

**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)

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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				
MUS		Hard Core							
HCP	1.1.	Traditional Compositions of Tabla/Pakhavaj	70	30	100	0	0	4	4
HCT	1.2	Introduction of Solo & Accompaniment of Tabla/ Pakhavaj	70	30	100	4	0	0	4
HCT	1.3	Introductions Technical terms of Tabla / Pakhavaj	70	30	100	4	0	0	4
		Soft Core (Any One)							
SCT	1.1	Introductions of Gharanas & Composition in Solo Tabla/Pakhavaj	70	30	100	4	0	0	4
SCT	1.2	Essay Writing	70	30	100	4	0	0	4
		Practical/Field Work							
HCP	1.1	Stage Performance	70	30	100	0	0	4	4
HCP	1.2	Project	70	30	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	420	205	625	16	1	08	25

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 Part – I (Semester - I) w.e.f. 2019-2020

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

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

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

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

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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				
MUS		HARD CORE							
HCP	2.1.	Traditional Compositions of Tabla/Pakhavaj	70	30	100	0	0	4	4
HCT	2.2	Solo & Accompaniment of Tabla/Pakhavaj	70	30	100	4	0	0	4
HCT	2.3	Introduction Of Tabla / Pakhavaj	70	30	100	4	0	0	4
		SOFT CORE (Any One)							
SCT	2.1	History Of Other Percussion Instruments	70	30	100	4	0	0	4
SCT	2.2	Essay Writing	70	30	100	4	0	0	4
		Open Elective							
OET	2.1	Essay Writing	70	30	100	4	0	0	0
		Practical Work							
HCP	2.1	Stage Performance	70	30	100	0	0	4	4
SCP	2.2	Project	70	30	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	420	205	625	16	1	08	25

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

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

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

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

Paper Pattern CBCS (Sem I & II) 2019-20

M.A.Music Vocal, Instrumental Tabla/Pakhavaj & Dramatics

Total Marks = 70

Q.1.	MCQ	-----	14 Marks
Q.2	Notation, Broad Question	-----	14 Marks
Q.3	Notation of Short Answer ----- 7 Marks	}	14 Marks
	Short Answer – 7 Marks		
Q.4.	Broad Question	-----	14 Marks
	Or		
	Broad Question		
Q.5	Broad Questions	-----	14 Marks