

**SYLLABUS OF M.A. PERCUSSION MUSIC
(TABLA/PAKHAWAJ)**

Semester I

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

Semester II

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

Semester III

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

Semester IV

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

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SYLLABUS OF M.A. PERCUSSION MUSIC

TABLA/PAKHAWAJ

Semester I

Course: 101	Stage Performance	Maximum Marks 100 70 Marks (Credits 8)
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- (i) Stage performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 2).

Internal Assessment	30 Marks
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Course: 102	Viva-Voce	Maximum Marks 100 70 Marks (Credits 8)
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- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (2) Knowledge of Graha (Sam-Visham).
- (3) Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/
Presentation of Tabla for 8 minutes by Pakhawaj students.
- (4) Ability to accompany vocal and instrumental music in Drut composition.

- (5) Ability to play different Layakaris in Tritala.
- (6) Padhant with Tali-Khali in Talas, prescribed Talas-I with Thah, Dedh, Dugun, Tigun and Chaugun.

Internal Assessment	30 Marks
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Course : 103	Applied Theory	Maximum Marks 100 70 Marks (Credits 4)
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- (1) Notation writing of various compositions (compulsory).
- (2) Layakari-3/2 Dedhguna, 2/3, 5/4 Kuaddi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak & Dhamar.
- (3) Detailed study of Dash Prans of Tala.

Internal Assessment	30 Marks
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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

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

Approach in Indian Music

- (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.

Semester III

Course : 301	Stage Performance	Maximum Marks 100
		70 Marks (Credits 8)
(1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-III.		
(2) Practical knowledge of Gats (Udan Ki Fard, Jannani, Manjhedar).		
(3) Ability to play Kayadas in Farukhabad and Lucknow style of Tabla.		

Internal Assessment **30 Marks**

Course : 302	Viva-Voce	Maximum Marks 100
		70 Marks (Credits 8)
(1) Presentation of Tabla/Pakhawaj solo for 8 minutes in a Tala other than performed in stage performance.		
(2) Comparative study of Talas : Trital/Aditala, Ektala-Chartala, Jhaptala-Sultala, Rupak- Tivara, Adachartala-Dhamar.		
(3) Knowledge of Jati.		
(4) Ability to play Sadharan, Farmaishi, Chakradar and Kamali Chakradar.		
(5) Ability to present a Bharava in following Talas : Tritala and Jhumra in Ati-vilambit Laya.		
(6) Ability to play Bedam Tihai in 7, 10, 16 and 17 Matra Talas.		
(7) Ability to play Lehara in 10,14and 15 matra Talas.		
(8) Ability to play Composition in Jhulana Chanda.		
(9) Ability to sing 10 Alankars.		

Internal Assessment **30 Marks**

Course : 303	History of Ancient Avanadha Vadyas	Maximum Marks 100
		70 Marks (Credits 4)
(1) Study of Avanaddha Vadyas from Vedic period to 13 th Century.		
(2) Comperative study of Saman Matrik Talas in Hindustani Music.		

Internal Assessment **30 Marks**

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

Course 402 **Viva voce** **Maximum Marks 100**
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**

Course 403 **Historical Development and Study** **Maximum Marks 100**
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. Tavail, Chenda, Edakka, Ghatam and Khanjira.
- (4) Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

Internal Assessment **30 Marks**

Course 404 **Documentation and Preservation of Music** **Maximum Marks 100**
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. Dhvani or Kampan :Dr. Arvind Mohan
6. Tabla Vadvn 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 Darshnick Vivechan : Manjula Saxena
12. Bhartiya Shastriya Sangeet Evam Saundarya : Anupam Mahajan

Course: 403

1. Classical Musical Instruments : 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 Ewam 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. JanSanchar Madhyam : Sudhish Pachouri