

CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR



DEPARTMENT OF MUSIC

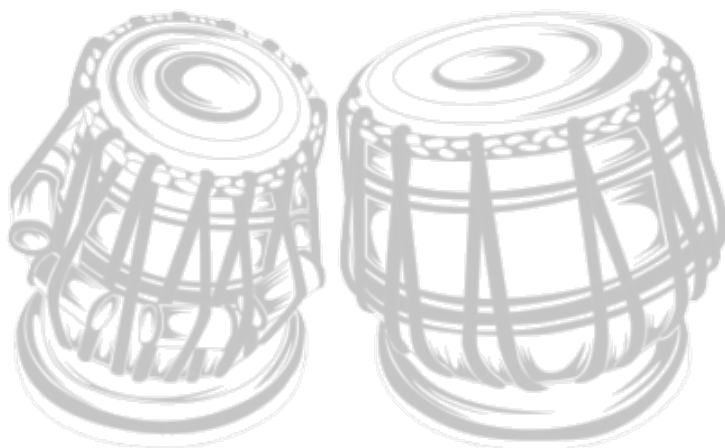
under the School of Creative & Performing Arts

MASTER OF ARTS (MA)

MUSIC (TABLA)

A TWO YEAR POST-GRADUATE DEGREE COURSE

ACADEMIC YEAR 2026 – 2027 ONWARDS





DEPARTMENT OF MUSIC

under

School of Creative & Performing Arts

Chhatrapati Shahu Ji Maharaj University

Kanpur, Uttar Pradesh - 208 024



Minutes of the Board of Studies (Music) Meeting

A meeting of the Board of Studies (Music) was held on Thursday, 11th June, 2026 through hybrid mode at 11am. The Google Meet link was shared and the following members were present -

Convener, Board of Studies

1. **Prof. 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. **Prof. Srishti Mathur** - Professor & Head, Departments of Vocal Music and Percussion instruments, Bhatkhande Sanskriti Vishwavidyalaya, Lucknow

Internal Subject Experts /Members

1. **Dr. Mamta Agarwal** - Associate Professor, Department of Music (Sitar), S.N. Sen P.G. College, Kanpur
2. **Dr. Nisha Pathak** - Professor & Head, Department of Music, Kanpur Vidya Mandir P.G. College, Kanpur
3. **Dr. Rajkumar Tripathi** - Director, Swami Haridas Sangeet evam Natya Academy, CSJMU

Specially invited members

1. **Dr. Rashmi Gore** - HOD, Department of Music, CSJMU
2. **Dr. Devanand Pathak** - Assistant Professor (Violin/ Sitar), Department of Music, CSJMU
3. **Mr. Tushar Raturi** - Assistant Professor (Tabla), Department of Music, CSJMU

Following several recommendations and suggestions by the esteemed board members, some minor amendments were made and the following three syllabi were finalised and approved:

- ♦ Three Years Under-Graduate programme (BPA) in Sitar and Violin
- ♦ Two Years Post-Graduate programme (MA) in Sitar
- ♦ Two Years Post-Graduate programme (MA) in Tabla

Meeting ended with a vote of thanks by the convener of the Board of Studies & HOD, Department of Music, Chhatrapati Shahu Ji Maharaj University.

Dr. Shobhit Kumar Nahar

Dr. Nisha Pathak

Prof. Srishti Mathur

Dr. Rajkumar Tripathi

Dr. Sangeeta Srivastava
Convener (BOS, Music)

Dr. Mamta Agarwal

Dr. Rashmi Gore



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PROGRAM: MASTER OF ARTS | SUBJECT: TABLA

SEM / YEAR	COURSE CODE	TYPE	COURSE TITLE	CREDITS	CIE	UEE	MAX. MARKS
IST YEAR / IST SEM	A310701	Core	Comparative Study of Taal and Percussion Instruments	4	25	75	100
	A310702	Core	Aesthetics and the Tabla Tradition	4	25	75	100
	A310703	Practical	Solo Performance I	4	25	75	100
	A310704	Practical	Viva Voce I	4	25	75	100
	A310705	Practical	Taal Studies I	4	25	75	100
Semester I Total				20			500
IST YEAR / IIND SEM	A310801	Core	Foundations of Taal and Rhythm	4	25	75	100
	A310802	Core	Cultural and Historical Foundations of Indian Music	4	25	75	100
	A310803	Practical	Solo Performance II	4	25	75	100
	A310804	Practical	Viva Voce II	4	25	75	100
	A310805	Practical	Taal Studies II	4	25	75	100
	A310806	Project	Research Project	8	25	75	100
		Elective	Minor Elective from other Faculty	4	25	75	100
Semester II Total				32			700
IInd YEAR / IIIrd SEM	A310901	Core	Analytical Rhythm Studies	4	25	75	100
	A310902	Core	Hindustani & Carnatic Taal Systems	4	25	75	100
	A310903	Practical	Transitional Solo	4	25	75	100
	A310904	Practical	Viva Voce III	4	25	75	100
	A310905	Practical	Advanced Taals and Accompaniment	4	25	75	100
Semester III Total				20			500
IInd YEAR / IVth SEM	A311001	Core	Advanced Rhythmic Theory and Notation	4	25	75	100
	A311002	Core	Philosophical and Contextual Studies in Rhythm	4	25	75	100
	A311003	Practical	Stage Performance	4	25	75	100
	A311004	Practical	Viva Voce IV	4	25	75	100
	A311005	Practical	Taal Synthesis	4	25	75	100
	A311006	Project	Research Project	8	25	75	100
Semester IV Total				28			600

*CIE = Continuous Internal Evaluation | UEE = University External Examination



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NOTE

1. A **minor elective** from another faculty must be chosen in the first year (second semester) as per availability.
2. A **Research Project** shall be undertaken in both years of the PG program. Each project carries 8 credits (4 per semester). The student shall submit a final report at the end of each academic year (i.e. A310806R after the second and A311006R after the fourth semester). The report may be 25-30 pages long and shall be typed in Times New Roman font (size 12) or *Krutidev/ Mangal* font (size 14) with 1.5 line spacing. Scanned handwritten copies are not permitted.
3. The Research Project may be undertaken in any of the following forms -
 - A critical study of a Tabla-related topic (eg. *gharana* analysis, composition transcription, performance practice)
 - A field study (eg. documentation of a regional rhythmic tradition, interview-based study of a master)
 - An archival or listening-based analysis (e.g., comparative study of recordings)
 - A notation and transcription project
 - A pedagogical study (e.g., analysis of teaching methods)A written report shall be submitted and evaluated through a seminar presentation and viva voce.
4. **Publication Incentive:** A student may be awarded up to 10 additional marks (included in the Viva Voce / Presentation component) if a research paper based on the project is published in a SCOPUS-indexed journal. The additional marks shall be at the discretion of the viva committee, based on the quality and relevance of the publication. No additional marks shall be awarded for publications in non-SCOPUS journals.

YEAR 1 | SEMESTER 1

CSJM University

Scheme of Examinations M.A. (Master of Arts)

(w.e.f. the academic session 2026-27)

Program - Master of Arts (MA) TABLA

Courses: {LTP = No. of Lecture / Tutorials / Practical hours per week}

#	Category	Course Code	Course Title	Theory/ Practical	Hours			Marks			Credits
					L	T	P	Int	Ext	Tot	
1	Core	A310701	Comparative Study of Taal and Percussion Instruments	Theory	4	0	0	25	75	100	4
2	Core	A310702	Aesthetics & the Tabla Tradition	Theory	4	0	0	25	75	100	4
3	Core	A310703	Solo Performance I	Practical	0	0	8	25	75	100	4
4	Core	A310704	Viva Voce I	Practical	0	0	8	25	75	100	4
5	Core	A310705	Taal Studies I	Practical	0	0	8	25	75	100	4
TOTAL										500	20

COURSE OUTCOMES (CO) - SEMESTER 1

#	Outcome	Bloom's Level
1	Analyse the evolution of the Taal system from ancient texts to modern practice and compare percussion in Hindustani and Western music.	Analyse (C4)
2	Apply Taal Prastaar and layakari (thah, dugun, chaugun) to derive rhythmic variations and perform basic solo compositions in TeenTaal.	Apply (C3)
3	Present a 15 minute solo recital in TeenTaal and a 10 minute solo in JhapTaal or Rupak, using compositions from at least two gharanas.	Apply (C3)
4	Recite (<i>Padhant</i>) prescribed Taals and compositions with correct <i>Taali-khaali</i> , and identify <i>Taals</i> and <i>gharanas</i> from audio excerpts.	Apply (C3) / Understand (C2)
5	Perform basic accompaniment patterns in light music Taals and vilambit thekas in <i>Jhoomra</i> and <i>EkTaal</i> .	Apply (C3)

THEORY COURSE 1

Course Code - **A310701**

Course Title - **Comparative Study of Taal and Percussion Instruments**

Category - Core

Credits - 4

Paper 1 - Theory

Maximum Marks - 25+75 = 100

Lectures - Tutorials - Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Critical study of the ancient Taal system as presented in the <i>Natyashastra</i> and <i>Sangit Ratnakar</i> , tracing its evolution through the medieval and modern periods. Comparative study of the ancient and modern <i>Taal</i> systems.
II	Introduction to the concept of <i>Taal Prastaar</i> : understanding how rhythmic variations are derived from a fixed number of <i>matras</i> using basic principles.
III	Study of the role and importance of percussion instruments (<i>Taal Vadya</i>) in Hindustani Classical music, with a brief comparative overview of the role of percussion in the Western classical Music.
IV	Comparative study of the construction, playing techniques and tonal production of Indian percussion instruments: Tabla, Pakhawaj, Mridangam, Dholak and Nagara.
V	Introduction to the primary percussion instruments used in Western classical Music.

THEORY COURSE 2

Course Code - **A310702**

Course Title - **Aesthetics & the Tabla Tradition**

Category - Core

Credits - 4

Paper 2 - Theory

Maximum Marks - 25+75 = 100

Lectures - Tutorials - Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Basic principles of Aesthetics with focus on their application to music.
II	History of <i>Tabla vaadya</i> and its development.
III	Concept of <i>Rasa</i> as defined in the <i>Natyashastra</i> (Bharat) and its elaboration by Abhinavagupta, with identification of the eight (or nine) principal <i>rasas</i> .
IV	Ancient principles regarding relationship of music with <i>Rasa</i> (<i>Swar Rasa</i> , <i>Laya Rasa</i> , <i>Raag Rasa</i> and <i>Chhand Rasa</i>)
V	Life Sketch and contributions: • <i>Ustad Nathu Khan</i> • <i>Pt. Anokhelal Mishra</i> • <i>Ustad Habibuddin Khan</i> • <i>Maharaj Kudau Singh</i>

Assessment Criteria for Theory Courses 1 & 2:

Assessment Type	Component(s)	Weightage (%)	Total Marks
Continuous Internal Evaluation (25%)	Mid-Sem Exam	10	25
	Quiz	5	
	Assignment/ Presentation	5	
	Attendance	5	
External Examination (75%)	End Semester Examination	75	75

PRACTICAL COURSE 1

Course Code - **A310703**

Course Title - **Solo Performance I**

Category - Core

Credits - 4

Paper 3 - Practical

Maximum Marks - 25+75 = 100

Lectures - Tutorials - Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Solo in TeenTaal: A 15-20 minute solo incorporating <i>Peshkar</i> , <i>Kayada</i> (with at least four <i>paltas</i> and a <i>tihai</i>), <i>Rela</i> , <i>Gat</i> and <i>Tukda</i> . Compositions should represent at least two different <i>gharanas</i> .
II	Solo in a second <i>Taal</i> (student's choice from JhapTaal or Rupak): A 10 minute solo including <i>Kayada</i> , <i>Tukda</i> and <i>Tihai</i> .
III	Practice and refinement of the above with individual feedback (including stage presence and performance etiquette).
IV	Integration of <i>Tihais</i> (<i>bedam</i> , <i>damdar</i> and <i>chakkardar</i>) within the solo structure.

PRACTICAL COURSE 2

Course Code – **A310704**

Course Title – **Viva Voce I**

Category – Core

Credits – 4

Paper 4 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	<i>Padhant</i> (oral recitation) of all <i>Taals</i> and compositions from A310703 and A310705, with correct <i>Taali-khaali</i> and <i>layakari</i> (<i>thah</i> , <i>dugun</i> , <i>chaugun</i>).
II	Analysis and differentiation of the stylistic features of at least two <i>gharanas</i> as demonstrated in the solo performance.
III	Critical listening: identification of <i>Taals</i> , <i>gharanas</i> , <i>tihai</i> structures from audio excerpts.
IV	Theoretical discussion based on Semester I theory courses (A310701 and A310702).

PRACTICAL COURSE 3

Course Code – **A310705**

Course Title – **Taal Studies I**

Category – Core

Credits – 4

Paper 5 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
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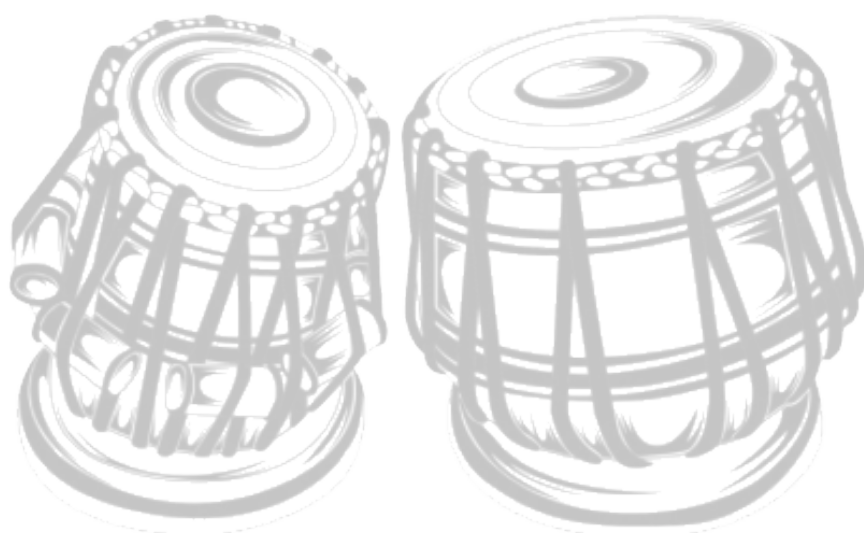
I	Solo demonstration in an odd-matra Taal (student's choice from 9 or 11 matras): <i>theke</i> and simple compositions (<i>kayada, tukda, tihai</i>).
II	Performance of <i>laggi, ladi, rau</i> and <i>angusthana</i> in one light music Taal (student's choice from <i>Dadra, Keherwa</i> or <i>Deepchandi</i>).
III	Vilambit laya theke of Jhoomra and EkTaal .
IV	Introduction to accompaniment: awareness of basic principles of accompanying bhajan, light vocal, and instrumental pieces in Dadra and Keherwa Taals .

Assessment Criteria for Practical Courses 1, 2 & 3:

Assessment Type	Component(s)	Weightage (%)	Total Marks	Details
Continuous Internal Evaluation (25%)	Internal Practical Examination	25	25	Conducted by the internal faculty before the end of the semester
External Examination (75%)	End Semester Exam	75	75	Comprehensive practical exam at the end of the semester

Semester I - Suggested Reading List

Title	Author(s) / Editor(s)	Publisher
<i>Sangeet Ratnakar</i> (Chapter 1-5)	Sharangadeva / (Ed. Premlata Sharma)	Sangeet Karyalaya, Hathras
<i>Tabla Grantha</i> (Part 1)	Pt. Chhote Lal Mishra	Sangeet Karyalaya, Hathras
<i>Tabla Kaumudi</i>	Ramshankar Pagal Das	Sangeet Karyalaya, Hathras
<i>Saundarya, Rasa evam Sangeet</i>	Dr. Swatantra Sharma	Anubhav Publishing House
<i>Tala Parichaye</i>	Girish Chandra Shrivastava	Ruby Prakashan
<i>Bhartiya Sangeet ka Itihas</i>	Thakur Jaidev Singh	Sangeet Research Academy, Kolkata



YEAR 1 | SEMESTER 2

CSJM University

Scheme of Examinations M.A. (Master of Arts)

(w.e.f. the academic session 2026-27)

Program - Master of Arts (MA) TABLA

Courses:

{LTP = No. of Lecture / Tutorials / Practical hours per week}

S. No.	Category	Course Code	Course Title	Theory/ Practical	Hours			Marks	Credits
					L	T	P		
1	Core	A310801	Foundations of Taal and Rhythm	Theory	4	0	0	100	4
2	Core	A310802	Cultural and Historical Foundations of Indian Music	Theory	4	0	0	100	4
3	Core	A310803	Solo Performance II	Practical	0	0	8	100	4
4	Core	A310804	Viva Voce II	Practical	0	0	8	100	4
5	Core	A310805	Taal Studies II	Practical	0	0	8	100	4
6	Project	A310806	Research Project	Project				100	8
7	Elective		Minor Elective from another Faculty		0	0	4	100	4
TOTAL								700	32

COURSE OUTCOMES - SEMESTER 2

#	Outcome	Bloom's Level
1	Distinguish between Margi and Deshi Taal systems, list the Ten Praans of Taal, and describe the development of vocal forms and the historical role of Tabla and Pakhawaj.	Understand (C2)
2	Perform a solo in JhapTaal or EkTaal with advanced compositions, and a basic solo in an odd-matra Taal.	Apply (C3)
3	Apply Tisra and Mishra jati <i>layakari</i> and perform different kinds of tihais.	Apply (C3)
4	Play the theka and basic compositions of a Pakhawaj Taal and demonstrate compositions in a light music Taal.	Apply (C3)
5	Recite (<i>Padhant</i>) prescribed Taals/compositions, identify compositions from audio excerpts, and explain theoretical concepts.	Apply (C3) / Understand (C2)

THEORY COURSE 3

Course Code – **A310801**

Course Title – **Foundations of Taal and Rhythm**

Category – Core

Credits – 4

Paper 1 – Theory

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week): L-T-P: 4-0-0

Unit	Topic
I	Rhythm as a structural element in Indian music and dance – its relationship to <i>Taal</i> , <i>Laya</i> and movement.
II	<i>Margi</i> and <i>Deshi Taals</i> as classified in <i>Natyashastra</i> and <i>Sangit Ratnakar</i> .
III	The six gharanas of Tabla and their distinctive playing styles (<i>baaj</i>).
IV	Introduction to the <i>Ten Praans</i> of <i>Taal</i> – basic understanding of each vital element.
V	Basic principles of <i>layakari</i> – <i>thah</i> , <i>dugun</i> , <i>chaugun</i> – and their application.

THEORY COURSE 4

Course Code – **A310802**

Course Title – **Cultural and Historical Foundations of Indian Music**

Category – Core

Credits – 4

Paper 2 – Theory

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week): L-T-P: 4-0-0

Unit	Topic
I	A brief cultural history of India from the <i>Vedic</i> period to the modern period, with reference to developments in music.
II	Development of vocal forms - <i>Dhrupad</i> , <i>Dhamar</i> , <i>Khayal</i> , <i>Thumri</i> and <i>Tappa</i> - and the role of Tabla and Pakhawaj in accompanying these forms.
III	Instrumental music and dance in Indian tradition: (a) historical development of solo instrumental performance and the <i>gat</i> . (b) Percussion and <i>Kathak</i> dance – rhythmic structures and the traditional role of Pakhawaj and Tabla.
IV	Origin of percussion instruments as described in the <i>Natyashastra</i> and <i>Sangit Ratnakar</i>
V	Origin and evolution of Pakhawaj and Tabla.

Assessment Criteria for Theory Courses 1 & 2:

Assessment Type	Component(s)	Weightage (%)	Total Marks
Continuous Internal Evaluation (25%)	Mid-Sem Exam	10	25
	Quiz	5	
	Assignment/ Presentation	5	
	Attendance	5	
External Examination (75%)	End Semester Examination	75	75

PRACTICAL COURSE 4

Course Code – **A310803**

Course Title – **Solo Performance II**

Category – Core

Credits – 4

Paper 3 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Solo in JhapTaal OR EkTaal (student's choice) with at least one <i>Peshkar</i> , <i>Kayada</i> (with four paltas & <i>tihai</i>), <i>Gat</i> , <i>Tukda</i> , <i>Rela</i> and <i>Chakkardar Tihai</i> .
II	One Gat in <i>Tisra</i> and <i>Mishra jaati</i> in the chosen <i>Taal</i> .
III	<i>Tihais</i> (both <i>Bedam</i> and <i>Damdar</i>) in the chosen <i>Taal</i> .
IV	Introduction to Pakhawaj Taals : Study of Dhamar Taal – <i>theka</i> and basic compositions (<i>Sadharan Paran</i> , <i>Uthan</i>).

PRACTICAL COURSE 5

Course Code – **A310804**

Course Title – **Viva Voce II**

Category – Core

Credits – 4

Paper 4 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Padhant (oral recitation) of all <i>Taals</i> and compositions from A310803 (Solo Performance II) and A310805 (Taal Studies II), with correct <i>Taali-khaali</i> and <i>layakari</i> .
II	Analysis and differentiation of gharana styles as demonstrated in the solo performance.
III	Critical listening : identification of <i>Taals</i> , <i>gharanas</i> , <i>tihai</i> structures, and <i>chakkardar</i> patterns from audio excerpts.
IV	Theoretical discussion based on Semester II theory courses (A310801 & A310802).

PRACTICAL COURSE 6

Course Code – **A310805**

Course Title – **Taal Studies II**

Category – Core

Credits – 4

Paper 5 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Solo demonstration in an odd-matra Taal (student's choice from 11 matras or 17 matras): <i>theka</i> and simple compositions (<i>kayada</i> , <i>tukda</i> , <i>tihai</i>).
II	Performance of <i>laggi</i> , <i>ladi</i> , <i>rau</i> and <i>angusthan</i> in a light music <i>Taal</i> (student's choice from Keherwa or Khemta).
III	Introduction to Tilwada (16 matras): <i>theka</i> and an understanding of its suitability for <i>Vilambit Laya</i> accompaniment (eg. <i>Bada Khyal</i>).

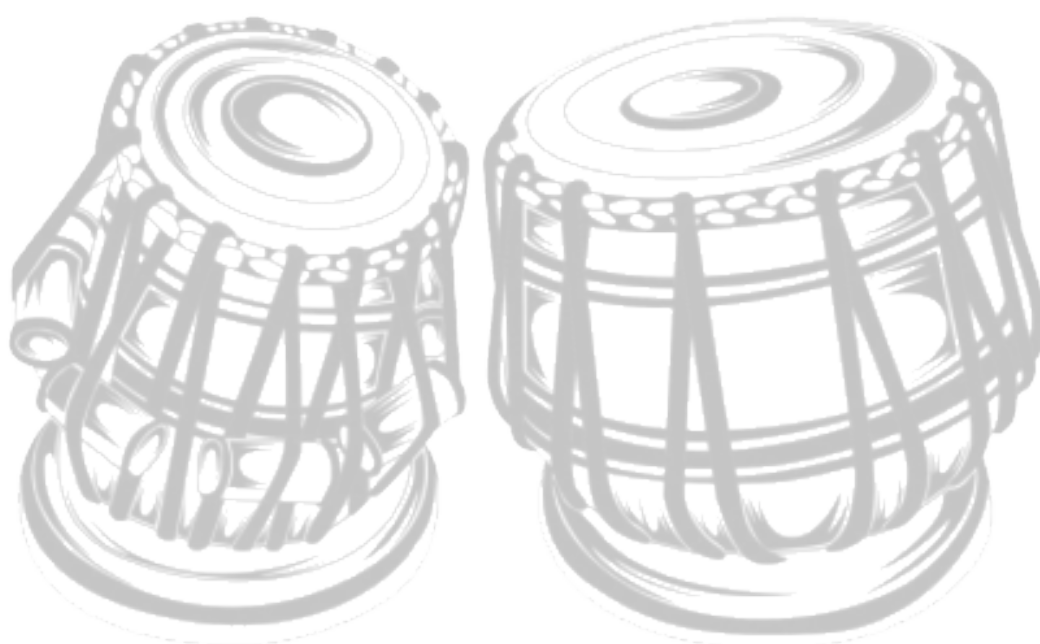
IV	Application of <i>layakari - thah, dugun, chaugun</i> - to the <i>thekas</i> studied
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Assessment Criteria for Practical Courses 1, 2 & 3:

Assessment Type	Component(s)	Weightage (%)	Total Marks	Details
Continuous Internal Evaluation (25%)	Internal Practical Examination	25	25	Conducted by the internal faculty before the end of the semester
External Examination (75%)	End Semester Exam	75	75	Comprehensive practical exam at the end of the semester

Semester II - Suggested Reading List

Title	Author(s) / Editor(s)	Publisher
<i>Bhartiya Taalon ka Shastriya Vivechan</i>	Dr. Arun Kumar Sen	Madhya Pradesh Hindi Granth Academy
<i>Taal Parichaye</i>	Girish Chandra Shrivastava	Ruby Prakashan
Solo Tabla Drumming of North India	Robert S. Gottlieb	Motilal Banarsidass
Compositions of the Great Tabla Maestros	S. R. Chishti	Kanishka Publishers
<i>Tabla vadan mein nihit saundarya</i>	Pt. Sudhir Mainkar	
<i>Bhartiya Sangeet ka Itihas</i>	Thakur Jaidev Singh	Sangeet Research Academy



YEAR 2 | SEMESTER 3

CSJM University

Scheme of Examinations M.A. (Master of Arts)

(w.e.f. the academic session 2026-27)

Program - Master of Arts (MA) TABLA

Courses: {LTP = No. of Lecture / Tutorials / Practical hours per week}

S. No.	Category	Course Code	Course Title	Theory/ Practical	Hours			Marks	Credits
					L	T	P		
1	Core	A310901	Analytical Rhythm Studies	Theory	4	0	0	100	4
2	Core	A310902	Hindustani & Carnatic Taal Systems	Theory	4	0	0	100	4
3	Core	A310903	Transitional Solo	Practical	0	0	8	100	4
4	Core	A310904	Viva Voce III	Practical	0	0	8	100	4
5	Core	A310905	Advanced Taals and Accompaniment	Practical	0	0	8	100	4
TOTAL								500	20

COURSE OUTCOMES - SEMESTER 3

#	Outcome	Bloom's Level
1	Analyse the roles of Graha, Jaati, Yati within the Ten Praans and classify North/ South Indian percussion instruments.	Analyse (C4)
2	Compare Hindustani and Carnatic Taal systems, trace the evolution of accompaniment/solo styles, describe aesthetic principles of gharanas and contributions of Pt. VN Bhatkhande & Pt. VD Paluskar.	Analyse (C4) / Understand (C2)
3	Perform solos in JhapTaal and AdachauTaal or Basant Taal, including some advanced compositions.	Apply (C3)
4	Play Pakhawaj thekas, demonstrate light music patterns and upaj, and explain accompaniment principles for various vocal styles.	Apply (C3) / Understand (C2)
5	Recite (<i>Padhant</i>) all prescribed Taals/ compositions, analyse gharana styles, and identify compositional structures from audio excerpts.	Apply (C3) / Analyse (C4)

THEORY COURSE 1

Course Code – **A310901**

Course Title – **Analytical Rhythm Studies**

Category – Core

Credits – 4

Paper 1 – Theory

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Detailed study of <i>Graha</i> , <i>Jaati</i> and <i>Yati</i> as key <i>praans</i> of the <i>Taal</i> system, with an overview of the remaining seven <i>praans</i> .
II	Study of the following <i>layakaris</i> and ability to write in notation any <i>theka</i> prescribed in the course in these: <i>Aad</i> , <i>Kuaad</i> , <i>Biaad</i> & <i>Paungun</i> .
III	Definition & explanation of the following terms: • <i>Chaupalli Gat</i> • <i>Charbag</i> • <i>Chakkardar Paran</i> • <i>Stuti paran of Pakhawaj</i>
IV	General knowledge of the <i>classical Taal-vadya</i> (percussion instruments) of North and South India, with reference to their construction, playing technique and application: <i>Tabla</i> , <i>Pakhawaj</i> , <i>Mridangam</i> , <i>Kanjira</i> & <i>Ghatam</i> .
V	Life Sketch and contributions: • <i>Ustad Munir Khan</i> • <i>Ustad Abid Hussain Khan</i> • <i>Ustad Zakir Hussain</i> • <i>Nana Saheb Panse</i>

THEORY COURSE 2

Course Code – **A310902**

Course Title – **Hindustani & Carnatic Taal Systems**

Category – Core

Credits – 4

Paper 2 – Theory

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Comparative study of North Indian (<i>Hindustani</i>) and South Indian (<i>Carnatic</i>) music, with special reference to their <i>Taals</i> and notation systems.
II	Study of accompaniment and solo performance styles in <i>Tabla</i> and <i>Pakhawaj</i> , tracing their evolution from the medieval period to the modern era.
III	The role of <i>Upaj</i> (improvisation) and creativity in accompaniment and solo performance.
IV	Aesthetic principles underlying various compositions of different <i>gharanas</i> of <i>Tabla</i> and <i>Pakhawaj</i> .
V	Contributions of Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar to the preservation and propagation of <i>Hindustani</i> music.

Assessment Criteria for Theory Courses 1 & 2:

Assessment Type	Component(s)	Weightage (%)	Total Marks
Continuous Internal Evaluation (25%)	Mid-Sem Exam	10	25
	Quiz	5	
	Assignment/ Presentation	5	
	Attendance	5	
External Examination (75%)	End Semester Examination	75	75

PRACTICAL COURSE 1

Course Code – **A310903**

Course Title – **Transitional Solo**

Category – Core

Credits – 4

Paper 3 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Solo in JhapTaal (20 mins): Peshkar, Kayadas (with six <i>paltas</i> and a <i>tihai</i>), <i>Tukda</i> , <i>Gat</i> , <i>Bedam</i> , <i>Damdar</i> , <i>Chakkardar Tihai</i> . Compositions must represent at least two <i>gharanas</i> .
II	10 minute solo in one <i>Taal</i> (student's choice): • AdacharTaal • Basant Taal
III	One Tipalli & one Chaupalli Gat in any <i>Taal</i> mentioned above.
IV	One Farmaishi Chakkardar in TeenTaal & any one Taal mentioned above.
V	Introduction to Pakhawaj <i>Taals</i> - SoolTaal & Tivra Taal - <i>theka</i> and basic compositions.

PRACTICAL COURSE 2

Course Code – **A310904**

Course Title – **Viva Voce III**

Category – Core

Credits – 4

Paper 4 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Padhant (oral recitation) of all <i>Taals</i> and compositions from A310903 (Intermediate Solo) and A310905 (Advanced Taals and Accompaniment).
II	Analysis and differentiation of the stylistic features of <i>gharanas</i> represented in the Intermediate Solo.
III	Critical listening : identification of <i>Taals</i> , <i>gharanas</i> , <i>tihai</i> structures, <i>chakkardar</i> patterns, <i>Tipalli</i> and <i>Chaupalli</i> gats from audio excerpts.
IV	Theoretical discussion based on Semester III theory courses (A310901 & A310902).

PRACTICAL COURSE 3

Course Code – **A310905**

Course Title – **Advanced Taals and Accompaniment**

Category – Core

Credits – 4

Paper 5 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

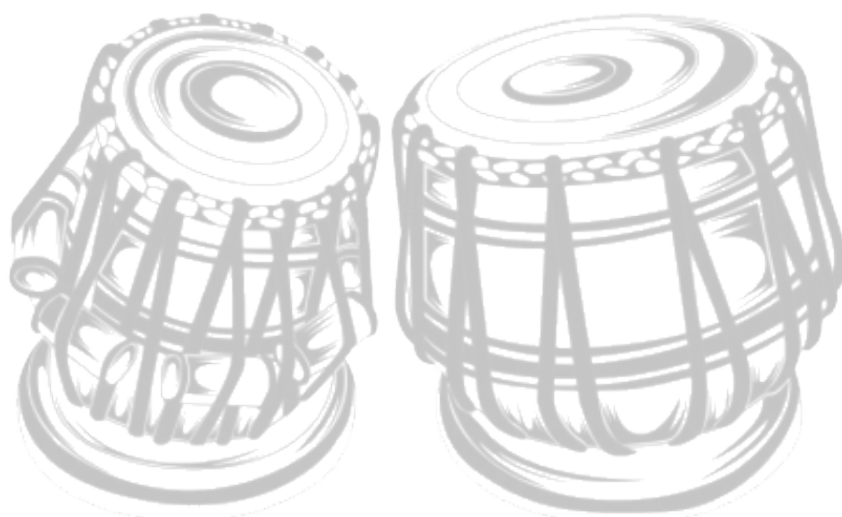
Unit	Topic
I	Solo demonstration in an odd-matra Taal (student's choice from 13 matras or Pancham Sawari): theka and simple compositions (<i>kayada, tukda, tihai</i>).
II	Performance of <i>laggi, ladi, rau</i> and <i>angusthan</i> in any two light music Taals (student's choice from <i>Dadra, Dhumali</i> or <i>Deepchandi</i>).
III	Upaj in <i>TeenTaal, Dadra</i> and <i>Deepchandi Taals</i> .
IV	Accompaniment principles : <i>Vilambit Khyal</i> in <i>EkTaal, Drut Khyal</i> and <i>Tarana</i> in <i>TeenTaal, Thumri/ Bhajan</i> in <i>Dadra</i> and <i>Deepchandi</i> .

Assessment Criteria for Practical Courses 1, 2 & 3:

Assessment Type	Component(s)	Weightage (%)	Total Marks	Details
Continuous Internal Evaluation (25%)	Internal Practical Examination	25	25	Conducted by the internal faculty before the end of the semester
External Examination (75%)	End Semester Exam	75	75	Comprehensive practical exam at the end of the semester

Semester III - Suggested Reading List

Title	Author(s) / Editor(s)	Publisher
Tabla for Advanced Students	Pt. Sadanand Naimpalli	Popular Prakashan
Resounding Mridangam: The Majestic South-Indian Drum	Erickavu N. Sunil	Notion Press
<i>Sangeet Visharad</i>	Vasant	Sangeet Karyalaya, Hathras
<i>Hindustani Sangeet Paddhati : Kramik Pustak Maalika</i>	Pt. V. N. Bhatkhande	Sangeet Sadan Prakashan
Tabla: A Comprehensive Study	Pt. Arvind Mulgaonkar	Munshiram Manoharlal



YEAR 2 | SEMESTER 4

CSJM University

Scheme of Examinations M.A. (Master of Arts)

(w.e.f. the academic session 2026-27)

Program - Master of Arts (MA) TABLA

Courses:

{LTP = No. of Lecture / Tutorials / Practical hours per week}

S. No.	Category	Course Code	Course Title	Theory/ Practical	Hours			Marks	Credits
					L	T	P		
1	Core	A311001	Advanced Rhythmic Theory and Notation	Theory	4	0	0	100	4
2	Core	A311002	Philosophical and Contextual Studies in Rhythm	Theory	4	0	0	100	4
3	Core	A311003	Stage Performance	Practical	0	0	8	100	4
4	Core	A311004	Viva Voce IV	Practical	0	0	8	100	4
5	Core	A311005	Taal Synthesis	Practical	0	0	8	100	4
6		A311006	Research Project	Project				100	8
TOTAL								600	28

COURSE OUTCOMES - SEMESTER 4

#	Outcome	Bloom's Level
1	Analyse Ten Praans of Taal, notate advanced layakarīs in both notation systems, Bhatkhande and Vishnudigambar systems, and evaluate the philosophical principles that define Indian rhythm.	Analyse (C4) / Evaluate (C5)
2	Compare the mathematical properties of advanced compositions, and apply advanced layakari to write compositions in various jatis.	Analyse (C4) / Apply (C3)
3	Perform a 30-minute public solo recital in a taal of choice, incorporating compositions from at least three gharanas.	Apply (C3)
4	Demonstrate proficiency in light music accompaniment, Classical accompaniment (vocal and instrumental) and dance accompaniment.	Apply (C3)
5	Recite (<i>Padhant</i>) Taals and compositions from the syllabus, analyse gharana styles, identify complex rhythm structures & folk rhythm patterns.	Apply (C3) / Analyse (C4)
6	Compose and notate original compositions, and perform a short solo in a rare odd-matra taal incorporating some advanced compositions.	Create (C6) / Apply (C3)

THEORY COURSE 3

Course Code – **A311001**

Course Title – **Advanced Rhythmic Theory and Notation**

Category – Core

Credits – 4

Paper 1 – Theory

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Comprehensive study of Ten <i>Praans</i> of <i>Taal</i> , with special focus on <i>Laya</i> .
II	Study of the following layakaris and ability to write in notation any <i>theka</i> prescribed in the course in: <i>Sawadugun</i> 9/4, <i>Dhaigun</i> 5/2, <i>Pounetingun</i> 11/4, <i>Sawatingun</i> 13/4.
III	Definition & explanation of the following terms: • <i>Farmaishi Chakkardar</i> • <i>Kamali Chakkardar</i> • <i>Udan ki Fard</i>
IV	Ability to write in notation (<i>Bhatkhande & Vishnudigambar Paddhati</i>) all the <i>Taals</i> and compositions prescribed in practical papers along with their prescribed <i>layakaris</i> .
V	Application of advanced layakari principles to composition and performance.

THEORY COURSE 4

Course Code - **A311002**

Course Title - **Philosophical and Contextual Studies in Rhythm**

Category - Core

Credits - 4

Paper 2 - Theory

Maximum Marks - 25+75 = 100

Lectures - Tutorials - Practical (in hours per week) : L-T-P: 4-0-0

Unit	Topic
I	Philosophical Principles • Necessity and origin of <i>Taals</i> with same <i>matras</i> • Cultural role of percussion • <i>Laya</i> as the foundation of all music
II	Comparative Analysis of compositional forms and their mathematical properties: <i>Farmaishi Chakkardar</i> , <i>Kamali Chakkardar</i> , <i>Tipalli</i> and <i>Chaupalli Gat</i> , <i>Tihais</i> .
III	Rhythms in Indian Folk Music : folk percussion traditions, regional rhythm structures, adaptation of folk patterns for <i>Tabla</i> .
IV	Advanced Layakari : Writing compositions in various <i>Jatis</i> - <i>Tisra</i> , <i>Chatusra</i> , <i>Khand</i> , <i>Mishra</i> , <i>Sankirna jatis</i> ; relationship with <i>aad</i> , <i>kuaad</i> , <i>biaad</i> <i>layakaris</i> .
V	Principles of Original Composition – composing <i>Tukda</i> , <i>Mukhda</i> , <i>Tihai</i> , <i>Chakkardar</i> .

Assessment Criteria for Theory Courses 1 & 2:

Assessment Type	Component(s)	Weightage (%)	Total Marks
Continuous Internal Evaluation (25%)	Mid-Sem Exam	10	25
	Quiz	5	
	Assignment/ Presentation	5	
	Attendance	5	

External Examination (75%)	End Semester Examination	75	75
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PRACTICAL COURSE 4

Course Code – **A311003**

Course Title – **Stage Performance**

Category – Core

Credits – 4

Paper 3 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Note: This is the final capstone performance. The student presents a public solo recital of 30 minutes, demonstrating mastery of repertoire accumulated over four semesters. The performance is evaluated by a panel including at least one external examiner.

Unit	Topic
I	Full solo programme – 30 minute recital in any one <i>Taal</i> from the syllabus Compositions must include: • <i>Peshkar, Kayada</i> (with multiple <i>paltas</i> and <i>tihai</i>), <i>Rela, Gat, Tukda</i> • <i>Chakkardar Tihai</i> • <i>Farmaishi Chakkardar</i> (at least one) • <i>Kamali Chakkardar</i> (at least one) • <i>Tipalli & Chaupalli Gat</i> (at least one) At least three gharanas compositions must be represented.
II	Rehearsal and refinement – individual feedback on structure, stage presence, order of compositions and audience engagement.

PRACTICAL COURSE 5

Course Code – **A311004**

Course Title – **Viva Voce IV**

Category – Core

Credits – 4

Paper 4 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Padhant of all <i>Taals</i> and compositions studied in the MA programme.
II	Analysis and differentiation of <i>gharana</i> styles from all four semesters.
III	<i>Chaupalli Gat, Darjewali Gat & Kamali Chakkardar</i> in JhapTaal .
IV	Critical listening - identification of <i>Taals, gharanas, tihai</i> structures, <i>chakkardar</i> patterns, <i>Tipalli</i> and <i>Chaupalli gats</i> , from audio excerpts.
V	Theoretical discussion based on Semester IV theory papers (A311001 & A311002).

PRACTICAL COURSE 6

Course Code – **A311005**

Course Title – **Taal Synthesis**

Category – Core

Credits – 4

Paper 5 – Practical

Maximum Marks - 25+75 = 100

Lectures – Tutorials – Practical (in hours per week) : L-T-P: 0-0-8

Unit	Topic
I	Solo in a rare, odd-matra Taal – student's choice from 9 matra, 17 matra, Pancham Sawari Taal . The solo (10 minutes) must include <i>kayada, tukda, tihai</i> and at least one <i>Farmaishi Chakkardar</i> .
II	Theka – Gajjhampa, Laxmi & Ganesh Taals .
III	Light Music Accompaniment: Thumri/ Bhajan/ Dadra. Focus: execution of <i>Laggi, Ladi, Rau</i> and <i>Angusthan</i> patterns appropriate for light music, and the ability to support the vocalist without overpowering.
IV	Classical Music Accompaniment: <i>Vilambit Khyal</i> in <i>Tilwada & Jhoomra; Drut Khyal</i> (Vocal); <i>Maseetkhani & Razakhani Gat</i> (Instrumental).
V	Dance Accompaniment: <i>Toda, Tukda, Paran</i> . Focus: coordination, anticipation and maintaining precise <i>Taal</i> cycle integrity.

Assessment Criteria for Practical Courses 1, 2 & 3:

Assessment Type	Component(s)	Weightage (%)	Total Marks	Details
Continuous Internal Evaluation (25%)	Internal Practical Examination	25	25	Conducted by the internal faculty before the end of the semester
External Examination (75%)	End Semester Exam	75	75	Comprehensive practical exam at the end of the semester

Semester IV - Suggested Reading List

Title	Author(s) / Editor(s)	Publisher
<i>Taal Prabandh</i>	Pt. Chhote Lal Mishra	Sangeet Karyalaya, Hathras
The Art of Tabla Rhythm	Prof. Sudhir Kumar Verma	D.K. Printworld Pvt. Ltd.
<i>Bhartiya Sangeet Me Taal Evam Rup Vidhan</i>	Dr. Subhadra Chaudhuri	Krishna Brothers, Ajmer
<i>Taal Prasoon</i>	Pt. Chhote Lal Mishra	Kanishka Publishing, Delhi
<i>Kathak Nritya aur Tabla Sangati</i>	Dr. Ankit Parik	Kanishka Publishing, Delhi



THANK YOU

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