Bhandar, Gwalior
- Das, Guru Purushottam (1983), MridangVadan, Sangeet Natak Akademi, New Delhi

Teaching Plan:

Week 1 & 2: Explaining in detail the ancient Tala System- Margi Tala and Desi Tala.

Week 3: Teaching the Bhatkhande Notation System in detail.

Week 4: Teaching the Paluskar Notation System in detail.

Week 5: Teaching the Karnatak Notation System in detail.

Week 6 & 7: Learning in detail about the Hindustani Tala Systems.

Week 8: Learning in detail about the Karnatak Tala Systems.

Week 9 & 10: A detailed study of different types of Karnatak Talas.

Week 11: Explaining in detail about the“Panch Jati Bhed” and Panch Gati Bhed” in Karnatak Tala System.

Week 12 & 13: Teaching of a comparative study of Karnatak and Hindustani Tala Systems.

Week 14 & 15: Describing about the use of “Saman matrik Talas”.

Week 16: Revision and question-answer session for the students.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about ancient Margi & Deshi Talas	Students can learn in class lecture by the teacher about the use of Margi & Deshi Talas in ancient time & their modern context.	Students can work out on ancient Tala system with the help of the teacher, books & ancient texts.
2.	Students get knowledge	Teacher explain in detail	Students can get find

	about the Tala system	about the Hindustani & Karnatak Tala system	out more information from books and interaction with karnatak music experts.
3.	Students know about how to compare Samanmatrik Tala	Students can learn about Samanmatrik Tala through practical demonstration by teacher	Students can get more information from books & teachers and practice with Nagma.

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : II

Paper : Practical

Code: P7 – Stage Performance

Marks:100

Internal Assessment :30.

Credit: 8

Course Objectives:

- Students get advance knowledge of various kinds of compositions of Tabla/Pakhawaj.
- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj
- The concept of Aprachalit Tala gets more clear to the students

Course Learning Outcomes:

- Students are able to perform solo in any of the Prachalit Talas
- Students get Practical knowledge of different types of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran
- Students learn some Aprachalit talas.

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Jhaptala

Prescribed Talas : Aprachalit

- Rudra Tala (11Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Chautala
- Sultala

Prescribed Talas : Aprachalit

- Ashtamangal (11Matra)

Unit III

- Stage performance for 30 minutes.
- 20 minutes Prachalit Tala with Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.
- 10 minutes Aprachalit Tala with Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.
- Bol Padhant according to prescribed Talas
- Practical knowledge of different type of Gats – Punjabi, Charbagh, Delhi or Stuti Parans

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

- Week 1: Learning of playing techniques and improvisation
Of traditional forms of Peshkars/Uthans in prescribed Prachlit Talas i.e. Teentala/Chautala.
- Week 2: Learning of playing techniques and improvisation
of Kayadas/Padals in Teentala/Chautala.
- Week 3: Learning of Relas alongwith variations in Teentala/Chautala.
- Week 4: Learning and practical demonstration of various other compositions starting with Mukhara and Tukra in Teentala/Chautala.
- Week 5: Learning and practical demonstration of Chakradar, Stuti Parans etc. in Teentala/Chautala.
- Week 6: Learning of Theke ki Badhat in traditional forms and different types of Gat – Punjabi, Charbagh, Delhi etc. in Teentala/Chautala.
- Week 7: Learning of playing techniques and improvisation of traditional forms of Peshkars/Uthans in prescribed Prachlit Talas i.e. Jhaptala/Sooltala.
- Week 8: Learning of playing techniques and improvisation of Kayadas/Padals in Jhaptala/Sooltala.
- Week 9: Learning of Relas alongwith variations in Jhaptala/Sooltala.
- Week 10: Learning and practical demonstration of various other compositions starting with Mukhada and Tukda in Jhaptala/Sooltala.
- Week 11: Learning and practical demonstration of Chakradar, Stuti Parans etc. in Jhaptala/Sooltala.
- Week 12: Learning of Theke ki Badhat in traditional forms and different types of Gat – Punjabi, Charbagh, Delhi etc. in Jhaptala/Sooltala.
- Week 13: Learning and practical demonstration with nagma in prescribed Aprachlit Talas i.e. Rudratala/Ashta Mangal Tala (11 beats).

Week 14: Learning of other various compositions in Rudratala/Ashta Mangal Tala.

Week 15: Recitation of Bol-Padhant in prescribed talas.

Week 16: Revision and practice session of all the prescribed talas.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Prachalit Talas	Students can learn through the class demonstrations about the compositions of Prachalit Talas	Student work out on Prachalit Talas with the help of teachers, books, e-resources , YouTube & practice with Nagma(Sarangi). Also through workshops organized by the Department.
2.	Students get knowledge of different kinds of compositions in Aprachalit Talas of Tabla/Pakhawaj.	Teachers give Practical demonstrations on various compositions of Aprachalita Talas	Students find out more information from books, YouTube & through practice sessions.
3.	Students know about the various advance compositions in prescribe talas	Students learn through class demonstrations about Aprachalit Tala's compositions	Students find more information from books and while they practice the compositions with the help of Nagma (Sarangi)
4.	Students know about the 'Padhant' of various talas with vistar	Students gain knowledge through class demonstrations about the 'Padhant' while the solo recitals	Students do get 'Padhant' & practice with the Nagma (Sarangi)

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : II

Paper : Viva voce

Code: P8 – Practical Test of Talas

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance knowledge of Aprachalit Talas and different kind of Layakarīs

- Advanced compositions to enrich Solo presentation of Tabla/Pakhawaj
- Students get better idea of accompaniment with vocal & Instrumental music

Course Learning Outcomes:

- Students learn to perform solo recital more aesthetically in any of the Prescribed Talas
- Students get knowledge of different kind of layakari and Graha
- Students learn to accompany with Vocal & Instrumental music

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Jhaptala

Prescribed Talas : Aprachalit

- Rudra Tala (11 Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Chautala
- Sooltala

Prescribed Talas : Aprachalit

- Ashtamangal Tala (11Matra)

Unit III

- Presentation of Tabla/Pakhawaj solo for 8 minutes in Tala, other than performed in stage performance.
- Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/
Presentation of Tabla for 8 minutes by Pakhawaj students
- Theka Bharava in Drut Laya in Ektala and Tilvada as played with Khayal Gayaki with live presentations
- Ability to play Lehara in 16 & 10 Matras.
- Padhant with Tali-Khali in prescribed Talas with Thah, Dedhgun, Dugun, Tigun and Chaugun.
- Knowledge of Yatis in composition

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

- Week 1 & 2: Teaching of demonstration of prescribed Prachlit Talas alongwith Tali-Khali on hand.
- Week 3 & 4: Teaching of demonstration of prescribed Aprachlit Talas alongwith Tali-Khali on hand.
- Week 5: Practical demonstration of “Theka Bharava” for Vilambit Khayal.
- Week 6: Practical demonstration with Nagma in Prachlit Talas.
- Week 7: Practical demonstration with Nagma in Aprachlit Talas.
- Week 8: Special learning about how to play Lehara in prescribed talas.
- Week 9: Learning in detail about Thah, Dugun and Chaugun in prescribed talas.
- Week 10: Learning in detail about Dedhgun and Tigun in prescribed talas.
- Week 11: Learning of “Yati” in detail.
- Week 12: Practical demonstration of different types of Yatis in detail.
- Week 13: Special learning of how to use different types of Yatis in various compositions of Tabla/Pakhawaj.
- Week 14: Special practice session of accompaniment with Vilambit Khayal.
- Week 15: Recitation and presentation of various compositions with Tali-Khali alongwith Nagma in prescribed talas.
- Week 16: Revision and question-answer session.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about the Prachalit Talas	Students can learn through class demonstrations by the Teacher, about the compositions of Prachalit Talas	Student work out on Prachalit Talas with the help of teachers, books, e-resources , youtube & through practice with nagma
2.	Students get more knowledge about different kinds of compositions in Aprachalit Talas	Teacher give Practical demonstrations in various compositions of Aprachalita Talas	Students find out more informations from books and youtube & through practice sessions with nagma
3.	Students know more about about the various advance compositions in prescribed talas.	Students can learn through class demonstrations by the teacher more about the compositions of Aprachalit Talas	Students find more informations from books and e-resources, and while practicing the compositions with Nagma (Sarangi)
4.	Students learn more about good accompaniment	Students gain more knowledge through Practical classes about the accompaniment	Students learn more about good accompaniment with the help of Vocal & Instrumental students in the Department

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : III

Paper : Theory

Code: P9- History of Ancient Avanaddha Vadyas

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

Course Objectives:

- The main focus of the course is to give better understanding of ancient Avanaddha Vdyas to the students.
- Students get more knowledge about Ankik, Urdhavak & Alingyak and will be able to compare them with modern percussion instruments like Pakhawaj, Mridangam & Tabla
- Students learn about playing techniques of various Avanaddha Vadays of ancient period.

Course Learning Outcomes:

- Students study the ancient Avanaddha Vdyas
- Students understand about Ankik,Pakhawaj, Mridangam,Urdhavak, Alingyak & Tabla
- Students study about the playing techniques of Avanaddha Vadyas
- Students learn about the Pataksharas of various Avanaddha Vadyas

Contents:

Unit I : Study of Avanaddha Vadyas from Vedic Period to 13th Century

- Vedic
- Ramayan
- Mahabharat
- Natyashastra
- Sangeet Ratnakar

Unit II

Detail study of Pataksharas

Unit III

- Playing techniques of Percussion Instruments as mentioned in Natya Shastra.

Unit IV Comparative study of following Saman Matrik Talas in Hindustani Music:

- Teentala- Tilwada
- Jhaptala – Sooltala
- Ektala – Chautala
- Adachautala – Dhamar
- Pancham Sawari - Gajjhampa

Suggested Readings:

- Deva, B.C., (1977), Musical Instruments of India, National Book Trust, New Delhi
- Mistry, Dr. Aban E. (1984), Pakhawaj Evam Tabla Ke Ghrane Evam Parmapra, Publisher Ke Ki, S.Jijina, Mumbai
- Mishra, Dr. Lalmani (2002), Bhartiye Sangeet Vadya, Bhartiya Gyan Peeth, New Delhi
- Chaudhary, Subhadra (2009), Sangeet Ratnakar : Sarswati Vayakhya Vol-III, Radha Publication, Delhi
- Kasliwal, Dr. Suneera (2001), Classical Musical Instruments, Rupa and Co. New Delhi
- Shukla Dr. Yogmaya (2010), Tab'le Ka Udgam, Vikas Evam Vadan Shaliya, Hindi Madhyam Karyanvaya Nideshalaya, Delhi University
- Rishitosh, Dr. Kumar (2015), Table Ka Udgam Evam Delhi Gharana, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay (2010), Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya, Kanishka Publisher, New Delhi

Teaching Plan:

Week 1: Teaching of the Avanaddha Vadyas of Vedic period.

Week 2: Teaching of the Avanaddha Vadyas of Ramayana period.

Week 3: Teaching of the Avanaddha Vadyas of Mahabharata period.

Week 4: Teaching of the Avanaddha Vadyas of Natya Shastra.

Week 5: Teaching of the Avanaddha Vadyas of Sangeet Ratnakar.

Week 6: A detailed explanation of the Patakshar of Tabla/Pakhawaj.

Week 7, 8 & 9: A detailed account of playing techniques of percussion instruments as mentioned in Natyashastra.

Week 10 & 11: A comparative demonstration of 'Samanmatrik Tala' in Hindustani Music-
Teentala – Tilwada

Jhaptala – Sooltala

Week 12 & 13: A comparative teaching of 'Samanmatrik Tala' in Hindustani Music-
Ektala – Chautala

Adachautala – Dhamar

Week 14: A comparative teaching of 'Samanmatrik Tala' Pancham Sawari and Gaj Jhampa in Hindustani Music.

Week 15 & 16: Revision of all the above topics.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about ancient Avanaddha Vadyas & their playing techniques.	Students can learn through class lectures about the Avanaddha Vadyas of Vedic period till 13 th century	Students can work on different kinds of Avanaddha Vadyas with the help of the teachers, books & ancient texts.

2.	Students get knowledge about the Ankik, Urdhvak, Alingyek of ancient India	Teacher explain in detail about the Pakhawaj, Mridangam, ancient instruments and their relationship with Tabla	Student can get find out more information from Sanskrit books and ancient texts.
3.	Students learn about playing techniques of ancient percussion instruments	Students learn more through class lecturers about ancient percussion instruments	Students can get more information from books teachers and experts of various workshops organized by Dept.

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : III

Paper : Practical

Code: P10 – Stage Performance

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance practical knowledge of various kinds of compositions
- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Students get better idea of Aprachalit Talas

Course Learning Outcomes:

- Students are able to learn to perform solo in any of the Prachalit Talas
- Students get Practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj about Samaa Paran

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Adachartala

Prescribed Talas : Aprachalit

- Leelavati Tala (13Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Dhamar
- Sooltala

Prescribed Talas : Aprachalit

- Jaytala (13Matra)

Unit III

- Stage performance for 30 minutes.
- 20 minutes Prachalit Tala with Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.
- 10 minutes Aprachalit Tala with Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.
- Bol Padhant according to prescribed Talas
- Practical knowledge of Gats, Fards & Parans
- Ability to play Kayadas in Farukhabad and Lucknow style of Tabla.

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

Week 1: Learning of playing techniques and improvisation of advanced Peshkars/Uthans in prescribed Prachlit Talas i.e. Teentala/Dhamar.

Week 2: Learning of playing techniques and improvisation of advanced Kayadas/Padals of Lucknow and Farukhabad Gharana in Teentala/Dhamar.

Week 3: Learning of advanced Relas alongwith variations in Teentala/Dhamar.

Week 4: Learning and practical demonstration of various other compositions starting with Mukhara, Tukra, Chakradar and Stuti Parans in Teentala/Dhamar.

Week 5: Learning of Theke ki Badhat in Teentala/Dhamar.

Week 6: Practical demonstration and learning session of different types of Gats and Fards in Teentala/Dhamar.

Week 7: Learning of playing techniques and improvisation of advanced Peshkars/Uthans in prescribed Prachlit Talas i.e. Adachautala/Sooltala.

Week 8: Learning of playing techniques and improvisation of advanced Kayadas/Padals of Lucknow and Farukhabad Gharana in Adachautala/Sooltala.

Week 9: Learning of advanced Relas alongwith variations in Adachautala/Sooltala.

Week 10: Learning and practical demonstration of various other compositions starting with Mukhara, Tukra, Chakradar and Stuti Parans in Adachautala/Sooltala.

Week 11: Learning of Theke ki Badhat in Adachautala/Sooltala.

Week 12: Practical demonstration and learning session of different types of Gats and Fards in Adachautala/Sooltala.

Week 13: Learning of playing techniques and improvisation of advanced Peshkars/Uthans in prescribed Aprachlit Talas i.e. Leelavati/Jaytala (13 beats).

Week 14: Learning of other various compositions in Leelavati/Jaytala.

Week 15: Recitation of Bol-Padhant in prescribed talas.

Week 16: Revision and practice session of all the prescribed talas.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Prachalit Talas	Students can learn through the class demonstrations the Teacher and also by the fellow students	Students work upon the Prachalit Talas with the help of teachers, books, e-resources, YouTube through the practice with Nagma(Sarangi)
2.	Students get more knowledge of different kinds of compositions in Aprachalit Talas	Teacher give Practical demonstration on various compositions of Aprachalita Tala	Students find out more information from books, YouTube & learn in practice session with nagma
3.	Students learn the various advance compositions in various talas	Students can learn through class demonstrations by the teacher of Aprachalit Tala's compositions	Students find more informations from books and e-resources. Students will practice the compositions with the help of Nagma (Sarangi)
4.	Students learn about the Gat, Fard and Parans	Students can gain knowledge through class demonstrations about the Gat, Fard and Parans	Students practice new composition with Nagma (Sarangi)

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : III

Paper : Viva voce

Code: P11 – Practical Test of Talas

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance practical knowledge of Aprachalit Tala and different kinds of Jatis
- Advanced compositions to enrich Solo presentation in Tabla/Pakhawaj performance
- Students get clear concept of accompaniment with vocal & Instrumental music

- Students of Tabla get to know pakhawaj playing techniques and students of pakhawaj learn tabla playing techniques

Course Learning Outcomes:

- The students are able to perform solo aesthetically in any of the prescribed Talas
- Students gain knowledge of different kind of Jatis
- Students of the tabla are able to play Pakhawaj and do accompaniment with Vocal & Instrumental Music
- Students of the Pakhawaj are able to play Tabla and do accompaniment with Vocal & Instrumental Music

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Jhaptala

Prescribed Talas : Aprachalit

- Rudra Tala (11 Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Chautala
- Jhaptala

Prescribed Talas : Aprachalit

- Ashtamangal Tala (11Matra)

Unit III

- Presentation of Tabla/Pakhawaj solo for 8 minutes in Tala, other than performed in stage performance
- Comparative study of following Talas: Tritala, Aditala, Ektala-Chautala, Jhaptala-Sooltala, Rupak- Tevra, Adachautala- Dhamar.
- Ability to play Sadharan, Farmaishi, Chakradar and Kamali Chakradar.
- Ability to present a Bharava in following Talas : Tritala and Jhumra in Ati-vilambit Laya as played with Khayal Gayaki with live presentation
- Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/
Presentation of Tabla for 8 minutes by Pakhawaj students
- Padhant with Tali-Khali in prescribed Talas with traditional compositions
- Knowledge of Jatis
- Ability to play BedamTihai in 7, 10, 16 and 17 Matra Talas
- Ability to play Lehara in 10,14 &15 Matras Tala.
- Ability to play Composition in JhulanaChanda.
- Ability to sing 10 Alankars.

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

Week 1 & 2: Practical demonstration of Prachalit talas with advanced and traditional compositions along with Nagma.

Week 3 & 4: Practical demonstration of Aprachalit talas with advanced and traditional compositions along with Nagma.

Week 5: Learning of accompaniment with Vilambit and Drut Khayal in Vocal music.

Week 6: Learning of accompaniment with Masitkhani Gat, Razakhani Gat and Jhala in Instrumental music.

Week 7: Practical session of Nagma playing in Harmonium in Prachalit Talas.

Week 8: Practical session of Nagma playing in Harmonium in Aprachalit Talas.

Week 9: A detailed learning of Thah, Dugun and Chaugun in all the prescribed talas.

Week 10: A detailed learning of Dedhgun and Tigun in all the prescribed talas.

Week 11: Learning about “Jhulana Chhanda”.

Week 12: Learning and practise session of special compositions on “Jhulana Chhanda”.

Week 13: Learning and practise session of “Bedam Tihaies” in 7, 10, 16 and 17 matra talas.

Week 14: Practical demonstration about how to sing Alankars.

Week 15: Teaching of all the compositions with Tali-Khali on hand.

Week 16: Revision and a class discussion.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Prachalit Talas and learn to demonstrate	Students can learn through the class demonstration by the Teacher about the compositions of Prachalit Talas	Students may work upon the Prachalit Talas with the help of teachers, books, e-resources, youtube & practice with nagma
2.	Students get knowledge of different kinds of compositions in Aprachalit Tala	Teacher gives Practical demonstration on various compositions of Aprachalita Tala through which students may learn various things	Students find out more information from books and youtube and also through many workshops which Dept. organises
3.	Students learn about the various advance compositions in prescribed talas	Students can learn through class demonstrations by the teacher and learn compositions of Aprachalit Talas	Students find more information from books and e-resources. And they will practice of compositions with the help of Nagma

			(Sarangi)
4.	Students know about how to do good accompaniment and how to play the Pakhawaj/Tabla	Students can gain knowledge through Practical classes and learn through the demonstrations about the accompaniment and also about Pakhawaj/Tabla playing	Students get Pakhawaj and Tabla accompaniment practice with the help of Vocal & Instrumental students & teachers

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
ELECTIVE COURSE**

Semester : III

Paper : Theory

Code: PE1A – Aesthetical Analysis of Tal Vadyas

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

*For Elective courses, students may choose any one from PE1A or PE1B or PE1C

Course Objectives:

- Students get advance knowledge about the Rasa Siddhanta and its applications in Instrumental music
- Students study about Nikas, Padhant, Laya, Khali-Bhari or Sam with an aesthetical approach

Course Learning Outcomes:

- Students will be able to understand the Rasa Siddhanta
- Students will understand the relation of Rasa with the tonal quality of Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol
- Students will be able to analyze the use of multiple membrane, black paste and use of Fine Tuners (Gajra) & Gatta in relation to Rasa theory

Contents:

Unit I

- Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.

Unit II :

- Aesthetical Study of following techniques: Nikas, Padhant, Laya, Khali-Bhari or Sam

Unit III

- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol with reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).

Unit IV

- Aesthetical study of Samaan Matrik Talas in Hindustani Music.

Suggested 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

Teaching Plan:

Week 1-3: Detail teaching of Rasa Siddhanta as described in Natyashastra.

Week 4&5: Lecture demonstration on Rasa Siddhanta , its applicability to Indian music with special reference to musical interval i.e. Laya & Tala.

Week 6&7: Lecture demonstration on the various aesthetical aspects of music.

Week 8: Lecture demonstration on the aesthetical aspects of Laya, Bol-Nikas & Padhant.

Week 9: Lecture demonstration on the aesthetical aspects of Khali-Bhari & Sam.

Week 10&11: Detail teaching on the aesthetical analysis of the tonal quality of various Percussion Instruments of Hindustani Music.

Week 12&13: Lecture demonstration on the aesthetical aspects of Samaan Matrik Talas.

Week 14: Practical & learning session of Samaan Matrik Talas.

Week 15&16: Course revision & group discussion session of the above topics.

Facilitating the achievement of Course Learning Outcomes

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Rasa Siddhanta and	Students can learn in the class about the Rasa Siddhanata and	Student work out on Rasa with the help of teachers,

	its relation with music	its experience through music	books, e-resources and with their instruments
2.	Students get knowledge of tonal quality of different kind of percussion instruments	Teacher demonstrate on tonal quality of various percussion instruments & its application in aesthetic experience	Students find out more information from books and ancient text on Rasa Siddhanta
3.	Students know about the Saman Matrik Talas and their aesthetical beauty	Students may learn the theory and practice of Saman Matrik Talas	Students find more information from books and e-resources. They may listen to great artists and learn the treatment of Saman Matrik Talas.

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
ELECTIVE COURSE**

Semester : III

Paper : Theory

Code: PE1B – Evolution and Development of Musical Concepts

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

*For Elective courses, students may choose any one from PE1A or PE1B or PE1C

Course Objectives:

- Students get advance knowledge about the ancient musical forms
- Students study the Vaggeyakar Lakshanas

Course Learning Outcomes:

- Students will be able to explain the ancient musical concepts prevalent in India
- Students will be able to describe the Vaggeyakar Lakshanas as given in the ancient texts
- Students will know about the use of Tala in ancient musical forms

Contents:

Unit I : Study of the following musical concepts from Vedic period to present times:-

- Samagana, Dhruvagana, Mahageetak, Geeti

Unit II :

- Nibaddhagana and Anibaddhagana

Unit III

- Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti

Unit IV

- Vaggeyakar Lakshan

Unit V

- Talas used for various musical forms

Suggested Readings:

- Paranjape, S.S (1964), Bhartiye Sangeet Ka Itihas, Varanasi, UP, Chaukhamba surbharti Prakashan.
- Paranjape, S.S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Granth Academy
- Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Swami Adyananda Ram Krishna Math, Kolkata, WB,
- Prajnananda, Swami, (1981), Historical study of Indian Music, Munshiram Monoharlal Pub.Pvt. Ltd, New Delhi, Delhi,
- Rajurkar, Govind Rao (1984), Sangeet Sastra Parag, Hindi Granth Academy, Jaipur, Rajasthan Sharma,
- Swatantra, (1996), Fundamental of Indian Music, Pratibha Prakashan, Shakti nagar, Delhi

Teaching Plan:

Week 1: Describe in class lecture about musical concepts from Vedic period to present times

Week 2 : Explain in detail about Vaggeyakar Lakshan

Week 3 : Describe in detail about Talas used for various musical forms

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about musical concepts from vedic period to modern times	Students can learn lectures through the class about the musical concepts of ancient India	Student work out on musical concepts with the help of teachers, books & ancient texts
2.	Students get knowledge about Vaggeyakar Lakshanas	Teacher demonstrate on Vaggeyakar Lakshan by the help of ancient books	Students find out more information from ancient books and internet
3.	Students know about the ancient Talas	Students can learn through class demonstration by teacher	Students find more information from books and e-resources.

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
ELECTIVE COURSE**

Semester : III

Paper : Theory

Code: PE1C – Musicological Study in Karnatak Music

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

*For Elective courses, students may choose any one from PE1A or PE1B or PE1C

Course Objectives:

- Students get advance knowledge about the ancient Veenas
- Student studies about classical dances of south India

Course Learning Outcomes:

- Students will be able to demonstrate about ancient Veenas
- Students can describe about the classical dances of south India
- Students will be know about Lakashanagrandhas

Contents:

Unit I

- Significance of Bharatha's experiment relating to DhruvaVina and ChalaVina

Unit II

- Musical forms pertaining to the field of classical dances of south India. A Knowledge of GeyaNataka, Nritya Nataka, Bhagavata Mela Nataka

Unit III

- Musical Iconography and Musical Stone Pillars

Unit IV

- Musical Concerts ; Traditions and Contemporary changes in Karnatak Music

Unit V

- A study of the following Lakashanagrandhas – “Silapaddikaram, Swara Mela Kalanidhi,

Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini

Suggested Readings:

- Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
- Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
- Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai
- Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
- Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata

- Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
- Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
- Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi
- Bannerjee, Mallika, Dr.(2017),Music in Ancient Civilization, Kanishka Publishers

Teaching Plan:

Week 1: Describe in class lecture about DhruvaVina and ChalaVina

Week 2 : Explain in detail about classical dances of south India. A Knowledge of GeyaNataka, Nritya Nataka, Bhagavata Mela Nataka

Week 3 : Describe in detail about Musical Concerts ; Traditions and Contemporary changes in Karnatak Music

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Veenas	Students can learn in class demonstration by Teacher about the ancient Veenas	Student work out on Veenas with the help of teachers, books & e-resources
2.	Students get knowledge about classical dances of south India	Teacher demonstrate on classical dances of south India by the help of ancient books and their own experiences	Students find out more information from ancient books and internet
3.	Students know about the Lakashanagrandhas	Students can learn through class demonstration by teacher	Students find more information from books and e-resources.

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) OPEN ELECTIVE COURSE

Semester : III

Paper : Project Work

Code: POE1

Marks:50

Internal Assessment :15

Credit: 2

Course Objectives:

- The main focus of the project work is to groom and improve student level in the domain of research. It facilitates each student to enhance his/her skill in reading and writing perspectives
- The project work helps gaining in-depth understanding on the chosen topic and simultaneously ensures and highlights the basic understanding of research method in student inherently

Course Learning Outcomes:

- Upon the successful completion of this course, students will be able to: Develop the aptitude of writing skills and vast reading builds a sense of communication and demonstrating skills
- Demonstrate the basic of research methods which helps student in the future course of research

Contents: Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words

Unit I : Topic for open elective List – I

- Elements of classical music in folk/ light music
- Music & Religion
- Role of print media in Music propagation
- Maintenance & preservation of Musical Instrument
- Music composing with reference fileu music
- Music & Psychology
- Personality Development
- Role of Music in Child Development
- Music and Nature
- Elements of Stage performance
- Music and meditation
- Music & Advertisement
- Music Recording
- Music & Literature
- Music & Mathematics

Note: Any other topic may be included with the permission of the Departmental committee.

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : IV

Paper : Theory

Code: P12 - Historical Development and Study of Avanaddha Vadyas

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

Course Objectives:

- The main focus of the course is to give better understanding to the students of Origin and Development of various Avanadha vadyas
- Students learn about playing techniques of Basant, Rudra, Leelavati and Panchamsawari Talas

Course Learning Outcomes:

- Students study about the ancient Avanaddha Vadyas
- Students understand about ,Pakhawaj, Tabla. Mridangam
- Students study about the playing techniques of Avanaddha Vadyas
- Students study about Gharanas of Tabla & paramparas of Pakhawaj

Contents:

Unit I

- Origin and Development of Pakhawaj, Tabla and Mridangam with their respective Gharanas

Unit II

- Origin and Development of various Avanadha regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.

Unit III

- Origin and development of various Avanadha Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.

Unit IV

- Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

Suggested Readings:

- Mishra, Dr. Lalmani(2002), Bhartiye Sangeet Vadya, Bhartiya Gyan Peeth, New Delhi
- Deva, B.C., (1977), Musical Instruments of India, National Book Trust, New Delhi
- Chaudhary, Subhadra(2009), Sangeet Ratnakar : Sarswati Vayakhya Vol-III, Radha Publication, Delhi
- Kasliwal, Dr. Suneera(2001), Classical Musical Instruments, Rupa and Co. New Delhi
- Mistry, Dr. Aban E. (1984), Pakhawaj Evam Tabla Ke Ghrane Evam Parmapra, Publisher Ke Ki, S.Jijina, Mumbai
- Shukla Dr. Yogmaya(2010), Tab'le Ka Udgam, Vikas EvamVadan Shaliya, Hindi Madhyam Karyanvaya Nideshalaya, Delhi University
- Kumar, Dr. Ajay(2010), Pakhawaj Ki Utpatti, Vikas EvamVadan Shailiya, Kanishka Publisher, New Delhi
- Rishitosh, Dr. Kumar(2015), Table Ka Udgam Evam Delhi Gharana, Kanishka Publisher, New Delhi

Teaching Plan:

Week 1: Teaching of origin and development of Pakhawaj and its schools.

Week 2: Teaching of origin and development of Tabla and its schools.

Week 3: Teaching of origin and development of Mridangam and its schools.

Week 4: Teaching of origin and development of regional instruments of North India- Hudka and Dholak.

Week 5: Teaching of origin and development of regional instruments of North India- Dhaf and Naqqara.

Week 6: Teaching of origin and development of regional instruments of North India- Dukkad and Khol.

Week 7: Revision of all the prescribed regional instruments of North India.

Week 8: Teaching of origin and development of Avanaddha Vadyas of South India- Taval and Chenda.

Week 9: Teaching of origin and development of Avanaddha Vadyas of South India- Edakka, Ghatam and Khanjira.

Week 10: Revision of all the prescribed Avanaddha Vadyas of South India.

Week 11: A detailed study of Tala Basant.

Week 12: A detailed study of Tala Rudra.

Week 13: A detailed study of Tala Leelavati.

Week 14: A detailed study of Tala Panchamsavari.

Week 15: Revision of all the prescribed talas.

Week 16: Revision of origin and development of Pakhawaj, Tabla and Mridangam alongwith their respective schools.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students will gain knowledge about the origin & development of Pakhawaj, Tabla & Mridangam	Students will learn through class lectures given by the teacher about the origin & development of Pakhawaj, Tabla & Mridangam	Student will work out on origin & development of Pakhawaj, Tabla & Mridangam with the help of the teachers, books, internet and ancient texts
2.	Students get knowledge of the various schools of Tabla & Pakhawaj	Teacher explain in detail in the class room about the Gharanas of Tabla & paramparas of Pakhawaj	Student can find out more information from books and internet & also through interaction with experts
3.	Students get to know about the playing techniques of Aprachalit Talas	Students can learn through practical demonstrations by the teacher about the talas prescribed	Students can get more information from books teachers and internet also from senior artists, visiting Department

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) CORE COURSE

Semester : IV

Paper : Practical

Code: P13 – Stage Performance

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get the advance knowledge of various kinds of compositions
- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Aprachalit Tala get more clear

Course Learning Outcomes:

- Students are able to perform solo recital in any Prachalit Talas
- Students get Practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Jhaptala
- Rupak

Prescribed Talas : Aprachalit

- Pancham Swari (15Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Dhamar
- Sooltala
- Tevra

Prescribed Talas : Aprachalit

- Gajjampa(15Matra)

Unit III

- Stage performance for 30 minutes.
- 20 minutes Prachalit Tala with Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.
- 10 minutes Aprachalit Tala with Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.
- Bol Padhant according to prescribed Talas
- Practical knowledge of Gat Kayadas

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers

- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

- Week 1: Learning of advanced Peshkars/Uthans in prescribed Prachlit Talas – Teentala/Dhamar.
- Week 2: Learning of advanced Kayadas/Padals in Teentala/Dhamar.
- Week 3: Learning of advanced Relas with Variations in Teentala/Dhamar.
- Week 4: Learning of advanced Mukhras, Tukras and Chakradars in Teentala/Dhamar.
- Week 5: Learning of advanced Gats/Stuti Parans in Teentala/Dhamar.
- Week 6: Learning of advanced Theke in Badhat in Teentala/Dhamar.
- Week 7: Learning of advanced Peshkars/Uthans in prescribed Prachlit Talas – Rupak/Sooltala/Tevra.
- Week 8: Learning of advanced Kayadas/Padals in Rupak/Sooltala/Tevra.
- Week 9: Learning of advanced Relas with variations in Rupak/Sooltala/Tevra.
- Week 10: Learning of advanced Mukhras, Tukras and Chakradars in Rupak/Sooltala/Tevra.
- Week 11: Learning of advanced Gats/Stuti Parans in Rupak/Sooltala/Tevra.
- Week 12: Learning of advanced Theke in Badhat in Rupak/Sooltala/Tevra.
- Week 13: Learning of advanced Peshkars/Uthans in prescribed Aprachlit Talas – Pancham Savari/Gajjhampa.
- Week 14: Learning of advanced Kayadas/Padals in Pancham Savari/Gajjhampa.
- Week 15: Learning of advanced Tukras and Chakradars in Pancham Savari/Gajjhampa.
- Week 16: Learning of advanced Relas and Parans in Pancham Savari/Gajjhampa.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about the Prachalit Talas	Students can learn in class demonstrations by the Teacher about the compositions of Prachalit Talas and are able to demonstrate it.	Student work out on Prachalit Talas with the help of teachers, books, e-resources , YouTube & through practicing with Nagma(Sarangi)
2.	Students get more knowledge about different kind of compositions in Aprachalit Tala	Teacher give Practical demonstration on various compositions of Aprachalita Talas	Students find out more information from books, YouTube & through practice with nagma
3.	Students know about the various advance compositions in Prachalit & Aprachalit talas	Students can learn through class demonstrations by the teacher and are able to demonstrate Aprachalit Tala's compositions	Students find more information from books and e-resources. And they will practice the compositions with Nagma (Sarangi)

4.	Students know about the Gat, Fard and Parans & Gat Kayadas and are able to demonstrate	Students can gain knowledge through class demonstrations about the Gat Kayadas	Students get 'Padhant' practice with the help of Nagma (Sarangi)

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
CORE COURSE**

Semester : IV

Paper : Viva voce

Code: P14 – Practical Test of Talas

Marks:100

Internal Assessment :30

Credit: 8

Course Objectives:

- Students get advance knowledge of Aprachalit Tala and Different kind of Jatis
- Advanced compositions to enrich Solo presentation in Tabla/Pakhawaj performance
- Students learn about Chhota Khyal

Course Learning Outcomes:

- The students are able to perform solo recital aesthetically in any Prescribed Talas
- Students gain knowledge of different kind of Gat Kayadss
- Students will able to sign Chhotakhyal

Contents:

Unit I : Tabla

Prescribed Talas : Prachalit

- Teentala
- Rupak

Prescribed Talas : Aprachalit

- Panchamswari (15 Matra)

Unit II : Pakhawaj

Prescribed Talas : Prachalit

- Dhamar
- Tevra

Prescribed Talas : Aprachalit

- Gajjampa (15Matra)

Unit III

- Presentation of Tabla/Pakhawaj solo for 8 minutes in Tala, other than performed in stage performance

- Ability to play Kayadas of Delhi and Ajrada Gharana (Two each)
- Ability to play and explain with composition the 'Dhina Gina' Bol in various Gharanas.
- Ability to play attractive Mukhdas in different Talas 10,12,14 and 16 matras.
- Ability to play Kuard Laykari compositions
- Ability to sing one chhota khyal in Tritala or Ektala

Suggested Readings:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi

Teaching Plan:

Week 1 & 2: Learning and practical demonstration of Kayadas of Delhi Gharana.
 Week 3 & 4: Learning and practical demonstration of Kayadas of Ajrada Gharana.
 Week 5 & 6: Learning and practising "Dhin Gina" Bol along with different compositions.
 Week 7: Learning and practising attractive Mukhras in talas with 10 matras.
 Week 8: Learning and practising attractive Mukhras in talas with 12 matras.
 Week 9: Learning and practising attractive Mukhras in talas with 14 matras.
 Week 10: Learning and practising attractive Mukhras in talas with 16 matras.
 Week 11 & 12: Learning and practise of Kuard layakari compositions.
 Week 13: Learning of one Chhota Khayal in Tritala.
 Week 14: Learning of one Chhota Khayal in Ektala.
 Week 15: Revision of all the above topics.
 Week 16: A class discussion.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about Prachalit Talas	Students may learn through class demonstrations by the Teacher about the compositions of Prachalit Talas	Student work out on Prachalit Talas with the help of teachers, books, e-resources, youtube & practice with nagma
2.	Students get knowledge about different kind of compositions in Aprachalit Tala	Teacher give Practical demonstrations on various compositions of Aprachalita Tala in the practical classes	Students find out more information from books and youtube
3.	Students know about the various advance compositions of Prachalit & Aprachalit Talas	Students can learn through class demonstration by teacher about compositions of Aprachalit Tala	Students find more information from books and e-resources. And they will practice the compositions with Nagma

			(Sarangi)
4.	Students know about Hindustani vocal	Students can gain knowledge through the class through Practical demonstrations about the Hindustani vocal music	Students learn Chhotakhyal bandish with the help of Vocal teachers & fellow students of vocal music

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
ELECTIVE COURSE**

Semester : IV

Paper : Theory

Code: PE2A– Documentation and Preservation of Music

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

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:

Unit I

- Process of Documentation & Preservation of Percussion Music.

Unit II

- E-Sources and their utilization in Percussion Music.

Unit III

- Practical Knowledge of recording equipments like mixer with audio digital forms.
- Practical Knowledge of microphones and amplification system.
- Practical knowledge of music recording.

Unit IV

- Stage presentation and role of Percussion Instruments in performances.

Unit V

- Submission of a project based on any one of the above for internal assessment.

Suggested 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

Teaching Plan:

Week 1&2: Lecture demonstration on the process of Documentation & Preservation of Percussion Music.

Week 3&4: Lecture demonstration about E-Sources & their utilization in Percussion Music.

Week 5: Lecture demonstration about advance recording equipments.

Week 6: Demonstration and practice session with Recording Equipments.

Week 7: Lecture demonstration on the use of Microphones & Amplification System.

Week 8: Demonstration and practice session with advanced Microphones & Amplification System.

Week 9: Lecture demonstration on “Music Recording”.

Week 10: Learning & practice session of “Music Recording”.

Week 11: Lecture demonstration about how to give “Stage Presentation”.

Week 12: Teaching of the Role & Importance of Percussion Instruments in Performance.

Week 13: Live demonstration of Management of Sound System.

Week 14&15: Practice session with advanced equipments.

Week 16: Revision of all the above topics & class-discussion

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about musical electronic equipments	Students can learn in class demonstration by musical electronic equipments	Student work out on musical electronic equipments with the help of teachers, books, e-resources & YouTube
2.	Students get knowledge about recording equipments	Teacher give Practical demonstration on recording equipments	Students find out more information from books and YouTube
3.	Students know about the sound system	Students can learn through class demonstration by teacher about sound system	Students find more information from books and e-resources.

4.	Students know about sound design	Students can gain knowledge through class demonstration about sound design	

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
ELECTIVE COURSE**

Semester : IV

Paper : Theory

Code: PE2B– Multidimensional Values of Hindustani Music

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

Course Objectives:

- The Elective course objective of the course is to study the several dimensions involved in the Indian music
- To develop an idea on multicultural aspects of music and musical forms existing in the system of Indian classical music.
- To create an awareness on the therapeutic values of music inherently

Course Learning Outcomes:

- Develop an understanding about the core part of multidimensional values involved in Indian music
- Learn various cultural aspects of music and musical forms of Indian classical music
- Understands and creates a fundamental concept on the therapeutic aspects of music

Contents:

Unit I : Study of the following musical concepts, their origin and development:-

- Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal

Unit II

- Comparative study of the ancient and modern compositional forms

Unit III

- Principles of musical composition in Indian Classical Music

Unit IV

- Importance of Sanskrit treatises in Indian Music

Unit V

- Vocational aspects of Indian Music

Suggested Readings:

- Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
- Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
- Goswami, O. (1961), Story of Indian Music - Asia Publishing House, Bombay
- Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
- Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
- Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
- Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
- Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

Teaching Plan:

Week 1: Lecture on musical concepts

Week 2 : Demonstrate on Principles of musical composition

Week 3 : lecture on Vocational aspects of Indian Music

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge about musical concepts	Students can learn in class demonstration on musical concepts	Student work out on musical concepts with the help of teachers, books, e-resources & YouTube
2.	Students get knowledge about Principles of musical composition	Teacher give lecturer on Principles of musical composition	Students find out more information from books and internet
3.	Students know about Vocational aspects of Indian Music	Students can learn through class demonstration by teacher about Vocational aspects of Indian Music	Students find more information from books and e-resources.

MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ) ELECTIVE COURSE

Semester : IV

Paper : Theory

Code: PE2C - Indian Music and its Aesthetical approach

Marks:100

Internal Assessment :30

Duration:3 Hrs.

Credit: 4

*For Elective courses, students may choose any one from PE2A or PE2B or PE2C

Course Objectives:

- The main objective of elective course is to bring students in a choice based curriculum to specialize areas of interest. The course provides a good insight
- Aims to strengthen and educate the student about the definition of Art and its classification in the views of Western philosophers and of its with Eastern concept, Aesthetics and its approach in the perspective of Indian music

Course Learning Outcomes:

- Demonstrate the ideas which is received from a choice based area of topic with a good insight
- Identify and evaluate the substantive theories of aesthetical elements, approaches, attitudes and appreciation of Indian music descriptively

Contents:

Unit I

- Plato and Aristotle – views on art and music

Unit II

- Art and Kala, Art and Craft

Unit III

- Classification of Art, Sixty four arts

Unit IV

- Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa,Raga and Rasa, Laya and Rasa

Unit V

- Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty (Pratibha)

Unit VI

- Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya
- Subject, Technique, Element, Medium, Form & Content in music as an Art.

Suggested Readings:

- Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
- Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi
- 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

Teaching Plan:

Week 1: Lecture on Plato and Aristotle – views on art and music

Week 2 : Demonstrate on Classification of Art, Sixty four arts

Week 3 : lecture on Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa,

Number of Rasa, Musical intervals and Rasa, Raga and Rasa, Laya and Rasa.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students gain knowledge views on art and music	Students can learn in class demonstration about views on art and music	Student work out on musical concepts with the help of teachers, books, e-resources
2.	Students get knowledge about Classification of Art, Sixty four arts	Teacher give lecturer on Demonstrate on Classification of Art, Sixty four arts	Students find out more information from books and internet
3.	Students know about Bharatas theory of Rasa	Students can learn through class demonstration by teacher about Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa, Raga and Rasa, Laya and Rasa.	Students find more information from books and e-resources.

**MASTER OF PERCUSSION MUSIC (TABLA/PAKHAWAJ)
OPEN ELECTIVE COURSE**

Semester : IV

Paper : Project Work

Code: POE2

Marks:50

Internal Assessment :15

Credit: 2

Course Objectives:

- The main focus of the project work is to groom and improve students level in the domain of research. It facilitate students to enhance their skill in reading and writing
- The project work helps gaining in-depth understanding on the chosen topic and simultaneously ensures and highlights the basic understanding of research method in student inherently

Course Learning Outcomes:

- Develop the aptitude of writing skills and vast reading builds a sense of communication and demonstrating skills
- Demonstrate the basic of research methods which helps student in the future course of research

Contents: Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Unit I : Topic for open elective List – II

- Music & Theatre
- Electronic Media & Music
- Music & sociology
- Orchestration
- Music Education
- Music therapy
- Vocational Aspects of Music
- Modern trends in Music
- Music & Mathematics
- Acoustics of Music
- Music & Yoga
- Electronic Music Production
- Ethnomusicology
- Music Criticism
- Music & Distance Education

Note: Any other topic may be included with the permission of the Departmental committee.