

# **SYLLABUS OF M.A. PERCUSSION MUSIC**

## **(TABLA/PAKHAWAJ)**

### **Affiliation**

The proposed course shall be conducted and supervised by the Department of Music, Faculty of Music and Fine Arts, University of Delhi, Delhi.

### **Vision**

The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music, besides possessing a proper idea of the aesthetic significance and social relevance of this pre-eminent performing art.

### **Preamble**

Bearing in mind the recent advances in the teaching of performing arts, which include appropriate illustrative references to actual works of art (recorded music), the implementation of the programme will proceed with due care for the demands of both personal practice and presentation of music to audiences, both connoisseurs and lay listeners. Reading material relating to music will be provided by the Faculty's library, which is already well equipped in this respect.

### **Objectives**

- (a) To create musicians who will excel in up keeping the time honored concepts and criteria of our classical music. The emphasis will throughout be on analytical understanding and sound practical knowledge of percussion music.
- (b) To provide vocational training of Tabla/Pakhawaj and recording system.
- (c) To study comparative aspects of Karnatak and folk percussion music.
- (d) To study comparative aspects of percussion music of other countries.

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**TABLA/PAKHAWAJ**

**Semester I**

<b>Course No.</b>	<b>Paper</b>	<b>Marks</b>	<b>Credits</b>
<b>Course 101</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 102</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 103</b>	<b>Applied Theory</b>	<b>100</b>	<b>4</b>
<b>Course 104</b>	<b>Membranophones of various countries</b>	<b>100</b>	<b>4</b>

**Semester II**

<b>Course 201</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 202</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 203</b>	<b>Inter Disciplinary aspects of Music</b>	<b>100</b>	<b>4</b>
<b>Course 204</b>	<b>Comparative study of Hindustani and Karnatak Tala System</b>	<b>100</b>	<b>4</b>

**Semester III**

<b>Course 301</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 302</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 303</b>	<b>History of Ancient Avanaddha Vadyas</b>	<b>100</b>	<b>4</b>
<b>Course 304</b>	<b>Aesthetical analysis of Tal Vadyas</b>	<b>100</b>	<b>4</b>

**Semester IV**

<b>Course 401</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 402</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 403</b>	<b>History, development and study of present Avanaddha Vadyas</b>	<b>100</b>	<b>4</b>
<b>Course 404</b>	<b>Documentation &amp; Preservation of Music</b>	<b>100</b>	<b>4</b>

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**1600**      **96**



**Maximum Marks 100**

**Course: 104      Membranophones of Various Nations      70 Marks (Credits 4)**  
**With special reference to following:**  
**Central Asia, South East Asia & Europe.**

- (1) Origin, Development and Historical back ground of Membranophones.
- (2) Structure and playing techniques of the following instruments: Kettle Drum, Snare Drum, Bass Drum and Tenour Drum.
- (3) Brief knowledge of Staff Notation, Beats, Rest and Time Signature.
- (4) General Study of Melodic Instruments of above nations.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-I**

Prachalit : Tritala, Ektala/Aditala, Chartala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran, Theke ki Badhat.

Aprachalit : Matta Tala (9 Matras)

Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

**SEMESTER II**

**Maximum Marks 100**

**Course : 201      Stage Performance      70 Marks (Credits 8)**

- (i) Stage performance for 30 minutes with Padhant. 20 minutes Prachalit & 10 minutes Aprachalit Tala. According to prescribed Tala-II.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).

**Internal Assessment**

**30 Marks**

**Maximum Marks 100**

**Course : 202      Viva-Voce      70 Marks (Credits 8)**

- (i) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (ii) Knowledge of Yatis in composition.
- (iii) Ability to make Tihais of different matras in Tritala.
- (iv) Theka Bharava in Drut Laya in Ektala and Tilvada as played with Khayal Gayaki with live presentation.

- (v) Ability to play Lehara in sixteen, twelve and seven beats.
- (vi) Padhant with Tali-Khali in prescribed Tala-II with Thah, Dedh, Dugun, Tigun and Chaugun.

**Internal Assessment**

**30 Marks**

**Course: 203**

**Inter-Disciplinary  
Approach in Indian Music**

**Maximum Marks 100  
70 Marks (Credits 4)**

- (1) Analytical study of Musical sound based on principles of Physics
- (2) Music & Mathematical approach in Laya & Tala of Indian Music
- (3) Computer as an aid in music
- (4) Significance of Avanddha Vadyas in Indian Culture
- (5) Positive aspects of Music in personality development : Psychological Approach
- (6) Notation writing of compositions

**Internal Assessment**

**30 Marks**

**Course: 204**

**Comparative Study of Hindustani  
& Karnatak Tala System**

**Maximum Marks 100  
70 Marks (Credits 4)**

- (1) Marga & Deshi Tala System
- (2) Notation writing in Bhatkhande, Paluskar and Karnatak system
- (3) Hindustani Tala System
- (4) Karnatak Tala System
- (5) Comparative study of Karnatak Talas with Hindustani Talas.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-II**

Prachalit : Tritala, Jhaptala/Chartala, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Tala Paran, Theke ki Badhat.

Aprachalit : Rudra Tala (11 matra), Astha Mangal (11 matra)

Peshkar/uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.



**Course : 304**

**Aesthetics**

**Maximum Marks 100**

**70 Marks (Credits 4)**

**Aesthetical analysis of Tal Vadyas**

- (1) Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.
- (2) Aesthetical Study of following techniques: Nikas, Padhant, Laya, Khali-Bhari or Sam.
- (3) Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikholwith reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).
- (4) Aesthetical study of Saman Matrik Talas in Hindustani Music.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-III**

Prachalit : Tritala, Adachartala/Dhamar, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Trisya Jati Gati Paran, Theke ki Badhat.

Aprachalit : Leelavati Tala/JayTala (13 Matra)

Peshkar/Uthan, Kayadas/Padal, Tukra, Chakradars/Rela and Parans.

**Semester IV**

**Maximum Marks 100**

**Course : 401**

**Stage Performance**

**70 Marks (Credits 8)**

- (1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-IV.
- (2) Practical knowledge of Gat Kayadas.

**Internal Assessment**

**30 Marks**

**Maximum Marks 100**

**Course 402****Viva voce****70 Marks (Credits 8)**

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

**Internal Assessment****30 Marks****Maximum Marks 100****Course 403****Historical Development and Study  
of Avanadha Vadyas****70 Marks (Credits 4)**

- (1) Origin and Development of Pakhawaj,Tabla and Mridangam with their respective schools.
- (2) Origin and Development of various Avanadha regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
- (3) Origin and development of various Avanadha Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.
- (4) Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

**Internal Assessment****30 Marks****Maximum Marks 100****Course 404****Documentation and Preservation of Music****70 Marks (Credits 4)**

- (1) Brief Historical Development of recording system.
- (2) 78 RPM, EP, LP, Cassettes, CD and DVD formats.
- (3) Practical Knowledge of recording equipments like mixer with audio digital forms.
- (4) Practical Knowledge of microphones and amplification system.
- (5) Practical knowledge of music recording.
- (6) Visits to recording studios (minimum five), study of their acoustics.
- (7) Submission of a project based on any one of the above for internal assessment.

**Internal Assessment****30 Marks****Prescribed Talas for Semester-IV**

Prachalit : Tritala, Rupak/Dhamar, Sultala, Tevra



Peshkar/Uthan, Kayada/Padal, Rela Mukhara, Tukra, Chakradar, Gats/Sath Paran, Theke ki Badhat.

Aprachalit : Pancham Savari or Gajjahmpa Tala.

Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

**\*Note: All the notations writing will be done in Bhatkhande Notation System.**

### **Recommended Books:**

#### **Course: 103**

1. Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
2. Taal Prabandh: Pt. Chhote Lal Mishra.
3. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen.
4. Mridang Vadan: Guru Purushottam Das
5. Playing Techniques of Tabla : Pt. Chhote Lal Mishra
6. Tabla : Arvind Mulgaonkar

#### **Course: 104**

1. Rise of Music in Ancient world : Curt Sachs
2. A History of Arabian Music: H.G. Farmer
3. Universal History of Music : S. M. Tagore
4. History of Musical Instruments :Curt Sachs
5. The New Oxford History of Music Vol. I,  
Ancient and Oriental Music: Egon Wellesz (edited by)
6. Groves Dictionary of Music & Musicians : Eric Blom (Edited by)
7. The Pelican History of Music : Alec Robertson and Denis Stevens(Edited By)
8. Music of the Nations : Swamy Prajnanananda
9. South East Asia : Sudhanshu Bimal Mukherjee
10. Southeast Asia : John F. Cady
11. History of Central Asia : Rahula Sankrityayana

#### **Course: 203**

1. Tabla : Arvind Mulgaonkar
2. Swar Vigyan Ewam Ganit : Kamta Prashad Mishra
3. Bhartiya Sangeet Ke Antah Vishyak Drishtikon : Dr. Bharti Sharma
4. Sangeet Shikshan Ke Vividh Ayam : Dr. Kumar Rishitosh
5. Dhwani or Kampan : Dr. Arvind Mohan
6. Tabla Vadan Me Kala Evam Shastra : Sudhir Meyankar
7. Tabla Vadan Shikcha : Pt. Krishnarao Shankar Pandit

#### **Course: 204**

1. Lay Taal Vichar : Gokhale
2. Bhartiye Sangeet Me Taal Ewam Rup Vidhan : Subhadra Chaudhary
3. Bhartiye Taallo Ka Shastriye Vivechan : Dr. Arun Kumar Sen
4. Taal Prabandha : Pt. Chhote Lal Mishra
5. Tal Vadya Shastra : Dr. Bhalchandra Rao Marathe

6. Tabla Kaumudi Vol-II : Ram Shankar Das 'Pagal Das'
7. Mridang Vadan : Guru Purushottam Das

**Course: 303**

1. Tabla Vadan: Madhukar Ganesh Godbole
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
3. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary
4. Pakhawaj Ewam Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry
5. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla
6. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar
7. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh

**Course: 304**

1. Rasa Sidhanta: Dr Prem Lata Sharma
2. Tabla Vadan Kala Evam Shastra : Sudhir Mayankar
3. Saras Sangeet : Pradeep Kumar Dixit
4. Banaras Gharane Ke Tabla Vadan Me Mukhra : Dr. Prem Narayan Singh
5. Comparative Aesthetics : K.C. Pandey
6. Aesthetical Essays : S.K. Saxena
7. Feeling and Form : S. K. Langer
8. Three Classics in the Aesthetics of Music : Debussy
9. Saundrya : Dr. Rajendra Vajpaye
10. Hindustani Music And The Aesthetic Concept of Form : Anjali Mittal
11. Kala Aur Saundrya Ka Darshnik Vivechan : Manjula Saxena
12. Bhartiya Shastriya Sangeet Evam Saundarya : Anupam Mahajan

**Course: 403**

1. Classical Musical Instruments : Dr. Suneera Kasliwal
2. Musical Instruments of India : B.C. Deva
3. Tabla Vadan: Madhukar Ganesh Godbole
4. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
5. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary
6. Pakhawaj Evam Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry
7. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla
8. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar
9. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh

**Course: 404**

1. Sound of the Sacred : Selina Thiele Mann
2. Dhvani or Kampan : Dr. Arvind Mohan
3. Sanchar Madhyam or Electronic Media : Gyanendra Rawat
4. Jan Sanchar Madhyam : Sudhish Pachouri