



# CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

STRUCTURE OF SYLLABUS FOR THE

**PROGRAM: M.A., SUBJECT: TABLA**

## Syllabus Developed by

Name of BoS convenor / BoS Member	Designation	Department	College/University
Harish Jha	Convenor	Music	S.N. Sen B.V.P.G. College, Kanpur

SEMESTER / YEAR	COURSE CODE	TYPE	COURSE TITLE	CREDITS	CIA	ESE	MAX. MARKS
I <sup>ST</sup> YEAR / I <sup>ST</sup> SEM	A310701T	CORE	HISTORY OF MUSIC	4	25	75	100
	A310702T	CORE	STUDY OF INDIAN INSTRUMENTS AND TAAL DEVELOPMENT	4	25	75	100
	A310703P		PRACTICAL	PRACTICAL-I (VIVA VOCE)	4	25	75
	A310704P	PRACTICAL	PRACTICAL - II (STAGE PERFORMANCE)	4	25	75	100
	A310705P	PRACTICAL	PRACTICAL - III (BASIC TALAS)	4	25	75	100
I <sup>ST</sup> YEAR / II <sup>ND</sup> SEM	A310801T	CORE	STUDY OF RHYTHMIC PATTERN	4	25	75	100
	A310802T	CORE	ANCIENT AND MODERN TAAL SYSTEM	4	25	75	100
	A310803P	PRACTICAL	PRACTICAL-IV (VIVA VOCE)	4	25	75	100
	A310804P	PRACTICAL	PRACTICAL - V (STAGE PERFORMANCE)	4	25	75	100
	A310805P	PRACTICAL	PRACTICAL - VI (BASIC TALAS)	4	25	75	100
	A310806R	PROJECT	RESEARCH PROJECT	8	25	75	100
		MINOR ELECTIVE	FROM OTHER FACULTY (IN 1 <sup>ST</sup> YEAR)	4/5/6	25	75	100
II <sup>ND</sup> YEAR / III <sup>RD</sup> SEM	A310901T	CORE	CRITICAL STUDY OF TRADITIONAL COMPOSITIONS OF TABLA & PAKHAWAJ	4	25	75	100
	A310902T		AESTHETICAL VALUES OF NORTH & SOUTH INDIAN TAAL SYSTEM	4	25	75	100
	A310903P	PRACTICAL	PRACTICAL-I (VIVA VOCE)	4	25	75	100
	A310904P	PRACTICAL	PRACTICAL - II (STAGE PERFORMANCE)	4	25	75	100
	A310905P	PRACTICAL	PRACTICAL - III (BASIC TALAS)	4	25	75	100
II <sup>ND</sup> YEAR / IV <sup>TH</sup> SEM	A311001T	CORE	LAYA, TAAL AND LAYAKARI	4	25	75	100
	A311002T	CORE	REPRODUCTION OF COMPOSITION RELATED WITH TABLA & PAKHAWAJ	4	25	75	100
	A311003P		PRACTICAL	PRACTICAL-IV (VIVA VOCE)	4	25	75
	A311004P	PRACTICAL	PRACTICAL - V (STAGE PERFORMANCE)	4	25	75	100
	A311005P	PRACTICAL	PRACTICAL - VI (BASIC TALAS)	4	25	75	100
	A311006R	PROJECT	RESEARCH PROJECT	8	25	75	100

  
**Harish Kumar Jha**  
Convenor  
Music & Performing Arts  
C.S.J.M. University, Kanpur

**NOTE:**

1. \*A MINOR ELECTIVE FROM OTHER FACULTY SHALL BE CHOSEN IN 1<sup>ST</sup> YEAR (EITHER Ist / IInd SEMESTER) AS PER AVAILABILITY.
2. In both years of PG program, there will be a Research Project or equivalently a research-oriented Dissertation as per guidelines issued earlier and will be of 4 credit (4 hr/week), in each semester. The student shall submit a report/dissertation for evaluation at the end of the year, which will be therefore of 8 credits and 100 marks
3. Research project can be done in form of Internship/Survey/Field work/Research project/ Industrial training, and a report/dissertation shall be submitted that shall be evaluated via seminar/presentation and viva voce.
4. The student straight away will be awarded 25 marks if he publishes a research paper on the topic of Research Project or Dissertation.

**M.A. Previous  
Hindustani Music**

**Tabla**

**Semester I Theory I History of Music Course Code A310701T M.M. – 75**

1 Comparative study of the ancient and modern Tala system. Study of Shastras of Tala. Knowledge of Tala system as given in ‘ Natyashastra ‘ and ‘ Sangit Ratnakar’ and their changes in medieval and modern period.

2 Tala Prastar i.e. formation of tala bt mathematical process and the total number of talas derivable from a given number of matras.

3 Importance of Tala – Vadyas ( Percussion Instruments) in Indian Classical music as compared to that of western music.

4 Difference in the construction of Indian percussion instruments like Tabla, Banya, Pakhawaj, Dholak, Mridangam, Nakkara etc.

6 Drums of Western Music with Details

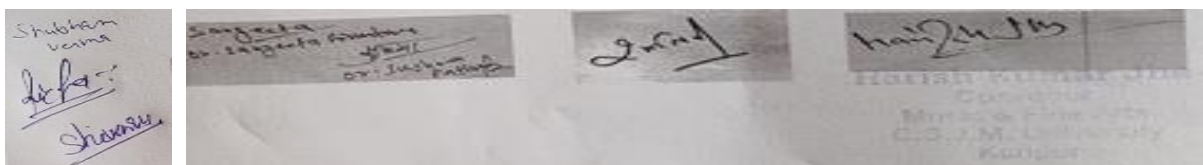


Semester I Theory Paper – II Course code A310702T

M.M. 75

**Study of Indian Instruments & Taal Development**

- 1 Basic principles of Aesthetics.
- 2 History of Tabla Vadya & its Development
- 3 Definition of Rasa & its varieties according to Bharat & Abhinav Gupta.
- 4 Ancient principles regarding relationship of music with Rasa (Swar Rasa, Laya Rasa, Raga Rasa and Chhand Rasa)
- 5 Life Sketch-Pt. Tota Ram Sharma, Pt. Pagal Das, Pt. Samta Prashad Mishra (Gudai maharaj) & Ustad Lateef Ahmad



**Semester 1 Practical- I Course Code A310703P**

**M.M. 75**

1. Comprehensive study of Trital, Ektal and Adachautaal with at least one Peshkar, Kaida, Gat, Tukdas, Rela , and Chakkardar Tihais in the style of different Gharanas of Tabla where applicable.
2. One Gat in Adilaya and Tisra and Misra jati layas in each Tala mentioned above.
3. Tihais both Bedam & damdar in all the Talas mentioned above.
4. Oral renderings of the above mentioned talas and bols in hands giving tali & khali.
5. Ability to sing at least one khayal or bhajan in any raga.

**Semester 1 Practical -II Course Code A310704P**

**M.M. 75**

1. Comprehensive study of Rupak, Panchamsawari & Dhamar with at least one Peshkar/Uthan, kaida/Chalan, Gat, Tukda , Rela, Parn,Paral,Fardgat & Chakkardar Tihai in the styles of different Ajrada, Farukhabad , Delhi, Nana Panse, Kodau Singh Gharana where applicable.
2. One Gat of Mishra, Khanda & Chatastra Jati in each of the above mentioned Talas.
3. Two mukhadas of advanced pattern in different layakarais in each tala prescribed.
4. Damdar & Bedam tihai in all the above mentioned talas.
5. One Kamali Chakkardar Paran & one Farmaishi Chakkardar paran in all the above mentioned talas.
6. Oral renderings of all the above mentioned talas & bols on hands giving Tali & Khali.

**Semester 1 Practical III Course code A310705P**

**M.M. – 75**

1 Solo Demonstration in Tals of odd numbers any one of the following talas selected by the student.

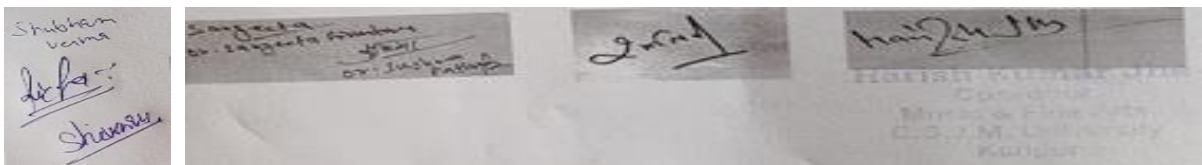
- (a) 9 Matras
- (b) 13 Matras

2 Solo demonstration of different Laggi, Lari, Rau, & Angusthana in any one of the following Talas: Dadra, dhumali and deepchandi.

3 Playing Vilambit laya theka of Jhumra & Ektaal.

**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



**Semester – II      Theory – III      Course Code A310801T      M.M. - 75**

**Study of Rhythmic Patterns**

- 1 Study of Rhythm in general and its application to music & Dance.
- 2 Knowledge of, Marga Taal & Deshi Taal of the ancient Tala system.
- 3 Critical Study of the different gharanas of Tabla/ Pakhawaj with reference to their style ( Baj) of playing.
- 4 Knowledge of Ten prans of Taal

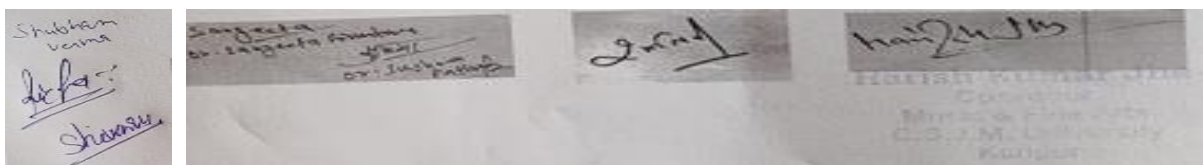
**Semester – II      Theory – IV      Course Code A310802T      M.M. – 75**

**Ancient & Modern Taal System**

- 1 A brief cultural history of Indian with special reference to music from the vedic period to modern period.
- 2 History of the development of Dhrupad, Dhamar, Khayal, Thumri and Tappa in vocal music and drut and vilambit gats of instrumental music and the system of accompaniment in Tabla & Pakhawaj.
- 3 History of the origin of percussion instruments as given in Natya shastra & Sangeet Ratnakar
- 4 History of the origin and evolution of Tabla & Pakhawaj.

**Semester II      Practical IV      Course Code A310803P      M.M. - 75**

1. Comprehensive study of Jhaptal, and Rupak with at least one Peshkar, Kaida, Gat, Tukdas, Rela , and Chakkardar Tihais in the style of different Gharanas of Tabla where applicable.
2. One Gat in Adilaya and Tisra and Misra jati layas in each Tala mentioned above.
3. Tihais both Bedam & damdar in all the Talas mentioned above.
4. Oral renderings of the above mentioned talas and bols in hands giving tali & khali.
5. Ability to sing at least one khayal or bhajan in ang raga



**Semester II Practical V Course Code A310804P**

**M.M. - 75**

1. Comprehensive study of Basant, choutal & trital with at least one Peshkar, kaida, Gat, Tukda, Rela & Chakkardar Tihai in the styles of different Punjab, Lucknow and Vanarasi, Nana Panse Gharana where applicable.
2. One Gat of Mishra Laya and Khanda & Chatastra laykaris in each of the above mentioned Talas.
3. Two mukhadas of advanced pattern in different laykaris in each tala prescribed.
4. Damdar & Bedam tihai in all the above mentioned talas.
5. One Kamali Chakkardar Paran & one Farmaishi Chakkardar paran in all the above mentioned talas.
6. Oral renderings of all the above mentioned talas & bols on hands giving Tali & Khali.

**Semester II Practical VI Course Code A310805P**

**M.M. – 75**

1 Solo Demonstration in Tals of odd numbers any one of the following talas selected by the student.

- (a) 11 Matras
- (b) 17 Matras

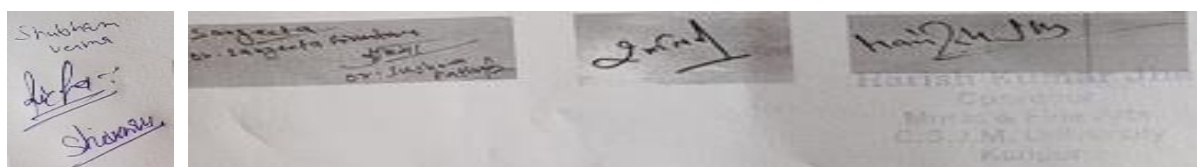
2 Solo demonstration of different Laggi, Lari, Rau, & Angusthana in any one of the following Talas:

Keharava and Khemta

3 Upaj in teental, keharva, dadra and deepchandi.

**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



## MA FINAL TABLA

Semester III                      Theory – I    Course Code A310901T                      M.M. 75

### Critical study of traditional Composition of Tabla & Pakhawaj

1 Detailed study of ten pranas of the tala with special reference to Graha, Jati & Yati.

2 Study of the following layakaris and ability to write in notation the Laykaris in any theka prescribed in the course.

Poungun $3/4$ , Sawagun $5/4$ , Poundedogun  $7/4$

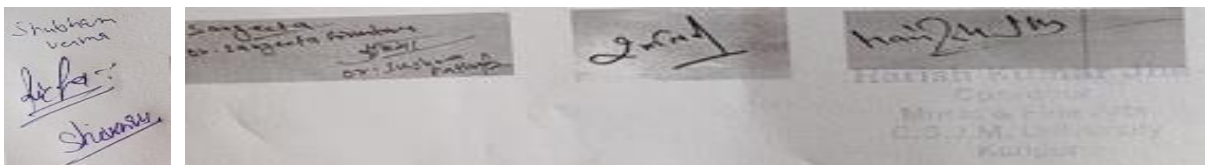
3 Definition & explanation of of the following terms:

- (a) Choupali gat
- (b) Charbag
- (c) Chakardar Paran
- (d) Stuti paran of Pakhawaj.

4 General knowledge of the different classical tal-vadya (Percussion instruments) of north and south India and their application in different types of music .

5 Life History and contribution of music of the following:

- Ustad Munne Khan
- Ustad Abid Hussain Khan
- Pt. Ram Sahai
- Ustad Ahmad Jan Thirakwa
- Pt. Ghanshyam Das
- Pt Maharaj Kudau Singh



**Theory II Course Code A310902T**

**Semester III**

**M.M. – 75**

**Aesthetical Values of North & South System**

- 1 North Indian and South Indian music special reference to the tala system and Tal lipi.
- 2 Ancient and modern style of accompaniment and solo performance in Tabla or Pakhawaj.
- 3 The place of Upaj and creativity in accompaniment and solo performance.
- 4 Importance of Tal-lipi (notation)
- 5 Aesthetical value of various compositions of different gharanas of tabla or Pakhawaj.
- 6 Contribution of Pt. Bhatkhande and Pt. Vishnu Digambar to music.

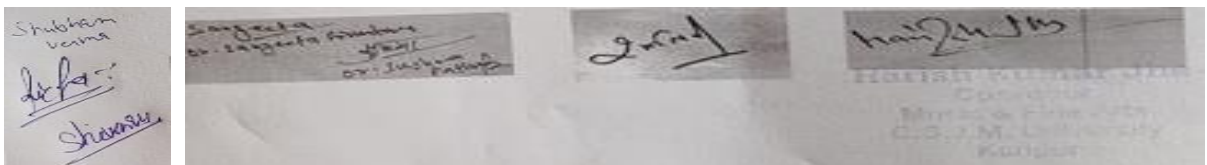
**M.A. FINAL**

**Semester III**

**Tabla & Pakhawaj M.M. – 75**

**Practical – I Course Code A310903P**

- 1 Comprehensive study of Shikhartaal, Farodast taal and Gaj- jhmapa taal with Peshkar/Uthan, Kaida/ Chalan, Palta, Gat, Tukda, Rela, Parn, Fard Gat & Paral in style of Banaras & Punjab gharana.
- 2 One Tipalli Gat & one Chaupalli Gat in Adi & Vilambit Laya in each Tala mentioned above ( Both simple & Chakardar )
- 3 Two mukhdas/Mohara of advanced pattern in each of the above talas in different layakaris.
- 4 Tihai both bedam and Damdar of different patterns in the above mentioned Talas.
- 5 Oral renderings of all the above mentioned Talas and bols with their layakaris on hands with Tali & Khali.



**Semester III Practical – II Course Code A310904P M.M. – 75**

- 1 Advanced study of all the Talas and Bols learnt.
- 2 Study of decorative ‘Bharava’ in Ati- Vilambit laya in the following Talas – Tilwada, Adachautal, Tritaal.
- 3 Uthan with at least two Mohras, Tukdas, Chakardar tukdas & Chakardar Tihais in Farodast Taal.
- 4 Study of Choupalli Gat , Darjewali – Gat , Kamali Chakardar Paran in Trital.
- 5 Ability to compose advanced Tukdas, Mukhdas, Moharas, Tihais in different Talas prescribed in the course.
- 6 Study of decorative Laggi, Lari, Rau and Angusthana in Dadra, Keherva & Deepchandi.
- 7 Study of Laharas on Harmonium in different Talas and in ragas suitable for playing in the morning, evening & night performance.

**Semester – III Practical – III Course Code A310905P M.M. – 75**

1 Solo demonstration in any one of the following talas selected by the students :

- (a) Any taal of 13 or 17 matras
- (b) Trital
- (c) Panchamsawari

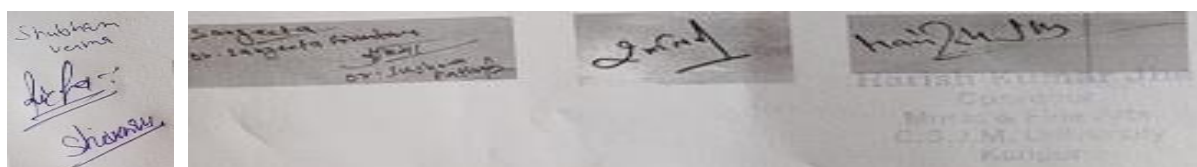
2 Solo demonstration of different Laggi, Lari, Rau & Angusthana in any one of the following talas:

Dadra, Dhumali and Deepchandi

3 Accompaniment with vocal/ Instrumental and Dance performance.

**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



**Semester IV Theory III Course Code A311001T M.M. 75**  
**Laya, Taal & Layakari**

1. Study of the following Layakaris and ability to write in notation the laykaris in any Theka prescribed in the course.

Sawadugun 9/4, Dhaigun 5/2, Pounetingun 11/4, Sawatingun 13/4 etc.

2. Definition & explanation of the following terms:

- (a) Farmayshi Paran
- (b) Kamali Paran
- (c) Udan ki Fard

3 Ability to write in notation all the talas and bols prescribed for practical papers along with their prescribed layakaris.

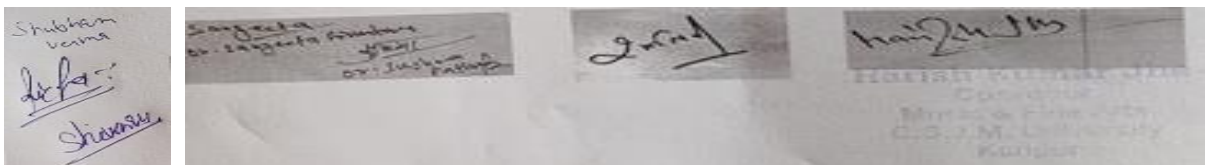
4 Life history and contribution of music of the following:

- Pt. Nana Sahab Panse
- Ustad Munir Khan
- Ustad Allahrakha Khan
- Pt. Nikhil Ghosh.
- Pty. Gyan Prakash Ghosh.

**Semester IV Theory – IV Course code A311002T M.M. – 75**

**Reproduction of Composition Related With Tabla & Pakhawaj**

1. The necessity and origin of various Talas having same matras.
2. Tabla or Pakhawaj playing as a compulsory subject for all music students in educational institutions.
3. Importance of the knowledge of theoretical aspects of tabla or pakhawaj playing.
4. Role of Rhythm in everyday life.
5. Laya & its various forms as the base of all music.
6. Importance of various aspects of bol composition in the tala system.



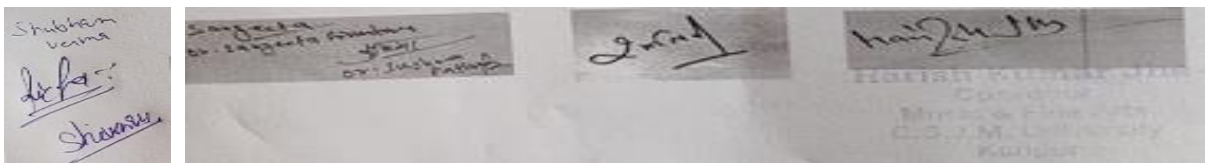
**Semester IV                      Tabla & Pakhawaj                      M.M. – 75**

**Practical – IV Course Code A311003P**

- 1 Comprehensive study of Trital, Lakshmi, Badisawari taal and Gaj-Jhampa with Peshkar/Uthan Kaida/Chalan, Palta, Gat, Tukda, Rela & Different Parans in style of Banaras, Nana Panse & Punjab gharanas
- 2 One Tipalli Gat & one Chaupalli Gat in Adi & Vilambit Laya in each Tala mentioned above ( Both simple & Chakardar )
- 3 Two mukhdas of advanced pattern in each of the above talas in different layakaris.
- 4 Tihai both bedam and Damdar of different patterns in the above mentioned Talas.
- 5 Oral renderings of all the above mentioned Talas and bols with their layakaris on hands with Tali & Khali.

**Semester IV    Practical – V    Course Code A311004P                      M.M. – 75**

1. Advanced study of all the Talas and Bols learnt.
2. Study of decorative 'Bharava' in Ati- Vilambit laya in the following Talas – Jhumra, Jhaptal and ektal.
- 3 Uthan with at least two Mohras, Tukdas, Chakardar tukdas & Chakardar Tihais in Sooltaal.
4. Study of Choupalli Gat , Darjewali – Gat , Kamali Chakardar Paran in Jhaptal.
5. Ability to compose advanced Tukdas, Mukhdas, Moharas, Tihais in different Talas prescribed in the course.
- 6 Study of decorative Laggi, Lari, Rau and Angusthana in Dhumali and Sitarkhani
- 7 Study of Laharas on Harmonium in different Talas and in ragas suitable for playing in the morning, evening & night performance.



**Semester – IV Practical – VI Course Code A311005P M.M. – 75**

1. Solo demonstration in any one of the following talas selected by the students :

- (a) Any taal of 9 or 11 matras
- (b) Mattal
- (c) Gajjhampa

2. Solo demonstration of different Laggi, Lari, Rau & Angusthana in any one of the following talas:

Dhumali and Sitarkhani

3. Solo demonstration in any one of the mentioned talaj in no. 1 of first selected by the examiner.

**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

