

**Syllabus of B.A. (Hons.) Percussion Music
(Tabla/ Pakhawaj)**

Submitted

to

University Grants Commission

New Delhi

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI**

**CHOICE BASED CREDIT SYSTEM IN B.A. HONOURS PERCUSSION MUSIC
(TABLA/ PAKHAWAJ)**

SEMESTER	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	C 1 Theory: General Musicology C 2 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	C 3 Theory: Biographies C 4 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	C 5 Theory: Ancient and Medieval History of Avanaddha Vadya C 6 Practical : Stage Performance C 7 Practical : Viva Voce		SEC-1		GE-3
IV	C 8 Theory : History of Indian Tala System C 9 Practical : Stage Performance C 10 Practical : Viva Voce		SEC-2		GE-4
V	C 11 Theory: Gharana System C 12 Practical : Stage Performance & Viva Voce			*DSE-1 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj)	
VI	C 13 Theory :Study of Indian Tala System & Present Musical Forms			*DSE-3 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-4	

	C 14 Practical : Stage Performance & Viva Voce			Vocal/Instrumental/Karnatak/ Percussion Music: (Tabla/Pakhawaj)	
--	---	--	--	--	--

*These courses shall be offered to the students of B.A. Honours, other than their own discipline.

Syllabus for B.A. Honours Percussion Music (Tabla/Pakhawaj)
Choice Based Credit System

	Total Marks	Credits
SEM-I		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
SEM-II		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
SEM-III		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
SEM-IV		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
SEM-V		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
SEM-VI		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8

Syllabus of B.A. Honours Percussion Music

Tabla/ Pakhawaj

B.A (Hons.) 1st Year

Semester I

Theory-I

Max Marks: 100

Paper-101

General Theory

Marks: 75

Credits: 4

- (i) Avanaddha vadya, Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Chakradar, Farmaisi, Paran, Naad, Swar, Shruti Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration, Frequency, Pitch Intensity, Timbre .
- (ii) Classification of Instruments, brief structural knowledge of Tabla & Pakhawaj. Brief introduction of following instruments:-Mridangam, Dholak, Khanjari, Nakkara, Rudra Veena, Tanpura, Sitar, Sarod, Sarangi, Bansuri and Sehnai.
- (iii) Notation of compositions in prescribed talas.

Internal Assessment

Marks: 25

Course: 101

Recommended Books

- 1 Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
- 2 Tabla : Shri Arvind Mulgaonkar
- 3 Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
- 4 Laya Shastra : Shri Gurunath Shivpuji
- 5 Sangeet Shastra Praveen : Jadish Narayan Pathak
- 6 Tala Parichaye Bhag I : Shri Girish Chandra Shrivasta
- 7 Classical Musical Instruments: Suneera Kasliwal

Practical-I **Max Marks: 100**

Paper-102 **Stage Performance & Viva-Voce : Tabla** **Marks: 75**

Credits: 8

- (1) Solo performance of 15 minutes in Teentala with following:
 - (a) Peshkar with four variations.
 - (b) Two Kayadas with four Paltas and Tihai.
 - (c) One Baant with four Paltas and Tihai.
 - (d) Four Tukras and one Paran.
 - (e) Two Chakradars.
- (2) Padhant and playing of Jhaptal, Ektala, Rupak & Ada Chautala with Thah Dugun & Chaugun layas.
- (3) Knowledge of Thekas of Tala Dhamar, Chautala, Sultala & Teevra.
- (4) Playing knowledge of Teentala Theke ke Prakar.
- (5) Basic Knowledge of tuning of the Instrument (Tabla).
- (6) Notation book to be submitted for internal assessment.

Internal Assessment **Marks: 25**

Practical-I **Max Marks: 100**

Paper-102 **Stage Performance & Viva Voce : Pakhawaj** **Marks:75**

Credits: 8

1. Solo performance of 15 minutes in chautala with following:
 - (a) Knowledge of different Uthan and Tihai (1,3,4,7,9,11)
 - (b) Verities of Theka.
 - (c) Prastar of madhya laya with four variations.
 - (d) Two Sadharan Paran.
 - (e) One Chakradar Paran.

- (f) One Ganesh Stuti Paran.
2. Padhant with Tali Khali and playing of Dhamar, Chautala, Sultala and Tivra with Thah, Dugun and Chaugun.
 3. Knowledge of Playing Dhamar with two simple Tihais.
 4. Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
 5. Basic knowledge of tuning of the instrument (Pakhawaj).
 6. Notation book to be submitted for internal assessment.

Internal Assessment

Marks:25

Course : 102

Recommended Books

- 1 Tala Prashun : Pt. Chhote Lal Mishra
- 2 Indian concept of Rhythm : S. K. Saxena
- 3 Bhartiye Sangeet Me Tala or Chhanda : Shri Subodh Nandi
- 4 Mridanga Tabla Vadan Paddhati : Shri Datatrye Vashudev Patwardhan
- 5 Tala Parichaye Bhag II : Shri Girish Chandra Shrivastava

Semester-II

Theory-II

Paper: 103

Biographies

Max Marks :100

Marks:75

Credits : 4

Section – I

1. Ustad Natthu Khan
2. Ustad Habibuddin Khan
3. Ustad Hajji Vilayet Ali
4. Ustad Abid Hussain Khan
5. Pandit Ram Sahai

Section – II

1. Pandit Kudau Singh

2. Pandit Nana Panse
3. Pandit Purusottam Das
4. Babu Jodha Singh Maharaj
5. Pandit Parwat Singh

Section – III

1. Bach
2. Mozart
3. Beethoven

Section IV

Swami Haridas, Amir Khusrau, Tansen Sadarang- Adarang, Raja Mansingh Tomar,

Section V

Trinity of Karnatak Music: Tyagaraja, Muthuswamy Dixitar, Syama Shastri,

Section VI Rabindranath Tagor, Baba Allauddin Khan, Hafij Ali Khan,
Pt. Omkarnath Thakur, Amir Khan, Bade Gulam Ali Khan.

Section VII

Notation of compositions in prescribed Talas.

Internal Assessments

Marks : 25

Course : 103

Recommended Books

- 1 Tala Prabandha : Pt. Chhote Lal Mishra
- 2 Some Immortals of Hindustani Music : Sushila Mishra
- 3 On Music and Musicians of Hindustan : A. D. Ranade

4 Musicians of India : Amal Das Sharma

5 Laya tala Vichor: Gokhle

Practical-II

Paper-104

Stage Performance & Viva-Voce : Tabla

Max Marks : 100

Marks :75

Credits:8

1. Solo performance of 15 minutes in Teentala with following:

(i) Padhant and playing of Derhgun (3/2) and Tigun.

(ii) One Kayada of Ada Laya with four Paltas and Tihai.

(ii) Dupalli, Tripalli, Chaupalli & Khali-Bhari ki Gat.

2. Ektala, Rupak and Jhaptala with Derhgun.

3. Knowledge of playing and padhant of following Thekas on Tabla:- Dhamar, Chautala, Sultala, Tivra, Addha & Deepchandi.

4. Two laggis each in Keharwa and Dadra.

5. Basic knowledge of Tabla tuning.

6. Notation book to be submitted for internal assessment.

Internal Assessments

Marks:25

Practical-II

Paper-104

Stage Performance & Viva Voce : Pakhawaj

Max Marks: 100

Marks :75

Credits:8

1. Solo performance of 15 minutes in Chautala with following:

(i) Thah, Dugun, Tigun and Chaugun

(ii) One Rela, three Chakradar, three Parans and Theke ki Badhat.

2. Knowledge of playing with padhant of following Thekas:-

Tilwara, Adachautala, Deepchandi and Ektala.

3. Ability to play one Rela, three Chakradars , three Parans in Sultaal & Tivra with various layakarīs.
4. Two Tihais each in Dhamar & Sultala.
5. Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaisi Chakradar.
6. Basic knowledge of Pakhawaj tuning.
7. Notation book to be submitted for internal assessment.

Course: 104

Recommended Books

- 1 Tabla Grantha : Pt. Chhote Lal Mishra
- 2 Tabla Kaumudi : Ramshankar Pagal Das
- 3 Mridanga Tabla Prabhakar Bhag I,II : Shri Bhagwan Mridanga charya evam Shri Ram Shankar Pagal Das
- 4 Tabla Mridanga Siksha : Sakharam Ramchandra Gurav.

B.A. (H) IIND YEAR PERCUSSION MUSIC

(TABLA & PAKHAWAJ)

SEMESTER-III

Theory-III

Paper: 105 Ancient and Medieval History of Avanaddha Vadya

Max Marks :100

Marks : 75

Credits: 4

1. Brief History of Avanaddha Vadyas from Vedic to modern period.
2. Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Panava, Dardur, Karata, Ghadas.
3. a) History of evolution of Tabla & Pakhawaj,
b) Review of different opinions of origin of Tabla & Pakhawaj.
4. Importance & relevance of Avanaddha Vadyas in music.
5. General review of the following authors: Bharata , Sarangdev.
6. Elementary knowledge of notation system of V. N. Bhatkhande.
7. Notation of compositions in prescribed Talas.

Course : 105**Recommended Books**

- 1 Playing Techniques of Tabla - Banaras Gharana : Pt. Chhote Lal Misra
- 2 Hindi Natyashastra IV : Babulal Shukla Shastri
- 3 Sangeet Ratnakar Bhag III Sarswati Vyakhya : Subhadra Chaudhary
- 4 Tab'le Ka Udgam Vikash Evam Vadan Shailiyan : Dr. Yogmaya Shukla
- 5 Tabla Evam Pakhawaj Ke Gharane Evam Paramprayen : Dr. Aban E. Mestry
- 6 The Tabla of Lucknow :Jems Kippen
- 7 Classical Musical Instruments: Dr. Suneera Kasliwal

Practical-III**Max****Mark :100****Paper-106****Stage Performance : Tabla****Marks :75****Credits:8**

1. A complete solo performance of 15 minutes in Teentala with following:-
 - (a) Two Bant with four variations and Tihai.
 - (b) Rela of Dhir Dhir with Paltas and Tihai.
 - (c) Two Farrukhabadi Gat
 - (d) Two Gats of Banaras.
 - (e) Tihais starting from Same 5th Matra, 9th Matra & 13th Matra in different layas.

Practical-IV**Max Mark :100****Paper -107****Viva Voce :Tabla****Marks: 7****Credit :8**

1. Knowledge of playing with padhant of following talas:-Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
2. Knowledge of different layakaries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.
3. Practice of padhant and playing of above mentioned layakaris.

Peshkar/Uthan, Kayada, Rela, Chakradar and Tihais.

- (2) Two Mukhda, Two Tukdas & Two Tihai each in Ada Chautala , Ektala and Teentala.

Paper -110 **Practical-VI** **Max Mark :100**
Viva Voce : Tabla **Marks: 75**
Credit :8

1. Ability of padhant with Tali-Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Teentala, Dhamar, Ektala, Jhaptala, Rupak, Keharwa, Dadra, Chautala & Pancham Savari.
2. Ability to accompany vocal Music (Chhota Khayal, Tarana and Dadra) & (Razakhani Gat and Dhun) Instrumental Music.
3. Basic knowledge of Tabla tuning.
4. Notation book to be submitted for internal assessment.

Internal Assessments **Marks: 25**

Paper 109 **Practical-V** **Max Marks: 100**
Stage Performance : Pakhawaj **Marks : 75**
Credits: 8

- (1) Solo Performance of minimum 15 mints. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihais.
- (2) Two damdar , Two bedamdar & two simple Tihai each in Dhamar& Tivra Tala.

Internal Assessments **Marks: 25**

Paper -110 **Practical-VI** **Max Mark :100**
Viva Voce: Pakhawaj **Marks: 75**
Credit :8

- 1 Ability to Padhant with Tali Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Chartala, Adachautala, Sooltala, Tivra and Dhamar.
- 2 Ability to accompany with Dhrupad Dhamar style of Vocal Music & Instrumental Music.
- 3 Basic knowledge of Pakhawaj tuning.
- 4 Notation book to be submitted for internal assessment.

Internal Assessments **Marks: 25**

Course : 109 & 110

Recommended Books

1. Tala Vadya Shastra : Shri Manohar Bhalchandra Rao Marathe
2. Sangeet me tala Vadyashastra Ki Upyogita : Chitra Gupta
3. Tabla Prabhakar Prashanottar : Shri Girish Chandra Shrivastava
4. Bhartiye Tallon ka Shastriye Vivechan : Dr. Arun Kumar Sen

B.A. (H) IIIRD YEAR PERCUSSION MUSIC

TABLA & PAKHAWAJ

SEMESTER-V

Theory-V

Course :111

Gharana System

Max Marks : 100

Marks: 75

Credits : 4

1. A general review of aesthetics of Gharana system in Hindustani Music.
2. Historical Development of various paramparas of Pakhawaj playing and their salient features.
3. Historical development of Gharanas of Tabla playing and their salient features.
4. Brief Biographical sketch of following artists with special reference to their contribution in the field of music:-
5. Pakhawaj Players: Pandit Sakharam Mridangacharya

Pandit Ayodhya Prasad

Pandit Ghanshyam Pakhawaji

Pandit Mannuji Mridangacharya

Pandit Amarnath Mishra

Pandit Ramshankar Das (Pagal Dasji)

Pandit Ramjee Upadhyay

Pandit Amba Das Pant Agle

Raja Chhatrapti Singh

Pandit Shankar Rao Bapu Apegaonkar

Tabla Players: Ustad Inam Ali

Ustad Gami Khan

Pt. Anokhelal Mishra

4. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
5. Accompaniment with light compositions with Laggi-Ladi.
6. Notation book to be submitted for internal assessment.
7. Ability to tune one's own instrument.

Internal Assessments

Marks : 25

Practical-VII

Course :112

Stage Performance & Viva Voce: Pakhawaj

Max Marks: 100

Marks: 75

Credits: 8

1. Solo performance of 15 minutes in Chautala with Uthan, Rela, Paran & Chakradars etc.
2. Ability to playing compositions(2 each) of different Gharanas in Chautala.
3. Solo performance of at least 10 minutes in Dhamar with Stuti Paran, improvisation of Theka, Rela and Chakradar.
4. Ability to play in prescribed Talas of course-112
5. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
6. Accompaniment with light compositions with Laggi-Ladi.
7. Notation book to be submitted for internal assessment.
8. Ability to tune one's own instrument.

Internal Assessments

Marks: 25

Course:112

Recommended Books

1. Tabla Vadan Kala Ewam Shastra : Shri Sudhir Mainkar
2. Bhartiye Sangeet Shastra Ka Dainikparak Anushilan : Dr. Vimla Mushalgaonkar.
3. Tala Deepika : Shri Mdhukar Ganesh Godbole
4. Mridanga Tabla Sikchha : Sakharam Ramchandra Gurav
5. Tala Pushpanjjali Bhag I,II,III :Shri Govind Rao Pakhawaji.

SEMESTER VI

Theory-VI

Course :113 Study of Ancient Tala System & Present Musical Forms

Max Marks : 100

Marks:75

Credits : 4

1. Brief introduction of Tala ke Dash Prana.
2. Brief study of Margi and Deshi Tala Paddhati.
3. Merits and Demerits of Pakhawaj and Tabla Player, according to ancient treatises .
4. Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Gazal and Kaavali and also the Talas used to accompany these styles.
5. Elementary knowledge of staff notation system.
6. Basic principles of art of accompanying various instrumental and vocal styles.
7. Notation of compositions in prescribed Talas.

Internal Assessments

Marks: 25

Recommended Books for Course: 113

1. Tala Prabandha : Pt. Chhote Lal Mishra
2. Bharat Ka Sangeet Siddhant : Accharya Brihaspati
3. Sangeet Bodh : Shridhar Pranjape
4. Theory of Indian Music : Ramavatar Veer

Practical-VIII

Max Marks: 100

Paper-114

Stage Performance & Viva Voce :Tabla

Marks: 75

Credits:8

1. Complete aesthetical Tabla solo playing with different Gharanedar Compositions in Teentala for 15 minutes and in Ektala/Jhaptala for 10 minutes.
2. Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
3. Knowledge of accompaniment with vocal styles i.e. Khayal (bada & chhota) Tarana, Thumri/Dadra with Laggi Ladi.
4. Knowledge of talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tivra.
5. Ability to play in Jhaptala and Teentala with advance compositions.
6. Knowledge of Tuning of Tabla.
7. Notation book to be submitted for internal assessment.

Internal Assessments

Marks: 25

Practical-VIII

Max Marks: 100

Course: 114

Stage Performance & Viva Voce: Pakhawaj

Marks75

Credits: 8

1. Complete rendering of solo Pakhawaj for at least 15 mints in Chautala and 10 minutes in Sooltala with following: Uthan, Rela, Stuti & Paran etc.
- 2 Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- 3 Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
- 4 Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- 5 Ability to play advance compositions in Chautala and Dhamar.
- 6 Knowledge of Tuning of Pakhawaj.
- 7 Notation book to be submitted for internal assessment.

Internal Assessments

Marks: 25

Course : 114

Recommended Books

1. Bhartiya Sangeet ka Etihash : Thakur Jaidev Singh
2. Kathak Nritya me Tabla Sangati : Dr. Nageshwar Lal Karn
3. Tabla Grantha : Pt. Chhote Lal Mishra
4. Mridanga Vaadan : Guru Purushottam Das

Syllabus of Elective Course for B.A. Honours Percussion Music (Tabla/ Pakhawaj)
Choice Based Credit System

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	<hr/>	
	400	22

Max Marks :100

Elective-I

Percussion Music (Tabla/Pakhawaj)

Marks :75

Credit :6

1. Varna Nikas Vidhi of Tabla/Pakhawaj.
2. Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj.
3. One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai.
4. Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj).
5. Five Variations with Tihai of Theka in Teentala/Chartala.
6. Ability to play Keharwa and Dadra Tala.

Internal Assessment

Marks : 25

Notation Book to be Submitted for Internal Assessment

Recommended books: Elective –I

Tala Prashun : Pandit Chhote Lal Mishra

Mridanga Vadan : Guru Purushottam Das

Max Marks:100

Elective – II

Percussion Music (Tabla/Pakhawaj)

Marks: 75

Credits: 6

1. Advance Verna Nikas Vidhi of Tabla/Pakhawaj
2. One Tirakita and Dhere Dhere Composition (Kayada/Padal or Rela) with four Variations and Tihai in Teentala/Chartala.
3. Knowledge of Two Chakradar Tukra and One Chakradar Paran in Teentala/Chartala
4. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Teentala/Chartala
5. Ability to play Theka with Thah and Dugun in Jhaptala/Sultala

Notation Book to be submitted for Internal Assessment

Recommended Books: Elective –II

Tala Parichaya, Bhag I, II : Prof. Girish Chandra Shrivastava

Mridanga Vadan : Guru Purushottam Das

Elective – III**Percussion Music (Tabla/Pakhawaj)****Max Marks:100****Marks: 75****Credits: 6**

1. Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.
2. One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala
3. Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala
4. One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala
5. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Jhaptala/Sultala
6. Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Internal Assessment**Marks : 25**

Notation Book to be submitted for Internal Assessment.

Recommended Books:

1. Tabla Granth: Pt. Chhote Lal Mishra
2. Mridang Vadan: Guru Puroshattam Das

Elective – IV**Project Work****Max Marks:100****Marks:75****Credits:4**

Actual field work related to music topic chosen in consultation with the teacher at the commencement of the Semester-VI

