

**CHHATRAPATI SHAHUJI MAHARAJ UNIVERSITY
KANPUR**



Four Year Undergraduate Programme (FYUP)

MUSIC

TABLA/PAKHAWAJ

Syllabus of

4 YEAR B.A. (HONOURS)

4 YEAR B.A. (HONOURS WITH RESEARCH)

AND

**4+1 YEAR (B.A. HONOURS /B.A. HONOURS WITH
RESEARCH + M.A.) IN MUSIC TABLA/PAKHAWAJ**

SESSION 2025-2026 ONWARDS



Chhatrapati Shahu Ji Maharaj University, Kanpur

Minutes of Board of Studies Meeting of the Subject: Music (Vocal, Sitar, Tabla)

The meeting of the Board of Studies of the subject **Music** was held on 13th JUNE, 2025 through hybrid mode at 16:00 hrs. The Google Meet link for the meeting was: <https://meet.google.com/qub-hiqc-qxf> Following members were present in the meeting through hybrid mode.

Convener, Board of Studies

1. **Dr. Sangeeta Srivastava**,
Professor and Head, Department of Music,
Dayanand Girls P. G. College Kanpur.

External Subject Experts/Members

1. **Dr. Shobhit Kumar Nahar**,
Director,
Uttar Pradesh Sangeet Natak Academy, Lucknow.
2. **Dr. Shrishti Mathur**
Professor, Department of Performing Arts,
Bhatkhande Sanskriti University, Lucknow.

Internal Subject Experts/Members

1. **Dr. Mamta Agarwal**,
Associate Professor, Department of Music (Sitar)
S.N.Sen P.G. College Kanpur
2. **Dr. Sunita Dwivedi**
Professor & Head, Department of Music
Juhari Devi Girls Degree College Kanpur.
3. **Dr. Nisha Pathak**
Professor & Head, Department of Music
Kanpur Vidya Mandir P.G. College Kanpur.

Special Invitee Members

1. **Dr. Ruchimita Pande**
Professor, Department of Music (Sitar)
Dayanand Girls P. G. College Kanpur.

The Board of Studies discussed, finalized and approved the Syllabus for

- (i) Four Years undergraduate programme according to guidelines of NEP 2020.
- (ii) One year Post Graduate programme for students who have completed FYUP.
- (iii) Changes in BA Hons. Music course, were also approved. This course runs only in the university.
- (iv) The detailed syllabus is enclosed here with. The Convener is authorized to sign all the pages of detailed syllabus for new syllabus.

Meeting ended with vote of thanks by the convener BOS.

Dr. Shobhit Kumar Nahar

Dr. Sunita Dwivedi

Dr. Shrishti Mathur

Dr. Nisha Pathak

(Dr. Sangeeta Srivastava)
Convener /Coordinator (BoS)

Dr. Mamta Agarwal

Dr. Ruchimita Pande

CSJM University Kanpur
B.A. Course Structure and Syllabus under Four Year Undergraduate Program
(FYUP)

SUBJECT: MUSIC TABLA/PAKHAWAJ

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A310101P	Tabla Practical and stage performance I	Practical	04
		A310102T	Basic Fundamental of Tabla	Theory	02
	II	A310201P	Tabla Practical and stage performance II	Practical	04
		A310202T	Principles of Taal	Theory	02
2	III	A310301P	Tabla Practical and stage performance III	Practical	04
		A310302T	History of Tabla	Theory	02
	IV	A310401P	Tabla Practical and stage performance IV	Practical	04
		A310402T	Study of Taal system	Theory	02
		A310403R	Research Project	Research	03
3	V	A310501P	Tabla Practical/Viva	Practical	04
		A310502P	Stage performance	Practical	02
		A310503T	Aesthetical aspects of Tabla	Theory	04
	VI	A310601P	Tabla Practical/Viva	Practical	04
		A310602P	Stage performance	Practical	02
		A310603T	Study of musical Epics	Theory	04
B.A. Honours					
4	VII	A310701T	HISTORY OF MUSIC	Theory	4
		A310702T	STUDY OF INDIAN INSTRUMENTS AND TAAL DEVELOPMENT	Theory	4
		A310703P	PRACTICAL-I (VIVA VOCE)	Practical	4
		A310704P	PRACTICAL-II (STAGE PERFORMANCE)	Practical	4
		A310705P	PRACTICAL-III (BASIC TALAS)	Practical	4
	VIII	A310801T	STUDY OF RHYTHMIC PATTERN	Theory	4
		A310802T	ANCIENT AND MODERN TAAL SYSTEM	Theory	4
		A310803P	PRACTICAL-IV (VIVA VOCE)	Practical	4
		A310804P	PRACTICAL-V (STAGE PERFORMANCE)	Practical	4
		A310805P	PRACTICAL-VI (BASIC TALAS)	Practical	4

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A. Honours with Research Research Project(VII th & VIII th Sem) will be given only to those students who obtain minimum of 75% marks till their sixth semester					
4	VII	A310701T	HISTORY OF MUSIC	Theory	4
		A310702T	STUDY OF INDIAN INSTRUMENTS AND TAAL DEVELOPMENT	Theory	4
		A310703P	PRACTICAL-I (VIVA VOCE)	Practical	4
		A310704P	PRACTICAL-II (STAGE PERFORMANCE)	Practical	4
		A310706R	RESEARCH PROJECT	Research	4
	VIII	A310801T	STUDY OF RHYTHMIC PATTERN	Theory	4
		A310802T	ANCIENT AND MODERN TAAL SYSTEM	Theory	4
		A310803P	PRACTICAL-IV (VIVA VOCE)	Practical	4
		A310804P	PRACTICAL-V (STAGE PERFORMANCE)	Practical	4
		A310807R	RESEARCH PROJECT	Research	4
M.A. Music Tabla / Pakhawaj (1 Year))					
5	IX	A310901T	CRITICAL STUDY OF TRADITIONAL COMPOSITIONS OF TABLA & PAKHAWAJ	Theory	4
		A310902T	AESTHETICAL VALUES OF NORTH & SOUTH INDIAN TAAL SYSTEM	Theory	4
		A310903P	PRACTICAL-I (VIVA VOCE)	Practical	4
		A310904P	PRACTICAL-II (STAGE PERFORMANCE)	Practical	4
		A310905P	PRACTICAL-III (BASIC TALAS)	Practical	4
	X	A311001T	LAYA, TAAL & LAYAKARI	Theory	4
		A311002T	REPRODUCTION OF COMPOSITION RELATED WITH TABLA & PAKHAWAJ	Theory	4
		A311003P	PRACTICAL-IV (VIVA VOCE)	Practical	4
		A311004P	PRACTICAL-V (STAGE PERFORMANCE)	Practical	4
		A311005P	PRACTICAL-VI (BASIC TALAS)	Practical	4
		A311007R	RESEARCH PROJECT	Research	4


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate B.A		Year: First	Semester: First
Subject: Music Instrumental Tabla			
Course Code: A310101P		Course Title: Tabla Practical and Stage performance I	
Course outcomes: 1. To learn the Pattern of hand approach on Tabla and playing saral boles 2. Tabla performance with simple bole material 3. Padhant of different saral Layakari and boles , exercise of Alankars			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures Practical { 60} * (04 Lectures per week)			
Unit	Topics		No. of Lectures
I	-: TEEN TAAL :- - One Saral Peshkar with four paltas & Tihai, - Two Basic Kayadas of Tit and Tirkit with four paltas & tihai. - Minimum two Sada Tukras & one Chakkardar Tukras. - One Sada Paran . - Padhant - Theka, Dugun and Chaugun layakari		15
II	-: JHAP TAAL:- - One Saral Peshkar with four paltas & tihai, - One Basic Kayadas with four paltas & tihai.		10
III	-: JHAP TAAL:- - Minimum two Sada Tukras & one Chakkardar Tukras. One Sada Paran. - Padhant - Theka, Dugun and Chaugun layakari		10
IV	-: CHAAR TAAL :- - Theka and Dugun - One sada Paran and Tihaiyan . - Padhant		05
V	-: DADRA TAAL :- - Theka, Dugun and Chaugun layakari. - Introduction and Theka of EKTAAL		05
VI	- Knowledge of SWAR - Knowledge of any four basic ALANKARS		05
VII	Padhant of all learned Bandish (Tabla)		05
VII	- Minimum 07 minutes Stage Performance of TABLA in TEENTAL/JHAPTAL. - NOTE- prscribed Taal Teentaal, Jhaptaal, Chaartaal, Dadrataal		05

Suggested Readings:

1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2
2. Pt. keshav talegawnker Sulabh Tabla vadan – Sulab sangit prakashan Agra
3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
5. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate B.A		Year: First	Semester: First
Subject: Music Instrumental Tabla			
Course Code: A310102T		Course Title: Basic Fundamental of Tabla	
Course outcomes: 1 To introduce the Heritage and rich cultural wisdom of Indian music 2 To develop the skill of fundamental knowledge and language of tabla .			
Credits: 02		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures Theory 30 (02 Lectures per week)			
Unit	Topics		No. of Lectures
I	Indian Culture - Definition and speciality		03
II	Importance of music in Indian culture		03
III	• Definition of various technical terms with example : • Naad ,Swar , Alankar ,Sam, Tali , Khali ,Vibhag ,Matra Theka , Avartan , laya and layakari .		05
IV	Tabla - Parts and Varnas – • Parts of tabla with diagram . • Varnas of tabla, • Playing Techniques of Varnas		05
V	• Life sketches and contribution - Pandit Vishnu Narayan bhatkhande, and Pandit Samta Prasad Ji		03
VI	• Brief description of Bhatkhande Swar and Taal notation system • Ability to write different taal in bhatkhande Taal notation system		03
VII	Theoretical study of practical course - • Introduction of Taals , • Notation of Dugun Tigun Chaugun in prscribed Taal.		05
VII	• Notation of learned Bandishes (Tabla ,) • Notation of Alankars. • Note - prscribed Taal - Teentaal , Jhaptaal ,Chartaal and Dadrataal		03

Suggested Readings

1. Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication.
2. Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 Agra
3. Acharya Girish Chandra Srivastava ,Taal Parichay,Bhag 1,2
4. Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad
5. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,
6. Acharya Girish Chandra Srivastava ,Raag Parichay,Bhag 1,2
7. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate B.A		Year: First	Semester: Second
Subject: Music Instrumental Tabla			
Course Code: A310201P		Course Title: Tabla Practical and Stage performance II	
Course outcomes: 1. Tabla stage performance with essential bole material in Teentaal Or Ek taal 2. Knowledge about khule bole ki Taal as Dhamar Taal 3. Basic Sangat in Kaharwa Taal 4. Skill development of Lahara playing , padhant and sangat also			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures Practical { 60} * (04 Lectures per week)			
Unit	Topics		No. of Lectures
I	-: TEEN TAAL :- • Uthan, Peshkar, with four Paltas and tihai • Minimum two Kayadas of Chatrastra Jati		08
II	-: TEEN TAAL :- • Chakradar tukdas and Chakrdar Paran • Padhant- Theka Dugun, Tigun and Chaugun layakari.		08
III	-: EK-TAAL:- • Uthan, One Saral Peshkar, One kayadas of Tit or Tirkit with four paltas and tihai		10
IV	-: EK-TAAL:- • Two Sada tukdras, two Sada Paran, oneChakardar Tukra and Paran in Ektaal • Padhant – Theka , Dugun and Chaugun Layakari.		10
V	-: DHAMAR TAAL :- • Theka, Dugun and Chugun layakari. • Two sada paran , and Tihaiyan . padhant		07
VI	-: KAHARWA TAAL :- • Theka , Dugun aud Chaugun • Prakars of Theka • Tihaiyan in kaharwa Taal		07
VII	• To play Lahara/ Nagma of prescribed Taals. • Padhant of all learned Bandish (Tabla)		05
VII	• Stage performnace of Teental / OR Ektal minimum. 10 minutes. • NOTE -Prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal		05

Suggested Readings:-

1. Pt. Chhote Lal Mishra, Taal Prasoon, Kanishka Publication, New Delhi
2. Dr. Pravin Uddhav, Tabla Kavya ke roop rang , Kala Prakashan, Varanasi
3. Pt. Satyanarayan Vashishth, Taal Martand, Sangeet Karyalaya Hathras
4. Prof. Girish chandra Shrivastava, Taal Parichay, Bhag1,2, Sangeet Sadan Prakashan, Allahabad
5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad


Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate B.A		Year: First	Semester: Second
Subject: Music Instrumental Tabla			
Course Code: A310202T		Course Title: Principles of Taal	
Course outcomes: 1. To introduce about the Principles of Taal 2. Origin of Taal and different views of music scholars 3To Provide the Playing techniques of Tabla players			
Credits: 02		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures-Theory [30] (02 Lectures per week)			
Unit	Topics		No. of Lectures
I	• Origin of Taal, • Definition of Taal according to deffrent scholars		03
II	• Development of Taal • Importance of Taal		04
III	• Ten prans of Taal		03
IV	• Principles of Taal construction		04
V	• Definition of various Technical terms with example – • Uthan, Peshkar, Kayada, Tukra and kism of theka • Laya and Laykari		05
VI	Life sketches and contribution of eminent tabla artist's • Pandit Kanthe Maharaj • Ustad Habibuddin khan • Ustad Allarakha Khan • Ustad Zakir Hussain		04
VII	• Theoretical study of practical course • introduction of Taal • Notation of Dugun .Tigun Chaugun in prscribed taals.		04
VII	• Ability to write in notation of talas . • Notation of learned Bandishes (Tabla) • Notation of Lehra /Nagma • NOTE prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal		03

Suggested Readings:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
2. Achary Prof. Girish Chandra Srivastav, Tal Kosh, Roobi Prakashan, Allahabad
3. Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2,3
4. Madhukar gnessh godbole, Tabla Shastra, Kanishka Publication, New Delhi
5. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya , Hataras
6. Pt. Keshav talegawnkar Sulabh Tabla Vadan Bhag 2 Agra
7. Life sketche Dr. yogmaya shukl <https://www.exoticindiaart.com/>
8. Life sketche ustad ALLARAKHA KHAN <https://en.m.wikipedia.org/>
9. Tabla Ank sangit ptrika sagit krayalaya hatras
10. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A	Year: Second	Semester: Third
Subject: Music Instrumental Tabla		
Course Code: A310301P	Course Title: Tabla Practical and stage performance III	
Course outcomes: 1. Skill development for Tabla stage performance with essential and specific bole material. 2. To provide Knowledge of Khule Bol taal with essential material 3. To provide Knowledge of defferent matras taal		
Credits: 04		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks33:
Total No. of Lectures-Practical { 60} *(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	-: TEEN TAAL :- • Uthan, Peshkar, with Paltas and tihai • One Kayada of Chatsr jati and one Tishr Jati	08
II	-: TEEN TAAL :- • Rela, Mukhda ,Mohra ,Two Gats (Duppli and Tippali) • Sada chakardar tukda and Paran	08
III	-: AADACHARTAAL :- • Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai	10
IV	-: AADACHARTAAL :- • Two Sada tukdras, two Sada Paran, One Chakkardar Tukra and Paran . • Padhant – Theka, Dugun, Tigun and Chaugun Layakari.	10
V	-: TEEVRATAAL:- • Theka, Dugun Tigun and chaugun Layakari. • Prakars of Theka , • Two sada paran , chakkardar paran and Tihaiyan • Padhant	07
VI	• Dadra Taal - Prakars , Laggi and Tihaiyan • Knowledge to play thekas of – • Mattaal, Tilwarataal , Khemtataal	07
VII	• To play Lahara/ Nagma in prescribed Tal of syllabus. Padhant of all learned Bandish (Tabla)	05
VIII	• Stage performance of Teental or Adachartaal minimum. 10 minutes • Oral rendering of some bols during solo playing • NOTE Prscribed Taal- Teentaal , Adachartaal , Teevrataal and Dadara Taal • Theka of Mattaal , Tilwarataal, Khemtataal,	05

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi
2. Dr. Praveen Uddhav, Tabla Kavya Ke Roop Rang, Kala Prakashan, Varanasi
3. Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, Sangeet Sadan Prakashan, Allahabad
4. Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate B.A		Year: Second	Semester: Third
Subject: Music Instrumental Tabla			
Course Code: A310302T		Course Title: History of Tabla	
Course outcomes:			
1. To introduce about the history of origin and development of Tabla. 2. Place and importance of Tabla in Indian Music. 3. Study of Indian Percussion instruments . 4. Brief summary of different Tabla Gharana			
Credits: 02		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures-Theory [30] (02 Lectures per week)			
Unit	Topics		No. of Lectures
I	• Origin of Tabla-- different views of music scholars • Development of tabla and its relation with other percussion instruments		04
II	• Importance of tabla in Indian music • Utility and importance of percussion instruments in Indian music		04
III	• Classification of Indian instruments		03
IV	• Introduction of percussion instruments with diagrams - Pakhawaj, Mradang, Dholak, and Nakkara		03
V	• Brief description of Gharana and Baj-- • Delhi gharana, Banaras gharana, Lucknow gharana		05
VI	• Farrukhabad gharana, Ajrada gharana and Punjab gharana		04
VII	• Theoretical study of practical work • Introduction of Taals • Notation of taals • Knowledge of technical terms in prescribed course		04
VII	• Notation of learned Bandishes (Tabla) • Notation of lahras/Nagma • NOTE : Prscribed Taal -Teentaal ,Adachartaal, Teevrataal, Dadra Taal • Theka - Mattaal , Tilwarataal, Khemtataal,		03

Suggested Readings:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
2. Dr. Lal Mani Mishra, Bharteey Sangeet Vadhy Bhartiya gyanpeedh kanatplace new delhi
3. Poonam Mittal, Pramukh Badhya Tabla : ek Shodhparak drishti, Kanishka Publication, New Delhi
4. Dr. Priyanka Sharma, Avanaddh Vadyon me Tabla ek Sarvochch Vadhy, Kanishka Publication.
5. Dr. Yogmaya Shukla, Table ka Udgam Vikas aur Vadan Shailiyan.
6. Dr. Aban Mistry Pakhawaj or Tabla ke gharane evm pramprayen Swar Sadhna Samiti mumbai
7. Dr. Chitra Gupa Sangit me taal vadhy shastra ki upyogita radha publication Delhi
8. Dr. Arun Kumar Sen Bhartiya Taalo K shastriya vivechan M.Phindi granth akadmi bhopal
9. Sri Manohar Bhalchandra Rao Marathe , Tal Vadhy Shashtra, M.P. Sangeet Academy
10. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310401P	Course Title: Tabla Practical and stage performance IV	
Course outcomes:		
1. To provide the knowledge and utility of Tabla Instrument		
2. To Provide the knowledge of Tabla accompaniment with classical, semi classical, folk music and Filmmusic		
3. Characteristics and Skills of a good Tabla Player		
Credits: 04		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks33:
Total No. of Lectures-Practical { 60} *(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	-: TEEN TAAL :- • Uthan, Peshkar, • Minimum Three Kayadas of different style	08
II	-: TEEN TAAL :- • Rela, Mukhda , Mohra , Duppli and Tippali Gat • Sada and Farmayshi Chakardar Tukda and Navhakka in Teen Taal	08
III	-: ROOPAK TAAL :- • Prakars of Theka, Uthan, One Saral Peshkar, Two Kayadas with four Paltas and Tihai	10
IV	-: ROOPAK TAAL :- • Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran. • Padhant – Theka, Dugun, Tigun and Chaugun Layakari.	10
V	-: SOOL TAAL:- • Theka, Dugun and chaugun Layakari. • Two sada paran , chakkardar paran and Tihaiyan Padhant	07
VI	• Knowledge to play thekas of – • Panchamsawari Taal, Deepchandi Taal, Gajjhampa Taal, • Jhumra Taal, Basant Taal.	07
VII	• Accompaniment with Prakar, Laggi and Tihai in Kaharwa Taal • To play Lahara/ Nagma in prescribed Tal of syllabus. • Padhant of all learned Bandish (Tabla) • Padhant – Theka, Dugun, Tigun and Chaugun Layakari in Prescribed Taals	05
VIII	• Stage performance of Teental or Roopaktaal minimum. 15 minutes • Oral rendering of some bols during solo playing • NOTE Prscribed Taal- Teentaal , Roopaktaal , Sooltaal and Kaharwa Taal. • Thekas - Panchamsawari Taal, Deepchandi Taal, Gajjhampa Taal, Jhumra Taal, Basant Taal.	05

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tal Praseon, Kanishka Publication, New Delhi
2. Dr. Praveen Uddhav, Tabla Kavya Ke Roop Rang, Kala Prakashan, Varanasi
3. Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, Sangeet Sadan Prakashan, Allahabad
4. Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur.


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310402T	Course Title: Study of Taal System	
Course outcomes: 1. Detail study about North Indian and South Indian Tal System 2. Brief description of Western Music 3. Importance of laya and layakari		
Credits: 02		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Definition of differentTechnical Terms - • Rela Dupalli,Tipalli ,Chaupalli, Gat and kinds of Gat	04
II	• Detail Knowledge and characteristics of North Indian and South Indian Taal system	05
III	• Comparative Study of North Indian and South Indian Taal system	04
IV	• Brief Study of Western music system	04
V	• Western Time Signature • Definition of related Technical terms of western music	03
VI	• Laya and importance of Laya • Laya and Laykari Aad, kuad, Viyad, POUNGUN .	04
VII	• Theoretical study of practical work Introduction of Taals • Notation of Taals / Layakari • Knowledge of technical terms in prescribed course	03
VIII	• Notation of Leared Bandishes (Tabla) • Notation of Lahras/Nagma • NOTE Prscribed Taal - Teentaal , Roopaktaal , Sooltaal, Keharwa Taal • Theka – Panchamswari Taal, Deepchandi Taal , Gajjhampa Taal, Jhumra Taal, Basant Taal,	03

Suggested Readings:

1. Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani, Sri Bhuvneshwari Prakashan, Allahabad
2. Sri Manohar Lal Joshi- Tal Vigyan Tabla:
3. Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal
4. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3-Sangeet Sadan Prakashan, Allahabad
5. Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit
6. Saral, Dr. Bheemsen, Tabla Sangat Evam Kalakar.
7. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Degree/B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310403R	Course Title: Project report	
Course outcomes: : The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation		
Credits: 03		Core Compulsory
Max. Marks: 25+75 =100		Min. Passing Marks 33:
Total No. of Lectures-03 hours per week		
Unit	Topics	No. of Lectures
I	Individual Styles of various Tabla artists of different Gharanas. OR Nearby survey to explore the use of Music as a Therapeutic Device in Special needs Schools & Therapy Centers	45
Suggested Readings: 1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book) 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwnker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Sangat Evam Kalakar. 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etahasik Varnan. 16. Srivastava, Prof. Sangeeta. Sangeet Sanjeevini. Bhaag-1 to 4, Trivambak Prakashan, Nehru Nagar Kanpur.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A		Year: Third	Semester Fifth
Subject: Music Instrumental Tabla			
Course Code: A310501P		Course Title: Practical/Viva	
Course outcomes: Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas			
Credits: 04		Core Compulsory	
Max. Marks: 25+75=100		Min. Passing Marks33:	
Total No. of Lectures-Practical { 60} *(04 Lectures per week)			
Unit	Topics		No. of Lectures
I	- Detailed study of Roopak Taal- - Uthan, peshkar minimum three kayada's of various Style , Rela, sada Tukras, Sada parans - Farmayshi and, Kamali ChakkardarTukras and parans Minnimum two Gats of different style.Thihaiyan ect.		15
II	- Detail study of Jhap Taal - - Uthan peshkar minimum three kayada's of various Style - Rela ,sada Tukras, Sada parans ,Farmayshi		08
III	- Detail study of Teentaal - With advanced course.Uthan peshkar and Minimum four kayadas . - Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran. - Gats , various Thihaiyan		09
IV	Laggi Ladi and Tihaiyan in DadraTaal, KaharwaTaal and ChancharTaal		07
V	- Chaar Taal –sada and chakkardar paran , Thihaiyan - Theaka of Ganesh Taal and Rudra Taal		07
VI	Accompanymment with any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi and Tihaiyan .		06
VII	Padant - Theka, Dugun ,Tigun , Chaugun and Aad layakari in prscribed Taal		04
VIII	- Padhant of all learned Bandish (Tabla) - To play Lahara of prescribed Taals. - NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal Dadra Taal , KeharwaTaal and ChancharTaal , Chaar Taal - Theka of Ganesh Taal and Rudra Taal		04

Suggested Readings:

1. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,varanasi
2. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,Kala Prakashan,Varanasi
3. PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad
4. Dr, ABAN E Mistry Tablai ki bandishai


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Programme/Class: Degree/ B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: A310502P	Course Title: Stage performance	
Course outcomes: 1. Educate students for stage performance 2. Extension of the aesthetical approaching according to the the calibre of students 3. Introduction of aesthetical approaching tabla to the students 4. Introduction of different layakari of tabla to the students 5. Introduction of technical knowledge of practical aspects		
Credits: 02	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks:	
Total No. of Lectures-Tutorials-Practical [30]*(02 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Complete presentation in any Tal of interest from the given Talas.	05
II	• Five minutes presentation of another Tala based on the interest of examiner from the given list of Talas.	05
III	• To perform Thihai and paran in Chaar Taal	03
IV	• Ability to perform prakars of theka and other variations in Dadra, kaherwa .	03
V	• Ability to perform laagi Ladi in Dadra and Kaharwa	03
VI	• Padhant of bandish according to the need	03
VII	• Tabla Accompaniment with dhun, folk , light and classical (any one)	04
VIII	• Tuning of Tabla • NOTE Solo performance of tabla (minimum 20 minutes) • prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KaharwaTaal and ChancharTaal Chaartaal .	04
Suggested Readings: 1. Dr Indu Sharma,Bhartey Film Sangeet me Tal Samanvay,Kanishka Publication,New Delhi 2. S.R. Chishti,Bhartey Talon Me Theke Ke vibhinn Swaroop,Kanishka Publication,New Delhi 3. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi 8. 4. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book 5. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 6. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi 9. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar 10. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 11. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 12. Saral, Dr. Bheem Sen, Sangat Evam Kalakar. 13. Vashishth, Satyanarayan, Table Par Dilli Purab. 14. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasic Varnan.		


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Programme/Class: Diploma/ B.A		Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla			
Course Code: A310503T		Course Title: Aesthetical Aspects of Taals	
Course outcomes: 5th semester Theory Outcome			
1. Imparting the Knowledge of Ras and Saundarya in reference of Indian Music			
2. Aesthetical aspects of Tabla Performance			
3. Merits and Skills of a good Tabla Player			
4. Knowledge of Tabla Tunning and Tabla accompany with Vocal, Instruments and Dance			
Credits: 04		Core Compulsory	
Max. Marks: 25+75=100		Min. Passing Marks:33	
Total No. of Lectures-theory[60] (04 Lectures per week)			
Unit	Topics		No. of Lectures
I	• Aesthetics - Indian and Western Outlook		08
II	• Art and classification of arts , Importance of music in Fine arts		10
III	• Rasa – Rasa Nishpatti in music • Relation with swara tala and expression in music		08
IV	• Aesthetical aspects of tabla playing - sitting, pattern of hand approach, techniques of bol nikas , daov-gaans, • Merits and demerits of tabla player • Beauty of sam, beauty of tihai .		10
V	• Laya, layakari • ability to write all Talas which prescribed in your course in different layakari, • Notation to any taal in any other taals .		05
VI	• Tihai- • Method of Tihai Composition • Notation of tihai ,starting from any matras in any taals		06
VII	• Method of tabla tuning • Principles of tabla accompaniment (Method of tabla accompany with vocal, instrumental and dance) • Brief Introduction of Khyal and Tarana Gyan Shaili		08
VIII	• Theoretical study of practical work • Notation of taals and all learned bandish (Tabla) • NOTE prscribed Taal Rupak Taal, JhapTaal, TeenTaal, DadraTaal, KaharwaTaal , ChancharTaal and Chaar Taal • Theka of Ganesh taal and Rudra Taal		05

Suggested Readings-

1. Prof. Swatantra SharmaSaundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad
2. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant-
3. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh -
4. Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra –
5. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva,
6. Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
7. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.


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Programme/Class: Diploma/ B.A		Year: Third	Semester Six
Subject: Music Instrumental Tabla			
Course Code: A310601P		Course Title: Practical/Viva	
Course outcomes: : Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas			
Credits: 04		Core Compulsory	
Max. Marks: 25+75=100		Min. Passing Marks33:	
Total No. of Lectures-Practical { 60} *(04 Lectures per week)			
Unit	Topics		No. of Lectures
I	• Detailed study of Ektal - Mukhada, Mohra, Uthan, Peshkar at least three Kayada, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat ,Paran, Sada tukada, Chakradar tukda, Tihaai.		08
II	• Detailed study of Pancham Savari Tal - Uthan peshkar minimum two kayada's Rela, sada Tukras		10
III	-: Pancham Savari :- • Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat		08
IV	• Teen Taal- Detailed study with advanced course		08
V	• Basant Taal – Parans and Tihaiyan • Theka of Panjabi, Jat Tal, Tilvada, and Matt Taal.		07
VI	• Harmonize your instrument and accompaniment with Vilambit and Drut Khyal.		07
VII	• Padhant of different Layakaries .		06
VIII	• Padhant of learned Bandish' • To play Lahra / Nagma in prscribed Taal • NOTE Prscribed Taal - Ek Taal , Pancham Savari, Teen Taal , Basant Taal • Theak - Panjabi, Jat Tal, Tilvada, and Matt Taal.		06

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tabla Prabhandh, Kanishka Publication, New Delhi
2. Dr. Pravin Uddhav, Tabla Kavya Ke Roop Aur Rang, Kala Prakashan, Varanasi
3. Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
4. Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur
5. Prof. Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai
6. Prof. Jamuna Prasad patel Taal Vadhya Parichy
7. Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad


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Programme/Class: Degree/B.A		Year: Third	Semester: Six
Subject: Music Instrumental Tabla			
Course Code: : A310602P		Course Title: Stage Performance	
Credits: 02		Core Compulsory	
Max. Marks: 25+75 =100		Min. Passing Marks: 33	
Total No. of Lectures--Practical [30]* (02 Lectures per week)			
Unit	Topics		No. of Lectures
I	• Complete presentation in any Tal of interest from the given Talas.		05
II	• 5 minutes presentation of another Tala based on the interest of examiner from the given list of Talas.		05
III	• To perform Tihai and Paran in Basant Tala .		05
IV	• To Perform of Bandishs' with Padhant as needed .		05
V	• Accompaniment with Villambit khyal		02
VI	• Accompaniment with Drut Khyal		03
VII	• Accompaniment with light music based on the interest of students .		03
VIII	• Tuning of Tabla • NOTE- Solo performance of tabla (minimum 20 minutes) Prscribed Taal - Ek Taal , Pancham Savari ,Teen Tal Basant Taal.		02
Suggested Readings:			
1. Dr. Vidhiya nath singh Taal Sarwang chitisgarh rajya hindi granth akadmi Raipur			
2. Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai			
3. Prof.Jamuna Prasad patel Taal VadhyaParichy			
4. Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad			
5. Dr. S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi			
6. Saral, Dr. Bheem Sen, Sangat Evam Kalakar.			
7. Vashishth, Satyanarayan, Table Par Dilli Purab.			
8. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihask Varnan.			
9. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhvan.			


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Programme/Class: Diploma/ B.A		Year: Third	Semester: Six
Subject: Music Instrumental Tabla			
Course Code: A310603T		Course Title: Study Of Musical Epics/Books	
Course outcomes: 1. To Introduce the History of Indian Music 2. This will help in knowing about the history of music from Vedic times to the present world. 3. Study of Natyashastr and Sangeet Ratnakar in reference of Tal 3.Introduction of important books of Tabla			
Credits: 04		Core Compulsory	
Max. Marks: 25+75=100		Min. Passing Marks:33	
Total No. of Lectures--theory (60).(04 Lectures per week)			
Unit	Topics		No. of Lectures
I	- History of Indian music: Ancient period, Medeval period and - Modern period		08
II	Natya Shastra written by Bharatamuni- Introduction ,Talaadhyay and Vadyadhyay.		08
III	Sangeet Ratnakar written by Sharangdev Introduction- Talaadhyay and Vadyadhvya		08
IV	- Introduction of leading books of Tabla - Taal kosh – Acharya Girish Chandra Shrivastava - Tabla puran - Pt. Vijay Shankar Mishra - Pakhawaj evam Tabla ke gharane evam paramparayen, Dr.Aban . A Mistry 5.Table ka udgam, vikas evam unki vadan shailiyan • Dr.Yogmaya shukl		10
V	Varnas of Tabla and its gradually development .		08
VI	Life sketches and contribution - - Pt. kishan Maharaj Pt.Anokhe lal ji , - Ustad Ahmad jan Thirakva , - Ustad Amir Hussain khan, - Dr. Aban E Mistry		08
VII	- Laya and Layakari - Breef Introduction of Dhurpad and Dhmar Gyan Shaili		05
VIII	- Theoretical study of practical course- - Notation of learned Bandishes (Tabla) - Notaion of Lahra / Nagma in prscribed Taal - NOTE prscribed Taal - Ek taal , Pancham Sawari , Teen Taal, Basant Taal - Theka - Panjabi , Jat Taal , Tilvada and Matt Taal.		05

Suggested Readings:

1. Ichcha Nayar,Natyashastra;Tal Tha Talvadhya Shatayu,Anubhav Publication,Allahabad
2. Dr.Shraddha Malviya,Bharateey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi
3. Paranjpai Bhartiya sangit ka itihās
4. Umesh Joshi Bhartiya sangit ka itihās MANSAROVER Prakashan firozabad
5. Dr, Shradchandra shridhar Pranipai Bhartiya Sangeet ka Itihās Chokhamba prakashan varansi
6. Ram Avtar Veer Bhartiya Sangeet ka Itihās Radha publication delhi
7. Thakur JayDev Singh Bhartiya Sangeet ka Itihās I T C Kolkatta
8. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.

Sangeeta Srivastava

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Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310701T		Theory I st	
Course Title – History of Music			
Course outcome :- Introduction to Indian music. Students will develop a strong foundation on the basic understanding of the History of Music.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	History of Percussion Instruments		08
ii.	Introduction of Tabla vadya and its development		08
iii.	Brief Description of Banaras and Punjab Gharana with their Baj		08
iv.	Comparative study of the ancient and modern Taal system		08
v.	Introduction of Ten Pranas of Taal		07
vi.	Brief introduction of Western Staff Notation system and Time signature		08
vii.	Drums of western music with details		05
viii.	Importance of Tala–Vadya (Percussion Instruments) in Indian classical music		08
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIRVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan.			
17. Srivastava, Prof. Sangeeta. Sangeet Sanjeevini. Bhaag-1 to 4, Trivambak Prakashan. Nehru Nagar Kanpur.			


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B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310702T		Theory II nd	
Course Title – Study of Indian Instruments & Taal Development			
Course outcome :- On successful completion of This Course student will develop a strong foundation on the basic understanding of Taal and Percussion Instruments.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Introduction of various regional/Folk music instruments – Dhol, Naal, Dholak, Khol, Dhaff		07
ii.	Definition of different technical terms (Rela, Gat, Chaupalli, Paran, Upaj, Kamali Chakkardar, Laggi-ladi, Fard etc.		08
iii.	Basic Principles of Aesthetics		08
iv.	Comparative study of North Indian and South Indian Taal system		08
v.	Definition of Rasa and its varieties according to Bharat and Abhinav Gupta		08
vi.	Ancient Principles & relationship of music with Rasa (Swar Rasa, Laya Rasa, Chhand Rasa)		08
vii.	Ability to differentiate Layakari, Aad, Kuad, Biaad,		08
viii.	Life Sketch of Pt. Samta Prashad Mishra, & Ustad Zakir Hussain,		05
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwaker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etahasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan.			
17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.			

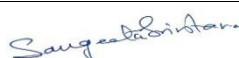
(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310703P		Practical I st	
Course Title – Viva/Voce			
Course outcome :- This paper focuses on the practical fundamentals on the performance and critical understanding of Taals.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Detailed study of Teentaal – Uthan, Peshkar with paltas and tihai, Minimum Two Kaidas with Minimum Four Paltas and tihai, Paran, Gat, Farmaishi Chakkardar Paran, Rela etc.		08
ii.	Study of Ektaal, Adachutaal, and Jhaptaal – Peshkar with paltas and tihai, One Kaida with Four Paltas and tihai, Tukda, Paran, Gat, Chakardar Paran, Rela etc.		08
iii.	Padhant of Damdar and Bedam Tihai in all the talas mentioned above		08
iv.	Study of Basant taal and Rudra taal with Tukda parans and tihais,		08
v.	Study of Punjabi, Tilwada, Jat Taal with the layakari dugun, tigon, chaugun		08
vi.	One Kaida in Tishra jati and Mishra jati in each tala Mentioned above		08
vii.	Padhant of Composition in taals Prescribed in Syllabus Ability to play with lehra/nagma Teentaal, Ektaal, Adachoutaal, Jhaptaal, Rupak		05
viii.	Accompaniment with Vilambit, Drut khayal, Ability to play taals of Pakhawaj on Tabla		07
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIRVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samtipur bhair			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihastik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshtmak Adhyan.			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310704P		Practical II nd	
Course Title – Stage Performance			
Course outcome :- Purpose of Syllabus is to Prepare students of tabla to be able for Accompaniment with different styles of Music using tukda, mukhda, bedam tihai, damdar tihai etc.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Study of Pancham sawari, Rupak, and Dhamar with one peshkar/uthan, Kaida, Gat, Tukda, Rela, Paran, gat, Chakkardar tihai etc.		08
ii.	10 Minutes Presentation of another Tala based on the intrest of examiner from the given list of taal		08
iii.	Demonstration of Damdar and Bedam Tihai in any one taal mentioned above		08
iv.	One Gat of Khand, Mishra & Chatastra Jati in each of the above mentioned Talas		08
v.	To perform Tihai and Tukda, Kamali Chakkardar and Farmaishi chakkardar in Pancham sawari taal		08
vi.	To Play theka of Jhumra and Ektaal in Vilambit laya		05
vii.	Ability to Play Ekhatthi paran, tipalli, in Teentaal.		08
viii.	Ability to Accompany Maseetkahni and rajakhani gat.		07
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIRVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihashik Varna			
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(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310705P		Practical III rd	
Course Title – Basic Talas			
Course outcome :- This paper focuses on Basic Taals as well as Aprachalit Taal with upaj, laggi, ladi.etc.			
Credits – 02+02=04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Solo Demonstration in any one of the following talas 1. 9 Matras 2. 11 Matras		08
ii.	Demonstration of Different Laggi, Lari, Rau in any one of the following talas : Dadra, Kaharva, Deepchandi, Jat taal.		08
iii.	Knowledge of Taals being used in Classical and Semi Classical Forms of music (Vocal & Instrumental)		08
iv.	Upaj in Teentaal, Ektaal		08
v	To Perform Adachoutaal with Tihai, Tukda and Farmaishi Chakkardar.		08
vi.	Ability to Play Vilambit laya theka of Tilwada and Jat taal		05
vii.	Ability to play Jat and Deepchandi taal with Thumri		08
viii.	Accompaniment with Tarana and Jhala		07
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
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(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Seven
Course Code – A310706R		Project	
Course Title – Research Project			
Course outcome :- This paper focuses on the Research fundamentals on Basic Research and Research Methodology.			
Credits – 02+02=04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Research : Meaning, definition, Characteristics, Significance and purpose of Research.		15
ii.	Framework of a Research (Literature review and selection of Research Topic)		15
iii.	Hypothesis, Research Methodology and Data Collection.		15
iv.	Topics for Research Project :- (i) Role of social media in promotion. of classical music. (ii) Importance of Music in Education. (iii) History and development of Musical instruments. (iv) Contribution of any one Renound artist. (v) Folk Music Artist and their contribution in preserving Indian cultural heritage.		15
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
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7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi			
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17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Trivambak Prakashan, Nehru Nagar Kanpur.			

Note:- Student will opt for this paper who wants to go for Research,[in place of practical 3.]


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310801T		Theory I st	
Course Title – Study of Rhythmic Pattern			
Course outcome :- After Completion of this course student will get the knowledge of Margi, Deshi taal, as well as Kamali, laya and types of laya, they will also have knowledge of Renowned Tabla Maestros.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Study of the following with example Ladi, Upaj, Padhant, Prastar Vidhi		10
ii.	Knowledge of Margi and Deshi Taal of the ancient Tala system		10
iii.	Kamali in taals of present and previous course		10
iv.	Ability to write notation of the following Taals in Thah, Dugun, Tigun, Chougun, & Aad, of Dhamar, Sultal, Shikhar, Gajjhampa Taal.		10
v.	Laya and Layakari with Aad, Kuad, Biaad. etc.		10
vi.	Life History of Top class musicians in Vocal and Instrumental Music field, like Ustad Shahid Parvez (Sitar), Late Ustad Rashid Khan (Vocal)		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
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14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan.			
17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.			


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310802T		Theory II nd	
Course Title – Ancient And Modern Taal System			
Course outcome :- After Completion of this Paper student will have Knowledge of the terminology of ancient and modern taal system, they will also have knowledge of renowned Musicians.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	History of modern period of music		10
ii.	Development of percussion instruments from the time of their existence		10
iii.	Importance of Gharana and Baj in modern time as well as their Aesthetical analysis (Delhi and Farrukhabad Gharana tradition)		10
iv.	Detail study of Naad and concept of Upaj Detail Study of Hindustani taal System		10
v.	Knowledge of many musician's life history and their contribution to music born after independence in india. These names are. Pt. Anindo Chatterji, Pt. Kumar Bose, Pt. Yogesh Shamsi, Pt. Swapan Choudhary, Ustad Akram Khan etc.		10
vi.	History of the origin and evolution of Tabla & pakhawaj		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihadik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan.			
17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan. Nehru Nagar Kanpur.			


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310803P		Practical IV th	
Course Title – Viva/Voce			
Course outcome :- This Paper is the Opportunity of performance in the Taals and awareness of Critical Analysis as well			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Study of Farodast Taal – Vadan of Different Compositions in Detail like Peshkar, Kayada, Tukda, Paran, Rela etc.		10
ii.	Practice and Knowledge of basic composition of Delhi and Farrukhabad Gharana.		10
iii.	Practice and Knowledge of accompaniment in vilambit at and Deepchandi taals with Laggi, Ladi.		10
iv.	Study of Ektaal, in Detail, Taals of Pakhawaj – Dhamar and Chartaal		10
v.	Detail Study of Badi Sawari Taal (16 Matra) with Uthan, Peshkar, Kayada, Rela, Tipalli, Chaupalli		10
vi.	Oral Rendering of the above mentioned taals in hands giving Tali & Khali		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwnker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
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Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310804P		Practical V th	
Course Title – Stage Performance			
Course outcome :- This Practical Performance is an opportunity to learn the Presentation on Stage			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Study of Rudra, Taal– Peshkar, One Kaida with Four Paltas and tihai, Tukda, Paran, Gat, Chakardar Paran, Rela in the style of Banaras and Lucknow Gharana		10
ii.	Study of Shikhar Taal with Different type of Tihais and Parans		10
iii.	Ability to perform different Layakari • Basant in Ektaal • Kaharwa in Ektaal		10
iv.	Ability to Perform Tihai and Nouhakka in Pancham Sawari and Adachoutaal		10
v.	10 Minutes Presentation of another Tala based on the interest of examiner from the given list of taal		10
vi.	Practice and Knowledge of different kinds of composition in different Jati and Layakari		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
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Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310805P		Practical VI th	
Course Title – Basic Talas			
Course outcome :- This Paper is focused on Presentation of Basic Taal and To learn art of accompaniment with Classical Music – Vocal, Instrumental and Dance.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Solo Demonstration in Tals of odd numbers any one of the following talas 1. 15 Matras 2. 17 Matras		10
ii.	Demonstration of Laggi, Ladi in Kaharwa and Dadra Taal		10
iii.	Upaj in Teentaal, Keharwa, Dadra and Deepchandi Training to Tune Tabla & Pakhawaj.		10
iv.	Ability to identify Taals used in different forms of Classical and Semi Classical music (Vocal & Instrumental)		10
v.	Ability to compose Tihais in different taals without any change in bols.		10
vi.	Practice and knowledge of compositions in 16 Beats. Ability to play with– Tatkaar, and Gatnikaas of Kathak Dance		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
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Convener (BOS)

B.A :- Year Fourth		Music (Tabla)	Semester - Eight
Course Code – A310807R		Research Dissertation	
Course Title – Research Project			
Course outcome :- After Completion of this paper Student will be able to do Mini Research and will explore different areas in the field of research.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Knowledge of different areas of Research in Music Interdisciplinary Studies in relation to Music		30
ii.	Students will submit a Report of a Dissertation after conducting Research on any one of the Topic of their choice under the Supervision of their teacher. Topics • Occupational opportunities in Music. • Interrelationship between Artist and Audience. • Music Therapy. • Music education of Modern times. in School, College & University level, Problem & Solution. • Role of accompaniment in Musical Performance. • Role of Music in development of Personality.		30
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
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17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Trivambak Prakashan, Nehru Nagar Kanpur.			

Note: Student will opt for this paper who wants to go for Research,[in place of practical 3.]


(Dr. Sangeeta Srivastava)
Convener (BOS)

CSJM UNIVERSITY KANPUR

Syllabus for PG for FYUP Students

Note: Students wishing to pursue post-graduation after completing their Four-Year Undergraduate program will undertake one year post graduate program comprising of Semester 1 and Semester 2. For these semesters syllabus is given below. Students will study four papers and make one Research Project carrying 4 credits.

SEMESTER- WISE TITLES OF THE PAPERS for FYUP M.A. Students in Music Tabla/Pakhawaj

Music Tabla/Pakhawaj M.A. Sem I				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A310901T	CRITICAL STUDY OF TRADITIONAL COMPOSITIONS OF TABLA & PAKHAWAJ	THEORY	4
II	A310902T	AESTHETICAL VALUES OF NORTH & SOUTH INDIAN TAAL SYSTEM	THEORY	4
III	A310903P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
IV	A310904P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
V	A310905P	PRACTICAL-III (BASIC TALAS)	PRACTICAL	4
Music Tabla/Pakhawaj M.A. Sem II				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A311001T	LAYA, TAAL & LAYAKARI	THEORY	4
II	A311002T	REPRODUCTION OF COMPOSITION RELATED WITH TABLA & PAKHAWAJ	THEORY	4
III	A311003P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
IV	A311004P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
V	A311005P	PRACTICAL-VI (BASIC TALAS)	PRACTICAL	4
VI	A311007R	RESEARCH PROJECT	RESEARCH	4


(Dr. Sangeeta Srivastava)
Convener (BOS)

Detailed Syllabus M.A. Semester I
FYUP 9th Sem

M.A		Music (Tabla)	Semester - Ninth
Course Code – A310901T		Theory I st	
Course Title – Critical Study of Traditional Composition of Tabla & Pakhawaj			
Course outcome :- Introduction to Indian music. Students will develop a strong foundation on the basic understanding of the Traditional Compositions & Layakaris			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Detail Study of Ten Pranas of Taal with Special Referenced to Kriya, Ang, Jati.		10
ii.	Study of following Layakari & Ability to Write these in Notation of Taals Prescribed in Course 1. 3/4 2. 5/4 3. 7/4		10
iii.	Definition & Explanation of the following terms A. Dudhari & Tridhari Gat B. Kamali Chakkardar C. Composition in different Jati D. Stuti Paran of Pakhawaj		10
iv.	Knowledge of Different Classical Taal Vadya of North & South Indian Music & their use.		10
v.	Knowledge of some Classical Instruments like Flute, Strings Instruments – Sitar, Guitar, Sarod, Violin etc. & their use.		10
vi.	Life History and Contribution of these Great Musicians 1. Ustad Ahmad Jaan Thirakwa 2. Nana Panse 3. Pt. Anindo Chatterjee		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book) 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar, 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihask Varnan. 16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan. 17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini. Bhaag-1 to 4, Triyambak Prakashan. Nehru Nagar Kanpur.			

Sangeeta Srivastava
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Convener (BOS)

M.A		Music (Tabla)	Semester - Ninth
Course Code – A310902T		Theory II nd	
Course Title – Aesthetical Values of North & South Indian Taal System			
Course outcome :- On successful completion of This Course student will develop a strong foundation of Aestheical Values of North and South Indian Taal System. With upaj, rau, etc.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	North Indian & South Indian Music with Special Reference to Taal Notation System		10
ii.	Different type of Accompaniment Techniques on Tabla & Pakhawaj		10
iii.	Aesthetical Value of Famous Composition From Lucknow Gharana & Ajrada Gharana of Tabla.		10
iv.	The Place of Upaj, Reproduction, Rela and Rau.		10
v.	Importance of North & South Indian Taal Notation		10
vi.	Contribution of Pt. Bhatkhande and Pt. Vishnu Digamber in Music		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga			
6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihask Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan.			
17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.			


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M.A		Music (Tabla)	Semester - Ninth
Course Code – A310903P		Practical I st	
Course Title – Viva Voce			
Course outcome :- This paper focuses on the practical fundamentals on the performance and critical understanding of Taals. With Bedam & Damdar Compositions.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Comprehensive study of Shikhar Taal, Farodast Taal and Gaj-Jhampa Taal with Uthan, Peshkar, Kaida, Tukda, Gat, Fard gat, Paran, Rela, Paral etc. in style of different Gharanas		20
ii.	Two Mukdas/Mohara of Advanced Pattern in each of the above Talas in different Layakaris.		10
iii.	One Tippalli Gat & One Chaupalli Gat in Taals Mentioned Above. Knowledge of Dhumali & Pashto Taal.		10
iv.	Bedam and Damdar Compositions of different patterns in the above Mentioned Talas.		10
v.	Oral Renderings of all The Above Mentioned Talas and Bols with their Layakaris on Hands.		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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6. Dr. Madhu Shukla ANAHAD Allahabad			
7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhvan			


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M.A		Music (Tabla)	Semester - Ninth
Course Code – A310904P		Practical II nd	
Course Title – Stage Performance			
Course outcome :- Purpose of Syllabus is to Prepare students of tabla to be able for Accompaniment with different styles of Music using tukda, mukhda, Angustana etc.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Advanced Study of all Talas and Bols Learnt.		10
ii.	Ability to Play Taals in Ati-Vilambit Laya in the Following Talas – Tilwada, Jhoomra, Tritaal.		10
iii.	Uthan with at least Two Mohras, Tukdas, Chakkardar Tukdas & Chakkardar Tihais in Farodast Taal.		10
iv.	Study of Choupalli Gat, Darjewali Gat, Kamali Chakkardar Parans of Different Variety in Khuli Taal of Choice.		10
v.	Ability to Compose Bols in Different Talas Prescribed in the course.		10
vi.	Study of Laggi, Lari, Rau and Angustana in Dadra, Kaharwa & Deepchandi.		05
vii.	Student Must Learn to Play Laharas of Different Taals on Harmonium.		05
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan			
12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras			
13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar,			
14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhvan			


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M.A		Music (Tabla)	Semester - Ninth
Course Code – A310905P		Practical III rd	
Course Title – Basic Talas			
Course outcome :- This paper focuses on Basic Taals as well as Uncommon Taals with Solo Demonstration in different Talas with Upaj, laggi, ladi.etc.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Solo Demonstration in Any One of the Following Talas Selected by the Student. 1. Taal of 13 Matra 2. Tritaal 3. Pancham Sawari		20
ii.	Solo Demonstration of Different Laggi, Lari, Rau & Angustana in any one of the following Talas 1. Dadra 2. Dhumali 3. Deepchandi		20
iii.	Accompaniment with Vocal/Instrumental and Dance Performance		10
iv.	Assignment		10
Suggested Readings: 1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book) 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samtipur bhiar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar, 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan. 16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan			

Note –

- Internal for 25 Marks, out of which 10 Marks for Mid-Term, 10 Marks for Assignment and 5 Marks for Attendance
- External for 75 Marks.
- Total 100 Marks for each paper


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Detailed Syllabus M.A. Semester II
FYUP 10th Sem

M.A	Music (Tabla)	Semester - Tenth
Course Code – A311001T		Theory III rd
Course Title – Laya, Taal and Layakari		
Course outcome :- After Completion of this course student will get the knowledge of Layakaris like 9/4, 5/2 etc. as well as Kamali, laya and types of laya, they will also have knowledge of Renowned Tabla Maestros.		
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33
Total No of Lectures : 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Study of the following Layakaris and Ability to Write in Notation the Layakaris in any Theka Prescribed in Course 1. 9/4 2. 5/2 3. 11/4 4. 13/4	15
ii.	Definition & Explanation of the Following Terms A. Farmaishi Paran B. Kamali Paran C. Bols of Dhir-Dhir	15
iii.	Ability to write in Notation all the Talas and Bols Prescribed for Practical Papers along with their Prescribed Layakaris	15
iv.	Life History and Contribution of these Great Musicians • Ustad Allahrakha Khan • Pt. Nikhil Ghosh • Pt, Suresh Talwadakar	15
Suggested Readings: 1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book) 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar, 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etahasik Varnan. 16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan 17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.		

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M.A		Music (Tabla)	Semester - Tenth
Course Code – A311002T		Theory IV th	
Course Title – Reproduction of Composition Related with Tabla & Pakhawaj			
Course outcome :- After Completion of this Paper student will have Knowledge of the terminology of Origin of Various Talas having same Matras, they will also have knowledge of Layas Various Forms along With Various Bol Compositions in Tala System			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	The Necessity and Origin of Various Talas having same Matras		10
ii.	Tabla & Pakhawaj Playing as Compulsory Subject for all music Students in Education Institutions.		10
iii.	Importance of the knowledge of Theoretical aspects of Tabla or Pakhawaj Playing		10
iv.	Role of Rhythm in Everyday Life		10
v.	Laya & its Various forms as the base of all Music		10
vi.	Importance of Various aspect of Bol Composition in Tala System		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
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16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan			
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M.A		Music (Tabla)	Semester - Tenth
Course Code – A311003P		Practical IV th	
Course Title – Viva Voce			
Course outcome :- This Paper is the Opportunity of performance in the Taals and awareness of Critical Analysis as well with Mukhdas, Tukdas, Parans, etc.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Comprehensive Study of Tritaal, Lakshmi, Badi Sawari (16 Matras) and Gaj-Jhampa with Uthan, Peshkar, Kaida, Mukhda, Tukda, Gat, Gat Paran, Farmaishi Chakkardar, Rela in style of Banaras & Punjab Gharana.		20
ii.	One Tippalli Gat & One Chaupalli Gat in Adi & Vilambit Laya in each Tala Mentioned Above (Both Simple & Chakkardar)		10
iii.	Two Mukhdas of Advanced Pattern in each of the above Talas in Different Layakaris		10
iv.	Tihai Both Bedam and Damdar of Different Patterns in the above Mentioned Talas.		10
v.	Oral Renderings of all the above Mentioned Talas and Bols with their Layakaris on Hands.		10
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi			
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9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar			
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14. Vashishth, Satyanarayan, Table Par Dilli Purab.			
15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan.			
16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhvan			


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M.A		Music (Tabla)	Semester - Tenth
Course Code – A311004P		Practical V th	
Course Title – Stage Performance			
Course outcome :- This Practical Performance is an opportunity to learn the Presentation on Stage			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Advance Study of all the Talas and Bols Learnt.		10
ii.	Study of Decorative Bharava in Ati-Vilambit Laya in the Following Talas – Jat Taal, Jhaptaal and Ektaal.		10
iii.	Uthan with at least two Mohras, Tukdas, Chakkardar tukdas & Chakkardar tihais in Sooltaal		10
iv.	Study of Choupalli Gat, Darjewali Gat, Kamali Chakkardar Paran in Jhaptaal		10
v.	Ability to Compose Uthan and Peshkar in Ektaal and Roopak Prescribed in the Course.		10
vi.	Ability to Play with Maseet Khani & Raza Khani Gat.		05
vii.	Knowledge and Understanding of Different Aspects of Performance oriented Music		05
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book)			
2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi			
3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI			
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7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra			
8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan			
9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi			
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M.A		Music (Tabla)	Semester - Tenth
Course Code – A311005P		Practical VI th	
Course Title – Basic Talas			
Course outcome :- This Paper is focused on Presentation of Basic Taal, with Laggi, Lari, Rau etc.in different Talas			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Solo Demonstration in any one following Talas Selected by The Students 1. Any Taal of 9 or 11 Matras 2. Matt Taal 3. Gaj-Jhampa Taal		15
ii.	Solo Demonstration in any One Taals of the Syllabus		15
iii.	Solo Demonstration in any one of the Mentioned Talas in no. One Taal given by the Examiner for the solo demonstration above Prescribed Talas		15
iv.	Kaida Rela and Swatantra Rela & Gat Kaida in Prescribed Taals of Syllabus		15
Suggested Readings: 1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book) 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar, 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihasik Varnan. 16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan			

Note –

- Internal for 25 Marks, out of which 10 Marks for Mid-Term, 10 Marks for Assignment and 5 Marks for Attendance
- External for 75 Marks.
- Total 100 Marks for each paper


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Program/Class Degree- MA		Music (Tabla)	Semester - Tenth
Course-Code- A311007R (Tabla)		Research	
Course-Title: Research Project			
Program Outcome : On the Completion of the Semester Student has to Prepare one Dissertation on any topic of Research as advised and supervised by the Teacher Assigned			
Course Outcome : On Successful Completion of this course Student will be able to acquire Practical Experience for Research work and understand the concept of necessary steps like – Preparation, Literature review, Data collection etc.			
Credit- 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :-33	
Total No of Lectures : 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	In Both years of P.G. Program, there will be a Research Project on Equivalently a Research oriented Dissertation as per Guideline (4 Credits) the Student Shall Submit a Report/Dissertation for Evaluation at the end of the year which will be of 100 marks The Student Straight away will be Awarded 25 Marks of the Publishes a Research Paper on the topic of Research Project or Dissertation.		60
Suggested Topics	1. Classification of Indian Instruments 2. Indian Classical Dances 3. The Therapeutic Aspect of Music 4. Gharana Paddhati 5. Music Education in Modern Times 6. Aesthetics of Indian Classical Music 7. Importance of Ras and Bhav in Music 8. To work on Tonal Quality of Tabla 9. Style of Tabla Accompaniment 10. Biographical Analysis of any Artist of Modern Time 11. Regional Folk Music 12. Comparative Study of Karnataka & Hindustani Music 13. Book Review 14. Essential Components of Composition		
Suggested Readings:			
1. Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book 2. Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3. Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4. Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6. Dr. Madhu Shukla ANAHAD Allahabad 7. Pt. Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra 8. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3 Sangeet Sadan 9. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi 10. Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar 11. Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri. Sangeet Sadan 12. Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras 13. Saral, Dr. Bheem Sen, Tabla Sangat Evam Kalakar, 14. Vashishth, Satyanarayan, Table Par Dilli Purab. 15. Srivastava, Dr. Deepali, Uttar Bhartiya Sangeet ki Parampara Mai Gharano ka Etihask Varnan. 16. Srivastava, Dr. Deepali, Tabla Vadan Parampara ka Vishleshnatmak Adhyan 17. Srivastava, Prof. Sangeeta. Sangeet Sanjeevini. Bhaag-1 to 4. Trivambak Prakashan. Nehru Nagar Kanpur.			


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