

**Punyashlok Ahilyadevi Holkar Solapur  
University, Solapur.**



**Faculty of Humanities**

**CBCS Pattern Syllabus**

**M. A. I (Sem. – I & II)**

**Indian Music**

**With effect from June – 2019-20**

**Punyashlok Ahilyadevi Holkar Solapur University,  
Solapur.**

M.A. (Music) Syllabus  
Instrumental Music Tabla/Pakhavaj

M. A. Part - I

- 1) Semester - I - 625 Marks  
Semester - II - 625 Marks Class Hours - 60
- 2) Title - M.A. Music – Tabla/ Pakhavaj
- 3) Duration - 2 years
- 4) Admission Eligibility - Any degree from any recognised university. Audition will be the main criteria for selection.
- 5) Media of Examination - Marathi, Hindi, English.
- 6) M.A. Music - Vocal, Instrumental (Indian Instruments.), Tabla / Pakhwaj
- 7) Eligibility of passing - Minimum percentage for passing is 40%.
  - ◆ Separate passing for internal and external assessment.
  - ◆ Theory / Practical Internal assessment per paper.
  - ◆ For 70 Marks paper minimum passing 28 marks.
  - ◆ For internal 30 marks minimum passing 12 marks.
- 8) Objectives of Syllabus -
  - ◆ To nurture performing skills in -
    - a) Traditional Compositions of Solo Tabla/Pakhavaj
    - b) Taal, Accompaniment
  - ◆ To inculcate scientific and technical perspective -
    - a) Acoustics, Computer, Microphone.
    - b) Anatomy, Techniques of Rhythem Sense, Stamina Increasing
  - ◆ To develop professional abilities –Professional Tabla Artist & accompanist, Well Known Guru/ Teacher & Composer etc.
- 9) Work load – Per paper 4 periods  
Five students – One batch for practical (for field work and project work - as per practical batch)

**PunyshlokAhilyadevi Holkar Solapur Univerasity, Solapur**

**Choice Based Credit System**

**M.A.Tabla Part – I (Semester - I) w.e.f. 2019-2020**

Semester	Code	Title of the paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
<b>First</b>									
<b>MUS</b>		<b>Hard Core</b>							
<b>HCT</b>	<b>1.1.</b>	Traditional Compositions of Tabla/Pakhavaj	70	30	100	4	0	0	4
<b>HCT</b>	<b>1.2</b>	Introduction of Solo & Accompaniment of Tabla/ Pakhavaj	70	30	100	4	0	0	4
<b>HCT</b>	<b>1.3</b>	Introductions Technical terms of Tabla / Pakhavaj	70	30	100	4	0	0	4
		<b>Soft Core (Any One)</b>							
<b>SCT</b>	<b>1.1</b>	Introductions of Gharanas & Composition in Solo Tabla/Pakhavaj	70	30	100	4	0	0	4
<b>SCT</b>	<b>1.2</b>	Essay Writing	70	30	100	4	0	0	4
		<b>Practical/Field Work</b>							
<b>HCP</b>	<b>1.1</b>	Stage Performance	70	30	100	0	0	4	4
<b>HCP</b>	<b>1.2</b>	Project	70	30	100	0	0	4	4
		<b>Tutorial</b>	00	25	25	0	1	0	1
		<b>Total</b>	<b>420</b>	<b>205</b>	<b>625</b>	<b>16</b>	<b>1</b>	<b>8</b>	<b>25</b>

**For 70 Marks – Minimum Passing 28 Marks For 30 Marks – Minimum Passing 12 Marks**

**PunyshlokAhilyadevi Holkar Solapur Univerasity, Solapur**

**Choice Based Credit System**

**M.A.Tabla Part – I ( Semester - I ) w.e.f. 2019-2020**

<b>HCT</b>		
	<b>1.1.</b>	<b>Hard Core - Paper 1</b> <span style="float: right;"><b>Total Marks 70+30</b></span>
		<b><u>Traditional Compositions of Tabla/Pakhavaj</u></b>
		<b>Tabla: (Teental, Zhaptal, Rupak )</b>
		<b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span>
		Traditional Peshkar. Four Kayadas of various gharanas in Tabla (Tistra & Chaturashra Jati)
		<b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span>
		Chala, Chalan & Rau Traditional & Contemporary Bandishis (Mukhada, Four Types of Gats, Tukada, Gat-Tukada, Simple Farmaishi & Kamali Chakradar, Uthan, Paran etc)
		<b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span>
		Bedam & Damadar tihai. Ability to create tihai in diffrent matra Tihai
		<b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span>
		Padhant : Single, Double, Tigun & Chougun ( Taal Teelwada, Aadha, Panjabi) Laggi- Dadara & Keharwa
		<b>Pakhavaj :</b>
		<b>Advance Compositions of Taals :Aadital,Choutal, Dhamar</b>
		<b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span>
		Padar, Tistra & Chaturasra Jati Rela Three Simple & Chkradhar Uthan

		<p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Three Simple &amp; Chkradhar Paran, Chakradar Tukada Various types Of Tihai</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Padhant of Tals: Singal, Double, Tuigun, &amp; Chougun &amp; Aadilaya of Taals. (Aadital, Choutal, Tewara)</p> <p><b>Internal Tutorial</b></p>
	<b>1.2</b>	<p><b>Paper 2</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Introduction of Solo &amp; Accompaniment of Tabla/Pakhavaj</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p>Principle of Stage Performance</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Contributions of Tabla/Pakhavaj Player - (Ust.Ahemadjan Thirakhwa, Ust.Allarkha kha, Pt. Samata Prasad, Nanasaheb panase, Parvatsinha)</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Accompaniment of Classical &amp; Semi Classical Music</p> <p><b>Internal Tutorial</b></p>
<b>HCT</b>	<b>1.3</b>	<p><b>Paper 3</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Introductions Technical terms of Tabla / Pakhavaj</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p>Introductions of Peshkar, Kayada, Palta, Rela Tukada, Chkradar Mukhada, Mohara, Gat Paran</p>

		<p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Notation System of Bhatkhande &amp; PaluskarTaal System.</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Laykari – 3/2 Dedhgun 2/3, 5/4 Sawai , 7/4 Biadi Laya.</p> <p><b>Internal Tutorial</b></p>
<b>SCT</b>	<b>1.1</b>	<p><b>Soft Core (Any One)</b> <span style="float: right;"><b>Paper 4 Total Marks 70+30</b></span></p> <p><b>A) Introductions of Gharanas &amp; Composition in Solo Tabla/Pakhavaj</b></p> <p><b>Unit 1</b></p> <p>Importance Of all gharanas in Tabla / Pakhavaj <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 2</b></p> <p>Importance of Peshkar, Kayada &amp; Rela in solo Tabla or <span style="float: right;"><b>2 Credit</b></span></p> <p>Importance of Rela, Chakradar Paran ,Stuti Paran, bolbant, in Pakhavaj</p>
	<b>1.2</b>	<p><b>Paper 5</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Essay Writing</b></p> <p><b>Unit 1</b></p> <p>Types of Indian Instruments <span style="float: right;"><b>1 Credit</b></span></p> <p><b>Unit 2</b></p> <p>Comparative study of Bhatkhande Taal System and <span style="float: right;"><b>1 Credit</b></span></p> <p>Paluskar Taal System</p> <p><b>Unit 3</b></p> <p>Details study and use of taals in sugam sangeet <span style="float: right;"><b>1 Credit</b></span></p> <p><b>Unit 4</b></p> <p>Importance of Music in Human life <span style="float: right;"><b>1 Credit</b></span></p>

		<b>Internal Tutorial</b>																
<b>HCP</b>	<b>1.1</b>	<p><b>Paper 6</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Practical Work</b></p> <p><b>Stage Performance</b></p> <p style="text-align: center;"><b><u>Tabla</u></b></p> <p><b>Unit 1</b> Trital (Compulsory) <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 2</b>  <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;">Jhaptal</td> <td style="width: 10%; text-align: center;">}</td> <td style="width: 50%;">Any One</td> <td style="width: 10%; text-align: right;"><b>2 Credit</b></td> </tr> <tr> <td>Rupak</td> <td style="text-align: center;">}</td> <td></td> <td></td> </tr> </table> </p> <p><b><u>Pakhavaj:</u></b></p> <p><b>Unit 1</b> Aadital (Compulsory) <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 2</b>  <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;">Choutal</td> <td style="width: 10%; text-align: center;">}</td> <td style="width: 50%;">Any One</td> <td style="width: 10%; text-align: right;"><b>2 Credit</b></td> </tr> <tr> <td>Dhamar</td> <td style="text-align: center;">}</td> <td></td> <td></td> </tr> </table> </p> <p><b>* Stage performance for 25 minutes of two different taals. (15+10 minutes)</b></p> <p><b>Internal Tutorial</b></p>	Jhaptal	}	Any One	<b>2 Credit</b>	Rupak	}			Choutal	}	Any One	<b>2 Credit</b>	Dhamar	}		
Jhaptal	}	Any One	<b>2 Credit</b>															
Rupak	}																	
Choutal	}	Any One	<b>2 Credit</b>															
Dhamar	}																	
	<b>1.2</b>	<p><b>Paper 7</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Project</b></p> <p>Research Article /Book Review /Project on Syllabus <span style="float: right;"><b>4 Credit</b></span></p> <p><b>Internl Tutorial -</b></p>																
		<p><b>Reference Books –</b></p> <ul style="list-style-type: none"> <li>▪ <b>Pt. Arvind Mulgaonkar -Tabla, Izajat</b></li> <li>▪ <b>Pt. Sudhir Mainkar - Kala Aur Shastra</b></li> <li>▪ <b>Dr. Aban Mistry – Table kiBandishe</b></li> <li>▪ <b>Dr. Girishchandra Srivastav- TaalKosh</b></li> <li>▪ <b>Shree AmodDandage -Sarvangeen Tabla, Talarnav, Pariksharth Tabla</b></li> </ul>																

# PunyshlokAhilyadevi Holkar Solapur University, Solapur

## Choice Based Credit System

### M.A. Tabla / Pakhavaj Part – I (Semester - II) w.e.f. 2019-2020

Semester	Code	Title of the paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
<b>MUS</b>		<b>HARD CORE</b>							
<b>HCT</b>	<b>2.1.</b>	Traditional Compositions of Tabla/Pakhavaj	70	30	100	4	0	0	4
<b>HCT</b>	<b>2.2</b>	Solo & Accompaniment of Tabla/Pakhavaj	70	30	100	4	0	0	4
<b>HCT</b>	<b>2.3</b>	Introduction Of Tabla / Pakhavaj	70	30	100	4	0	0	4
		<b>SOFT CORE (Any One)</b>							
<b>SCT</b>	<b>2.1</b>	History Of Other Percussion Instruments	70	30	100	4	0	0	4
<b>SCT</b>	<b>2.2</b>	Essay Writing	70	30	100	4	0	0	4
		<b>Open Elective</b>							
<b>OET</b>	<b>2.1</b>	Essay Writing	70	30	100	4	0	0	0
		<b>Practical Work</b>							
<b>HCP</b>	<b>2.1</b>	Stage Performance	70	30	100	0	0	4	4
<b>SCP</b>	<b>2.2</b>	Project	70	30	100	0	0	4	4
		<b>Tutorial</b>	00	25	25	0	1	0	1
		<b>Total</b>	<b>420</b>	<b>205</b>	<b>625</b>	<b>16</b>	<b>1</b>	<b>8</b>	<b>25</b>

**For 70 Marks – Minimum Passing 28 Marks For 30 Marks – Minimum Passing 12 Marks**



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## Choice Based Credit System

### M.A. Tabla / Pakhavaj Part – I (Semester - II) w.e.f. 2019-2020

<b>HCT</b>	<b>2.1.</b>	<p><b>Hard Core</b></p> <p><b>Paper 8</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b><u>Traditional Compositions of Tabla/Pakhavaj</u></b></p> <p><b>Tabla:</b> (Teental, Ek Tal, Matt Tal)</p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 20px;">Detail studies of Farukhabad Gharans Peshkar. Prolonged Compositions in Tistra &amp; Chaturashra Jati.</p> <p><b>Unit 2</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 20px;">Traditional &amp; Contemporary bandishes – Tukada, Mukhada, Mohara, Farmaishi Chakradhar &amp; Kamali Chakradhar, Five Types of Gat. Padhant :Singal, Double, Tigun, &amp; Chougun (Tal Matt, Ektaal, Zhumara , Panjabi)</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 20px;">Mukhada in vilambit laya – Teenal, ektaal, zhumara. Ability to create tihai with given bols.</p> <p><b>Pakhavaj:</b></p> <p><b>Advance Compositions of Taals: Aadital, Sultal, Tewara</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 20px;">Panase Gharana – five Paran, Gat-Paran, Rela</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 20px;">Paran in Aad &amp; Biaad Laya. Ability to create Tihai with given bols.</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 20px;">One Ganesh Paran &amp; One GajParan Padhant of Tals: Singal, Double, Tigun, &amp; Chougun (Dhamar, Tevara, Sultal)</p> <p>Internal Tutorial</p>
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	2.2	<p><b>Paper 9</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Solo &amp; Accompaniment of Tabla/Pakhavaj</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 40px;">Writing of various compositions in Notation System.</p> <p><b>Unit 2</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 40px;">Principle of Tabla/Pakhavaj Accompaniment &amp; Solo Tabla</p> <p>Internal Tutorial</p>
	2.3	<p><b>Paper 10</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Introduction of Tabla / Pakhavaj</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 40px;">Importance of Tabla/ Pakhavaj in Classical, Semi Classical &amp; Sugam Sangeet.</p> <p><b>Unit 2</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 40px;">Aesthetical study of following techniques : Nikas, Padhant, Laya, Khali Bhari or Sum</p> <p>Internal Tutorial</p>
SCT	2.1	<p><b>Soft Core - (Any One) Paper 11</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>A. Introductions of Percussion Instruments</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <p style="padding-left: 40px;">Comparative Study in Indian Percussion Instruments &amp; Western Percussion Instruments for Baaj &amp; Banavat.</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 40px;">Percussion Instruments for Baaj &amp; Banavat &amp; Importance of Tabla/ Pakhavaj in Gayan, Wadan &amp; Nritya.</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 40px;">Essay Writing of prolonged Composition in solo Tabla/ Pakhavaj</p> <p>Internal Tutorial</p>
	2.2	<p><b>Paper 12</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>B. Solo &amp; Accompaniment of Tabla/Pakhavaj</b></p> <p><b>C.</b></p>

		<p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span> Writing of various compositions in Notation System.</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span> Principle of Tabla/Pakhavaj Accompaniment &amp; Solo Tabla</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span> Essay Writing of prolonged Composition in solo Tabla/ Pakhavaj</p> <p>Internal Tutorial</p>
<b>OET</b>	<b>2.1</b>	<p><b>Paper 13</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Presentation of accompaniment with Light Music</b> <span style="float: right;"><b>4 Credit</b></span> <b>(Any Four )</b> (Bhajani Theka, Taal Dadara, Kerava, Dhumali, Trital, Khemata, Film Song Rhythem )</p> <p>Internal Tutorial</p>
<b>HCP</b>	<b>2.1</b>	<p><b>Paper 14</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Practical Work</b></p> <p><b><u>Stage Performance:</u></b></p> <p><b><u>(Tabla)</u></b> <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 1</b></p> <ul style="list-style-type: none"> <li>• Trital (Compulsory)</li> </ul> <p><b>Unit 2</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Ek Taal</li> <li>• Matt Taal</li> </ul> <p style="text-align: right;">} Any One</p> <p><b><u>Pakhavaj :</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Aadital (Compulsory)</li> </ul> <p><b>Unit 2</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Sultaal</li> <li>• Tewara</li> </ul> <p style="text-align: right;">} Any One</p> <p><b>* Stage Performance for 30 Minutes of Two Different Tals</b> <b>(15+10 minutes)</b></p> <p>Internal Tutorial</p>

SCP	2.2	<p><b>Paper 15</b> <span style="float: right;"><b>Total Marks 70+30</b></span></p> <p><b>Project</b></p> <p>Research Article /Book Review /Project on Syllabus <span style="float: right;"><b>4 Credit</b></span></p> <p>Internal Tutorial</p>
		<p><b>Reference Books –</b></p> <ul style="list-style-type: none"> <li>▪ <b>Pt. Arvind Mulgaonkar - Tabla, Izajat</b></li> <li>▪ <b>Pt. Sudhir Mainkar – Kala Aur Shastra</b></li> <li>▪ <b>Dr. AbanMistri - Table keBandishe</b></li> <li>▪ <b>Pt. Girishchandra Srivastav - TaalKosh</b></li> <li>▪ <b>Shree AmodDandage- Sarvangeen Tabla, Talarnav, Pariksharth Tabla</b></li> <li>▪ <b>Pt.Vijayshankar Mishra – Tabla Puran</b></li> <li>▪ <b>Pt.Chotelal Mishra – Tabla Granth</b></li> </ul>

**M.A. (Music) – Vocal, Instrumental, Tabla, Pakhvaj 2019-20**  
**M.A. (Dramatics) 2019-20**  
**Paper Pattern- Total Marks 100**

<b>Sr. No.</b>	<b>Questions No.</b>	<b>Type of Question</b>	<b>Marks</b>
1)	Question -1	MCQ	14
2)	Question -2	Write Short Answer (Out of 6 any 4)	16
3)	Question -3	Write Short Answer (Out of 4 any 2)	12
4)	Question -4	Broad Question Or Broad Question	14
5)	Question -5	Broad Question	14
<b>Total Marks</b>			<b>70</b>
<b>Internal Marks</b>			<b>30</b>

**Sd/-**  
**Chairman**