



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Syllabus – Semester I & II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M. A. Percussion Music - Tabla / Pakhawaj

1st Year of PG curricular structure for 2 Year PG Programmes (3+2)

Semester	DSC	DSE	2 Credit Course	Total Credits
Semester-I	DSC – 1 DSC – 2 DSC – 3 (12 Credits)	DSE- I DSE- 2 OR DSE– 1 GE -1 (8 Credits)	Skill based Course/Workshop/specialised Laboratory/Hands on Learning (2 Credits)	22
Semester-2	DSC -4 DSC -5 DSC-6 (12-Credits)	DSE – 3 DSE – 4 OR DSE – 2 GE - 2 (8 Credits)	Skill based workshop/ Specialised laboratory/ Hands on Learning (2 Credits)	22

Master of Arts in Percussion Music – Tabla/Pakhawaj

1st Year of PG curricular structure for 2 Year PG Programmes (3+2)

SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-I	DSC – 1 - APPLIED THEORY DSC – 2 - ADVANCE STAGE PERFORMANCE - 1 DSC – 3 – ADVANCE PRACTICAL ASSESSMENT OF TALA-1	DSE- 1A - INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC DSE- 1B - STUDY OF CLASSIFICATION OF RAGAS DSE- 1C - COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS - HINDUSTANI AND KARNATAK DSE- 2A - THEORETICAL ASPECTS OF INDIAN MUSIC DSE- 2B - MUSIC OF THE ASIAN CONTINENT DSE- 2C - HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS	GE-1 - THEORY AND PRACTICE OF TABLA	SBC-1 - REPAIR AND MAINTENANCE OF PERCUSSION INSTRUMENTS
SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-II	DSC – 4 - THEORY: MUSICAL INSTRUMENTS FROM ANCIENT TO PRESENT TIME DSC – 5 - ADVANCE STAGE PERFORMANCE - 2 DSC – 6 – ADVANCE PRACTICAL ASSESSMENT OF TALA-2	DSE- 3A - RESEARCH METHODOLOGY DSE- 3B - STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM DSE- 3C - COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT DSE- 4A - GENERAL THEORY OF PERCUSSION MUSIC DSE- 4B - THEORY: STUDY OF WESTERN MUSIC SYSTEM DSE- 4C - THEORY: MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS	GE-2 - DEMONSTRATION OF TABLA	SBC-2 - ASSESSMENT OF TALA LAYAKARI & PADHANT



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

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NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Core Course
(DSC-1, DSC-2 & DSC-3)
Semester –I**

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-1)

SEMESTER I

DSC – 1

Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Applied Theory DSC-1	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Mathematical Terms of Talas • Talas and compositions Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the Laya & Laykari. • Knowledge of the composing Tukda, Chakradar, Farmaishi.

Course Objective

- 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 Outcome

- The students learn about the Tala Notation System
- The students study of Laya & Layakri & developed their skill in Percussion Music de
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Theory (45 Hours)

TABLA / PAKHAWAJ

Unit I. Notation System Laya & Laykari (10 Hours)

- Detailed study of V. N. Bhatkhande & V. D. Paluskar Tala Notation System-
- Origin Development, Notation system.
- Laya & Layakari -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 Taal ke Dasa
- Prana-Kaal, Marga, Kriya, Anga, Graha, Jaati, Kala, Laya, Yati, Prastar.
- Detailed study of technical Terms
- Uthan, Peshkar, Kayada, Rela, Baant, Rau.

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, 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
- Notation book to be prepared for Talas and compositions writing in different Laya.

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. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-2)

SEMESTER I

DSC – 2

ADVANCE STAGE PERFORMANCE-1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC-2	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	• Student must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & advance compositions etc and their associated components • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit & Aprachalit Tala.

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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 students' skill to develop their ability to perform in various stages too.

Course Learning Outcome

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

Syllabus Tabla (120 Hours)

TABLA

Unit I. Demonstration of Talas & Compositions (40 Hours)

- Prescribed Talas, Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit - Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala
- Dupalli Gat, Tripalli Gat, Darje ki Gat, Gharanedar Gat, Farda, Gat Kayada, Peshkar, Bandishe of Ada, Kuaad & Biaad Laya with Padhant.

Unit II. Presentation of Tabla Solo (30 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala for 12 minutes.
- Jhaptala Ektala, Adachartala and Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala
- Leelavati Tala for 10 minutes.

Unit III. Presentation of Technical Terms (30 Hours)

- Gharanedar Kayada, Rela, Chakradar & Tukda in Jhaptala. Uthan, Kayada
- Rela of Takatirakitaka, Chakradar & Tukda in Ektala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Adachartala.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (30 Hours)

- Prescribed Prachalit Talas- Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit- Basant Tala, Ashtamangal Tala.
- Knowledge of talas of Tabla-Jhaptala, Ektala.
- Adachartala, Keharva, Dadra

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes.
- Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes
- Ashtamangal Tala, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III. Presentation of Technical Terms (20 Hours)

- Knowledge of accompaniment with Instrumental & Vocal styles: Dhrupad – Dhamar styles.
- Ability to play advance compositions in Chautala and Dhamar.
- Ability to play Laggi and Lari.
- Ability to play Banarsi Gat and Fard.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book for compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

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

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-3)

SEMESTER I

DSC – 3

Advance Practical Assessment of Tala-1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC-3	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following papers – • General Terminology • Biographies & Composers of Music • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- 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.
- 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 Outcome

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

Syllabus Tabla (120 Hours)

TABLA

Unit I. Demonstration of Talas (30 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 Tala, Rudra Tala, Leelavati Tala.
- Ability to play different layakari –Teentala, Jhaptala, Ektala, Rupak, Tevra. Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in –Kayada, Rela, Baant, Tukda. Recite Tala on hand beat with Dedhgun & Tigun Laya.
- Jhapswari, Basant. Rudra, Leelavati

Unit II. Presentation of Tabla Solo (50 Hours)

- Upaj Anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Adachartala for 12 minutes and in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions.
- Aprachalit Tala Jhapswari, Rudra & Leelavati Tala for 10 minutes.

Unit III Presentation of Compositions & Accompaniment (20 Hours)

- Presentation of Pakhawaj, Sadharan Paran, Stuti Paran.
- Ability to do the Padhant, Gharanedar Gat, Farda, Gat Kayada.
- Ability to do accompany with Vocal & Instrumental Music - Madhya Laya, Drut Laya.
- Ability to do Aad compositions in any Talas.

Unit IV Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

Syllabus Pakhawaj (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (30 Hours)

- Prescribed Prachalit Talas- Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit - Basant Tala, Ashtamangal Tala.
- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya. Basant, Rudra, Ashtamangal, Leelavati.

- Padhant with Tali Khali of –Uthan, Rela, Paran, Chakradar

Unit II Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes.
- Dhamar with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes.
- Ashtamangal Tala, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III Presentation of Compositions & Accompaniment (20 Hours)

- Presentation of Tala, Sadharan Paran, Stuti Paran.
- Ability to do the Padhant.
- Ability to do accompany
- Ability to do Vocal styles: Dhrupad and Dhamar.

Unit IV Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

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

.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.
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M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Elective Course
(DSE-1A, DSE-1B & DSE-1C)
Semester –I**

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-1A)

SEMESTER-I

DSE – 1A INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1A	4	3	1	0	• B.A.(Hons.) Percussion Music Tabla/ Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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 Outcome

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

Syllabus Theory (45 Hours)

Unit I. Personality development and study of Musical sound (10 Hours)

- Meaning, Kinds of Sound, Musical sound.
- Computer as an aid in music, Used in Music.
- Social Media, You Tube, Music based App.
- Positive aspects of Music in personality development : Psychological Approach - Introduction, Listing various kind of Music, Study of tradition teaching of Music, Impact of various Sound by Vocals & Instruments

Unit II. Mathematical approach in Percussion Music (15 Hours)

- Tala, Laya, Laykari Thah, Dugun, Chaugun.
- Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Knowledge of Tihai from different Matras.
- Jati : Trisya, Chaturasya, Khand, Misra and Sankirna.

Unit III. Significance of Sanskrit & Avanaddha Vadyas in Indian Culture (10 Hours)

- Introduction.
- Festivals, Various kind of Percussion Music.
- Folk Instruments – Dholak, Naal, Khanjari, Dukkarda.
- Sanskrit and Music – Meaning, Various ancient Literature, Sanskrit Slokas.

Unit IV. Study of Talas (10 Hours)

- 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 – Jhapswari, 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 Wadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina,Swara Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal,Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Wadan 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

Discipline Specific Elective (DSE – 1B)

Study of Classification of Ragas

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Classification of Ragas DSE – 1B	4	3	1	0	• B A (Hons.) • Any Diploma in Hindustani/ Karnatak/ Percussion music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- To create an understanding of the need of classification of ragas and the principles of various classification systems.
- To give an insight in to various theories and systems of classification of ragas in medieval and modern period.

Course Learning Outcome

- Knowledge about the need and principles of classification of ragas.
- Knowledge of various methods of classification of ragas in medieval and modern period.

Contents:

Unit -I: Raga-Ragini classification (10 Hours)

- Shiv Mat
- Bharat Mat
- Hanuman Mat
- Kallinath Mat

Unit-II: Mela-Raga Classification (10 Hours)

- Meaning & Definition of Mela
- Mela Classification in 14th-16th Century
- Mela System in 17th Century
- Mela System in 18th Century

Unit – III: Raganga-Raga Classification (15 Hours)

- Meaning and Definition of Raganga
- Principles of Raganga-Raga Classification
- Raganga Theory of Pt. Natayan Moreshwar Khare
- Importance and relevance of Raganga-Raga classification

Unit-IV: Thaata-Raga Classification (10 Hours)

- Principles of Thaata-Raga classification
- Ten scales in Thaata-Raga classification
- Role of Raganga in Thaata-Raga classification
- Importance and relevance of Thaata-Raga classification

Suggested Readings

1. Bhatkhande, Vishnu Narayan, (1956). Bhatkhande Sangeet Shastra, Part 1-4, Hathras: Sangeet Karyalaya.
2. Bhatkhande, Vishnu Narayan, (1956). Kramik Pustak Malika, Part 1-6, Hathras: Sangeet Karyalaya.
3. Patwardhan, Vinayak Rao, (1964). Raga Vigyan, Part 6. Pune: Shri Madhusudan Vinayak Patwardhan.
4. Pathak, Sunanda (2016). Hindustani sangeet mein raga ki utpatti evam vikas, Delhi: Radha Publications.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-1C)

SEMESTER-1

DSE-1C COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS

HINDUSTANI AND KARNATAK

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak DSE – 1c	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative study of Indian Classical Music Systems of Hindustani and Karnatak music and contribution of composers in their respective field.
- It also deals with the understanding of distinctive features of both systems

Course Learning Outcome

- Understanding the important concepts of Hindustani and Karnatak Music and their principal aspects.
- Students will be able to understand the contribution of musicians of their respective field.

Contents

Unit -I: Swara and its Varieties (10 Hours)

- Swara and Swarasthana
- Shuddh Swar/ Prakruti and Vikruti Swara
- Dwadasha
- Shodhasha Swara and 72 Mela karta

Unit-II: Raga- Tala and Concert (15 Hours)

- Scales - Mela – ‘THAT’
- Corresponding Ragas and its classification
- Corresponding Tala and its varieties, 108 Tala, 35 Tala
- Concert Patterns

Unit -III: Musical forms (10 Hours)

- Kriti – Keertana - Drupat – Dhamar
- Ragam -Tanam – Pallavi - Vilambit and Drut Khayal
- Padam - Thumri
- Javali - Tappa

Unit-IV: Comparative knowledge about the contributions of composers of both systems (10 Hours)

- Amir Khusrau, Swami Haridas, Tansen
- Naimat khan (Sadarang) Wajid Ali Shah, V N Bhantkhande, V.D Paluskar
- Purandara Dasa, Annamacharya, Kshetrajna
- Tyagaraja, Muthuswami Dikshitar, Shyamashastri, Swati Tirunal

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Elective Course
(DSE-2A, DSE-2B & DSE-2C)**

Semester –I

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-2a)

SEMESTER-I

DSE – 2A THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2A	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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 Outcome

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

Syllabus Theory (45 Hours)

Unit I. Technical Terms of Avanaddha Vadya & Hindustani Music (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 in Indian Music (20 Hours)

- Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati.
- Musicologists and their textual tradition-Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev, Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pandit Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi.
- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.
- Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Pt. Chhote Lal Mishra, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary.

Unit III. Avanaddha Vadyas & Contribution of Percussion Artists (08 Hours)

- Detailed Study of Tabla, Pakhawaj, and Mridangam.
- Origin, Development, Present forms.
- Life & Contribution of - Pandit Ramshai, 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 Nizamuddin Khan, Ustad Amirhussain Khan, 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 (07 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.
- 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. 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-2B)

SEMESTER-I

DSE – 2B MUSIC OF THE ASIAN CONTINENT

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Music of the Asian Continent DSE – 2b	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit – 4

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

Course Learning Outcomes:

The students get to know about the origin, development and historical background of music of:

- a. China
 - b. Arabia
 - c. Persia
 - d. South East Asia
2. The students learn about various musical scales and the important musical instruments of above-mentioned nations.
 3. The students get a comparative understanding of the music of those nations with that of Indian Music.

Syllabus Theory (45 Hours)

Unit I: Study of the music of Arabia (11 hours)

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music
- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive Readings

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-2C)

SEMESTER-I

DSE – 2C HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical Study of the evolution of Ragas, Talas and Music Instruments DSE – 2C	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Course Objectives: In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of ragas and their classification. And will also understand the classification of musical instruments, it's construction and playing techniques.

Course Learning Outcomes:

1. Knowledge of the evolution of Ragas, Lakshanas and it's classification.
2. Understands about the classification of Musical Instruments and important concert musical instruments.
3. Knowledge about the Construction and playing techniques of stringed and wind instruments.
4. Knowledge about musical forms and evolution.
5. Knowledge of 175 and 108 tala systems.

Syllabus: Theory (45 Hours)

Unit I: Historical development of Indian Music (10 Hours)

- The different periods of Musical History and their distinctive features,
- Landmarks in the history of Indian Music.
- Evolution of Ragas, Raga Lakshana and system of Raga classification, Ragas which owe their origin to folk Music.
- Concept of "Marga" and "Desi" in the spheres of Raga, Tala, Prabandha

Unit -II: Musical Instruments (10 Hours)

- Origin and Development of Indian Musical Instruments
- Classification of Musical Instruments Important musical instruments adopted in traditional music
- Important musical instruments adopted in traditional music
- Musical instruments adopted from Western Music system

Unit - III: Evolution of Musical forms with special reference to Prabandhas and their classifications. (15 Hours)

- Gita Prabandha
- Vadya Prabandha
- Nritya Prabandha
- Misra Prabandha

Unit -IV: Tala and Laya (10 Hours)

- Origin and evolution of tala system in Indian Music
- Knowledge about the formation of 175 and 108 systems of talas.
- Cchanda figuring in Tiruppugazh
- Tala-s figuring in traditional Music

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras.
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Generic Elective Course (GE)

Semester I

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE-1)

SEMESTER I

GE – 1 Theory and Practice of Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practice of Tabla GE-1	4	2	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

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 Outcome

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

Syllabus Theory (30 Hours)

Unit 1 Origin of Percussion Instruments (07 Hours)

- Origin
- Development
- Percussion Instruments.
- Tabla – Pakhawaj.

Unit II Pictorial diagram of Percussion Instruments (08 Hours)

- Ability to draw a picture of the Percussion Instruments
- Mark all parts of the Instruments Tabla, Pakhawaj, Mridangam- Dholak
- Brief knowledge of various parts of the instrument opted for.
- Sound production on Chanti, Shyahi & Lav.

Unit III Detailed study of Gharanas, Compositions & Talas (07 Hours)

- Defination of Gharana.
- Tabla - Delhi, Ajrada.
- Farukhabad, Lucknow.
- Banaras, Punjab.

Unit IV Compositional Forms of Tabla(08 Hours)

- Kayada, Peshkar, Rela, Tukda, Chakradar.
- Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala Chartala, Dhamar, Sooltala, Gajjhampa Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha,Dadra, Keharva.
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Prepare Notation book of Talas and composition in different Laya.

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New 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, Shreejyanti (2004), B.R. Rhythm, Delhi

Syllabus Practical (60 Hours)

Unit I. Varnas of Tabla & Compositions (15 Hours)

- Ability to play Basic Bols (Varnas).
- Sound Production on Tabla.
- Right Hand, Left Hand,
- Both Hand.

Unit II. Presenting Compositional Forms of Tabla (15 Hours)

- Knowledge of playing Kayada.
- Tete, Tirkit, Tirkitataka, Dhere Dhere
- Ability to play-Rela.
- Tukda-Chakradar.

Unit III. Demonstration of Talas (15 Hours)

- Practically demonstrate Talas.
- Keep the handbeats with Tali Khali.
- Teentala, Jhaptala, Ektala.
- Chartala, Rupak, Keharva, Dadra.

Unit IV. Padhant and Notation (15 Hours)

- Ability to do Padhant.
- Kayada, Rela.
- Tukda, Chakradar.
- Prepare Notation book of Talas & Compositions writing in different laya.

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), BharatiyaSangeetVadhyas, BharatiyaGiyaanPeet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

**Skill Based Course (SBC)
Semester I**

**Department of Music
Faculty of Music & Fine Arts
University of Delhi**

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC-1)

SEMESTER I

SBC – 1 Repair and Maintenance of Percussion Instruments

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Repair and Maintenance of Percussion Instruments SBC - 1	2	0	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

The main focus of the course is to establish a better understanding of the importance of Indian Percussion Instruments, Tabla repair and maintenance to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical

knowledge, skill and idea about the instrument repair and maintenance.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Knowledge of the structure and various parts of the some popular instruments.
- Knowledge of the brief history of this instrument making.
- Elementary knowledge of the tuning of the instrument
- Elementary knowledge of the basic tools required for making and repairing for various instrument

Syllabus: Practical (60 Hours)

Unit I. Musical Tools (14 Hours)

- Musical Tools of Percussion Instruments
- How to handling the tools.
- Ability to explain all parts of Percussion instruments
- Role of Percussion Instruments.

Unit II. Style of Tuning (16 Hours)

- Knowledge of different styles of tuning.
- Tabla.
- Pakhawaj.
- Dholak.

Unit III. Handling to Percussion Tools (14 Hours)

- How to keep the Instruments
- Tabla
- Pakhawaj
- Dholak

Unit IV Material of Percussion Instruments (16 Hours)

- Skin-Baddhi
- Wood-Gulli
- Shyahi
- Prepare writing book for assessment.

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy

- Mishra, Lalmani, (2011), BharatiyaSangeetVadhya, BharatiyaGiyaanPeet, New Delhi
Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME (3+2)

Discipline Specific Core Course (DSC-4 to 6)

Syllabus – Semester II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-4)

SEMESTER II

DSC – 4 Musical Instruments from Ancient to Present time

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Musical Instruments from Ancient to Present time DSC-4	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Mathematical Terms of Talas • Talas and compositions Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the Laya & Laykari. • Knowledge of the composing Tukda, Chakradar, Farmaishi.

Course Objective

- 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. Knowing about the various kind of musical Instruments from ancient to present time.

Course Learning Outcome

- The students learn about the Music Instrument from ancient to present
- The students study of 'Varnas' and compositions as mentioned in ancient books
- The students learn to the classification of the Instruments
- The students study about the theoretical aspects of Avanaddha vadyas
- The students learn to write the techniques & compositions according to the Tala Notation system

Syllabus Theory (45 Hours)

TABLA

Unit I. History of Musical Instruments (15 Hours)

- Forms of Musical Instruments- Origin, Development, Present form.
- Classification of Instruments by – Bharat, Sharangdev, Thakur Jaidev Singh, Lalmani Mishra, Arun Kumar Sen.
- Detailed study of Tat Vadya –Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar, Tanpura, Guitar, Eaktara, Dotara. Sushir Vadya -Flute, Shehanai, Nagasvaram, Clarinate, Algoza, Sundari.
- Detailed study of Origin, Evolution, Structure and playing technique of the Tat Vadya- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Taval, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka. Detailed study of Ghana Vadya — Ghatam, Morsinq, Chipili, Jalra, Kartaal, Jhanjh, Manjira

Unit II. Study of Patakchar (10 Hours)

- Detailed study of Avanaddha Vadyas
- Varnas, Patakchar as mentioned in ancient books.
- Natyashatra
- Sangeetratnakar

Unit III. Compositional Forms of Avanaddha Vadyas (10 Hours)

- Definition of Bandish, Vistarshel, Avistarshel.
- Theka, Peshkar, Kayada, Prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat, Gat-Kayada, Fard, Paran, Laggi, Ladi, Various kind of Tihai.
- Study of Traditional Compositions.
- Delhi, Farukhabad, Banaras.

Unit IV. Tala & Layakries (10 Hours)

- Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala –Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Knowledge of writing Talas in Aad, Kuaad & Biaad Laya.
- Prepare Notation book for Talas & Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Pakhawaj Ki Utpatti Vikas Evam Vadan Shailiyaan (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New 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. 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-5)

SEMESTER II

DSC – 5 ADVANCE STAGE PERFORMANCE-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance-2 DSC-5	4	0	0	4	- B.A Percussion Music Tabla/Pakhawaj Pass - Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following – - General Terminology - Biographies & Composers of Music - Talas and compositions OR - Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components - Knowledge of the Bhatkhande and Paluskar notation systems - Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran - Knowledge of the Prachalit Tala.

Course Objective

- 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.

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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 Outcome

- The students able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation
- The students learn about the Prachalit & Aprachalit Talas
- The students study of Laya & Layakri & developed their skill in Percussion Music
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

- **Prescribed Talas Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala,**
- **Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha.**
- **Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit - Rudra, Jhapswari, Basant Tala, Leelavati, Panchamswari**

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala, Jhaptala, Ektala, Rupak & Adachartala for 12 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai. Tabla Bandishe of –Ada, Kuaad & Biaad laya in Teentala.
- Tabla solo recital with different Gharanedar Compositions in Aprachalit Panchamswari Tala for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.

Unit III Traditional Compositions of Tabla (40 Hours)

- Teentala (Theke) Ka Badhat, Dupalli Gat, Tripalli Gat, Chaupalli Gat.
- Farda, Gat Kayad
- Practical knowledge of different kind of Gat Farukhabadi Gat, Delhi Gat.
- Practical knowledge of Laggi Ladi in-Keharva, Dadra

Unit IV Tuning of Notation of Tabla's compositions (15 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Talas and Compositions in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas : Chautala, Sooltala
- Dhamar, Tevra.
- Aprachalit : Ashtamangal, Rudra,
- Basant, Jajjhampa Tala

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala, Dhamra.
- Sooltala in 15 minutes with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal, Rudra, Basant Tala.
- Uthan, Rela, Stuti & Paran etc.

Unit III. Traditional Compositions of Pakhawaj (40 Hours)

- Solo recital with different Gharanedar Compositions in Aprachalit Gajjhampa Tala for 10 minutes.
- Practical knowledge of ‘Thapiya ka Baaj’.
- Upaj anga ka Uthan, Rela, Chakradar, Parana & Tihai.
- Knowledge of talas of Tabla: Tilwada, Jhaptala, Ektala, Adachartala, Keharva and Dadra. Ability to play advance compositions in Dhamar & Chautala.

Unit IV. Tuning & Notation of Pakhawaj’s Compositions (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- 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-6)

SEMESTER II

DSC – 6 Advance Practical Assessment of Tala-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC-6	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- 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.

- 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 Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

- **Prescribed Talas :Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala.**
- **Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara.**
- **Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala & Panchamswari.**

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Adachartala for 12 minutes.
- Gharanedar Compositions in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Jhapswari, Rudra, Leelavati & Panchamswari Tala for 10 minutes. Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.
- Presentation of Pakhawaj, Sadharan Paran, Stuti Paran, Ability to do the Padhant, Gharanedar Gat, Farda, Gat Kayada

Unit III Accompaniment & Padhant (40 Hours)

- Ability to do accompany with Vocal & Instrumental Music.
- Vilambit Khyal, Chhota Khyal, Instrumental Music-Razakhani Gat, Drut Laya.
- Ability to play different layakari –Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi.
- Padhant with Tali Khali in–Uthan, Peshkar, Kayada, Rela, Baant, Tukda. Recite Tala on hand beat with Dedhgun & Tigun Laya, Jhapswari, Basant, Rudra, Leelavati & Panchamswari.

Unit IV Tuning & Compositions writing of Tabla (15 Hours)

- Knowledge of Tuning of Tabla.

- Prepare Notation book of Talas & Compositions in different laya.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas: Dhamar, Chautala.
- Sooltala & Tevra.
- Aprachalit : Basant Tala,.
- Ashtamangal Tala, Gajjhampa Tala.

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Sooltala.
- Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Gajjhampa Tala.
- Ashtamangal Tala & Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III. Accompaniment and Padhant (40 Hours)

- Ability to do accompany with vocal styles: Dhrupad Dhamar.
- Presentation of Tala of Tabla Sadharan Paran, Stuti Paran.
- Ability to do the Padhant. Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya.
- Stuti Paran, Uthan, Rela, Sadharan Paran, Chakradar Paran. Recite Tala on hand beat with Dedhgun & Tigun Laya. Basant, Rudra, Ashtamangal, Leelavati, Gajjhampa

Unit IV. Tuning & Compositions writing of Pakhawaj (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions writing in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka 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, Shreejyanti (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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

Discipline Specific Elective Course (DSE-3A, DSE-3B & DSE3C)

Syllabus Semester –II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-3A)

SEMESTER-II

Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology DSE – 3A	4	3	1	0	• B A (Hons.) • Any Diploma in Hindustani/ Percussion/ Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective:

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application. To carry out a minor research project with fulfilling all credentials of research in Indian music

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

Unit II: Study of the following Sources (10 Hours)

- Musical Composition, Oral Tradition
- Gramophone Records
- Electronic Devices, Computer, Discs and Tapes
- Media – Print and Electronic Academic Councils

Unit III: Processing and Analysis of Data (10 Hours)

- Processing Operations
- Analysis Statical – Logical
- Interpretation
- Report writing

Unit IV: Thesis writing (15 Hours)

- Introduction, Preface,
- Index/Contents,
- References, Foot Notes,
- Bibliography & Appendix

Suggested Readings

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers And Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
13. “ShodhPravidhi” Dr.Vinay Mohan Sharma, National Publishing House, Delhi, 1980
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-3B)

SEMESTER-II

DSE – 3B STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3B	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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 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 Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Hindustani & Karnatak Music (10 Hours)

- Historical background of Hindustani Music.
- Introduction Views of various scholars, Music in different eras .
- Historical Background of Karnatak Music.
- Introduction, Views of various scholars, Music in different eras.

Unit II Tala system (10 Hours)

- Ancient Tala system-Meaning of Tala, Talas are used in ancient time.
- Margi Tala, Deshi Tala.
- Present Tala system of Tabla, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari.

Unit III Compositional Forms of Percussion Music (15 Hours)

- Compositional Forms of Tabla-
- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi & Ladi.
- Compositional forms of Mridangam.
- Taniyavratnam, Kuraipu, Mukmaya, Faran, Mohara, Korwai.

Unit IV Notation System (10 Hours)

- Detailed Study of Talas Notation System.
- V.N. Bhatkhande & V. D. Paluskar Tala Notation, Karnatak Tala Notation.
- 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,Swara 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

Discipline Specific Elective Course (DSE-3C)

SEMESTER-II

DSE-3C COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert DSE – 3c	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert and contribution of Artists in their respective field.
- It also deals with the understanding of distinctive features of both systems of musical instruments

Course Learning Outcome

- Understanding the important Instruments of Hindustani and Karnatak Music concerts and their importance in the concert field.
- Students will be able to understand the contribution of musicians of their respective field.

Content

Unit I. Melodic Instruments used for Performance (10 Hours)

- Solo Instruments of Hindustani Music – Sitar, Sarod, Santoor and Bansuri
- Solo Instruments of Karnatak Music - Veena, Venu, Violin and Nagaswaram
- Accompanying Melodic Instruments in Hindustani Music Concert - Violin, Sarangi, Harmonium
- Accompanying Melodic Instruments in Karnatak Music Concert - Violin,

Unit II. Percussive Instruments (10 Hours)

- Main rhythmic Instruments of Hindustani Music : Tabla and Pakhawaj
- Main rhythmic Instruments of Karnatak Music : Mridangam
- Upa Pakka Vadya of Karnatak Music Concert: Ghatam, Khanjira and Morsing
- Sub rhythmical instruments of Hindustani Concert: Dholki , Kartal - Dokra

Unit III. Similar Instruments related to Family of Mridangam (10 Hours)

- Pakhawaj
- Khol, Dholak, Pung
- Taval
- Maddalam

Unit IV. Regional Percussive Instruments employed in Talavadya Ensemble (15 Hours)

- Chenda, Idakka,
- Timila, Maddalam,
- Dufli, Nagada,
- Manjira etc.

Suggested Readings

1. Prof. P. Sambamoorthy - South Indian Music Vol- 2 & 3
2. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigara Publications, Dindigul, Tamil Nadu.
3. Prof. Sambamurthy - Sruti Vadyas,(Drones), Sangita vadyalaya Series, All India Handicrafts Board – 1957
4. B C Deva, Musical Instruments, National Book Trust; New Delhi -1985
5. Dr. Vinod Vidwans, The Doctrine of Shruti in Indian Music; Flame University, Pune, India- 2016



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

Discipline Specific Elective Course (DSE-4A, DSE-4B & DSE-4C)

Syllabus Semester –II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4A)

SEMESTER-II

DSE – 4A GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4A	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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 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 Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

- Meaning of Avanaddha.
- Views of various scholars.
- Percussion Instruments in different eras.
- Percussion Instruments in ancient stone sculptures.

Unit II Gharanas & Playing System (15 Hours)

- Gharanas of Tabla-Meaning, Origin, Development.
- Delhi Gharana, Ajrada Gharana, Farukhabad Gharana, Lucknow Gharana, Banaras Gharana, Punjab Gharana.
- Gharanas of Pakhawaj-Jawali Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana, Nathdwara Gharana, Awadhi Gharana.
- Playing style of Tabla, Pakhawaj, Mridangam-Posture of hands, Varnas, Bols, Tala, Compositions.

Unit III Study of Talas & Compositions (10 Hours)

- Detailed Study of Talas of Pakhawaj, Prachalit – Chautala, Dhamar, Sultala, Tevra, Gajjhampa Aprachalit Tala –Basant, Gajjhampa, Leelavati, Matta Tala, Brahama.
- Detailed study of Talas of Tabla, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Talas –Jhappswari, Basant, Rudra, Leelavati, Panchamswari.
- Compositional Forms of Tabla- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi-Ladi.

Unit IV 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.
- Prepare Notation book.
- Writing Talas & Compositions in Notation system.

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-4B)

SEMESTER-II

DSE-4B STUDY OF WESTERN MUSIC SYSTEM

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Course Objectives:

- It is to give the students an understanding of the western music system. This course will help them understand various concepts of western music, including different scales, instruments and staff notation systems. Students will also learn about the contribution of prominent musicians as well.

Course Learning Outcomes:

- Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.
- Students get to know about various scales in western music.
- Students get to learn about the Staff Notation System.
- Students get the knowledge about western string and wind instruments
- Students get to know about the prominent western musicians.

Syllabus Theory (45 Hours)

Unit I Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4C)

SEMESTER-II

DSE-4C MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE-4c	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Course Objectives:

- Students understand about the musical forms which are meant for concert music. They also understand the importance of prosodic beauties dealing with the musical compositions, importance of Swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosodically, beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Syllabus Theory (45 Hours)

Unit I. Musical Forms (15 Hours)

- Various Musical forms of Concert Music: Varnam, Kriti, Pallavi, Padam, Javali, and Tillana.
- Various Musical Forms of Dance Concert: Allaripu, Jatiswaram, Padam, Padavarnam, Tillana.
- Various Musical Forms of Theatre: Keli, Todayam, Slokam Padam.
- Various Musical Form of traditional Music: Sopana Sangitam, Pani etc.

Unit II. Advanced knowledge of musical prosody and rhetorical beauties (10 Hours)

- Yamakam
- Prasam
- Yati
- Dhatu – Matu

Unit III. Folk Instruments (10 Hours)

- Brief outline of folk instruments.
- Stringed Instruments: Nanduni, Vinakunju, Ektar, Tuntina etc.
- Wind Instruments : Beek Flute, Conch, Kombu, Nedumkuzhal, Tirucchinnam, Ekkalam, Magudi
- Rhythmic Instruments: Damaru, Gummati, Jamidika, Kanaka Tappata, Kudamuzha, Kuntalasm etc.

Unit IV: Musical instruments used in Temples (10 Hours)

- Brief outline of Temple/ Traditional Music
- Wind Instruments: Kurumkuzhal, Bheri, Nagaswaram etc
- Rhythmic Instruments: Panchamukha vadya, Muzhavu, Maddalam, Chenda, Paani, Timila etc.
- Stringed Instruments: Gattu vadyam

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi 19
5. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
6. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
7. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Generic Elective Course (GE)

Syllabus – Semester II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE-2)

SEMESTER II

GE – 2

Demonstration of Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Demonstraion of Tabla GE-2	4	2	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

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 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 Outcome

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

Syllabus Theory (30 Hours)

Unit I. Study of Tabla (08 Hours)

- Detailed study of Natyashastra .
- Avanaddhavadhyaadhyaye.
- Tipuskar, Puskar, Panav.
- Dardur, Ghadas, Pakhawaj, Tabla.

Unit II. Baaj & Gharana (07 Hours)

- Style - Purab Baaj, Paschim Baaj.
- Detailed study of Gharana of Tabla- Delhi, Ajrada, Farukhabad, Lucknow, Banaras, Punjab.
- Contribution in the file of Percussion Music-Pandit Ramshai, Ustad Haji Vilayet Ali, Ustad Amir Hussain Khan, Ustad Karamatullah Khan. Pandit Sharda Shai, Pandit Chhote Lal Mishra.
- Pandit Kudau Singh, Pandit Nana Panse.

Unit III. Compositional Forms & Talas (08 Hours)

- Compositional Forms & Talas
- Gat, Fard, Paran, Nauhakka, Kamali
- Detailed study of Talas, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala –Jhapswari, Basant, Rudra, Leelavati, Panchamswari.

Unit IV. Notataion & Compositions writing (07 Hours)

- Prepare Notation book.
- Talas.
- Bols
- Compositions

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New 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

Syllabus Practical (60 Hours)

Unit I. Bols of Tabla (15 Hours)

- Basic bols of Tabla.
- Ta, Na
- Te, Ti, Ra, Ki, Ta
- Dha, Dhin

Unit II. Playing Techniques of Tabla (15 Hours)

- Ability to play Basic Bols (Varnas).
- Knowledge of produce the basic bols.
- Posture on Tabla.
- Right Hand, Left Hand, Both Hand.

Unit III. Compositional Forms (15 Hours)

- Knowledge of playing Compositions
- Kayada-Tete, Tirkit, Tirkitataka, Dhere Dhere.
- Ability to play-Rela.
- Tukda-Chakradar.

Unit IV. Demonstration of Talas (15 Hours)

- Practically demonstrate of Talas.
- Teentala, Jhaptala, Ektala, Chautala, Rupak, Keharva, Dadra.
- Ability to Padhant of Kayada, Rela, Tukda, Chakradar.
- Prepare Notation book of Talas & Compositions in different layas.

Suggestive Readings

- Singh, Thakur Jaidev (1994), Bharatiya Sangeetka Itihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), Bharatiya Sangeet Vadhyas, Bharatiya Giyaan Peet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

**TWO-YEAR POSTGRADUATE PROGRAMME
(3+2)**

Skill Based Course (SBC)

Syllabus – Semester II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC-2)

SEMESTER II

SBC – 2 Assessment of Tala Layakari & Padhant

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Assessment of Tala Layakari & Padhant SBC-2	2	0	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

The main focus of the elective course is to establish a better understanding of the importance of Tala in Indian music. The course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to

attain theoretical knowledge, skill and idea about the Tala Laykari & Padhant.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Students getting knowledge of the Tala.
- Knowledge of the brief history of ancient Tala
- Knowledge of the Layakari
- Knowledge of the Padhant

Syllabus: Practical (60 Hours)

Unit 1. Produce the Bols (14 Hours)

- Ability to play Basic Bols (Varnas).
- Ta, Na, Te, Re.
- Ga, Ga, Gi, Kat.
- Produce sound on Tabla - Right Hand, Left Hand, Both Hand.

Unit II. Presenting Compositional Forms (16 Hours)

- Knowledge of playing Compositions.
- Kayada Tete, Tirkit, Tirkitataka, Dhere Dhere.
- Ability to play Rela.
- Tukda- Chakradar.

Unit III. Demonstration of Talas (16 Hours)

- Practically demonstrate Talas.
- Teentala, Jhaptala, Ektala, Chautala.
- Rupak, Keharva, Dadra
- Kayada, Rela, Tukda.

Unit IV. Notation & Compositions (14 Hours)

- Prepare Notation book.
- Ability to do Padhant.
- Kayada, Rela, Tukda, Chakradar.
- Compositions writing in different layas.

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), BharatiyaSangeetVadhya, BharatiyaGiyaanPeet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi

