

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.



Faculty of Interdisciplinary Studies

CBCS Pattern Syllabus

M.A. I (Sem. – I & II)

Instrumental Music – Tabla / Pakhavaj

With effect from June – 2020-21

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

School of Performing Arts & Fine Arts

CBCS Pattern w.e.f. 2020-2021

M.A. Tabla/Pakhavaj Part – I (Semester - I)

Semester	Code	Title of the paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
First									
		Hard Core							
HCP	1.1.	Traditional Compositions of Tabla/Pakhavaj	80	20	100	0	0	4	4
HCT	1.2	History of Tabla/Pakhavaj	80	20	100	4	0	0	4
HCT	1.3	Notation System of the Tal.	80	20	100	4	0	0	4
		Soft Core (Any One)							
SCT	1.1	Introduction of Gharanas & Composition in Solo Tabla/Pakhavaj	80	20	100	4	0	0	4
SCT	1.2	Essay Writing	80	20	100	4	0	0	4
		Practical/Field Work							
HCP	1.1	Concert	80	20	100	0	0	4	4
SCP	1.2	Project	80	20	100	0	1	4	4
		Tutorial	-	25	25	0	1	0	1
		Total	480	145	625	12	1	12	25

For 80 Marks – Minimum Passing 32 Marks, For 20 Marks – Minimum Passing 08 Marks

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

School of Performing Arts & Fine Arts

CBCS Pattern w.e.f. 2020-2021

M.A. Tabla / Pakhavaj Part – I (Semester - II)

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	80	20	100	0	0	4	4
HCT	2.2	Solo & Accompaniment of Tabla/Pakhavaj	80	20	100	4	0	0	4
HCT	2.3	Notation system of Compositions in Tabla / Pakhavaj	80	20	100	4	0	0	4
		SOFT CORE (Any One)							
SCT	2.1	History of Other Percussion Instruments	80	20	100	4	0	0	4
SCT	2.2	Essay Writing	80	20	100	4	0	0	4
		Open Elective (Any One)							
OET	2.1	Accompaniment with Light Music (Tabla/ Pakhavaj)	80	20	100	4	0	0	4
OET	2.2	Essay Writing - (Tabla/ Pakhavaj)	80	20	100	4	0	0	4
		Practical Work							
HCP	2.1	Concert	80	20	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	480	145	625	16	1	08	25

For 80 Marks – Minimum Passing 32 Marks For 20 Marks – Minimum Passing 08 Marks

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

School of Performing Arts & Fine Arts

M. A. Part - I

Instrumental Music Tabla/Pakhavaj

- 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) Intake Capacity:
 - Number of the students each batch shall consist of not more than 20 students.
 - No student will be allowed to complete this course or appear for examinations as an external candidate.
- 7) M.A. Music - Vocal, Instrumental (Indian Instruments.), Tabla / Pakhavaj
- 8) Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 80 Marks paper minimum passing 32 marks.
 - ◆ For internal 20 marks minimum passing 08marks.
- 9) Objectives of Syllabus -
 - ◆ To nurture performing skills in -
 - a) Traditional Compositions of Solo Tabla/Pakhavaj
 - b) Accompaniment
 - ◆ To inculcate scientific and technical perspective -
 - a) Acoustics, Computer, Microphone.
 - b) Anatomy, Techniques of Rhythm Sense, Stamina Increasing
 - ◆ To develop professional abilities –Professional Tabla Artist & accompanist, Well Known Guru/ Teacher & Composer etc.
- 10) Work load – Per paper 4 periods
Five students – One batch for practical (for field work and project work - as per practical batch)

Punyashlok Ahilyadevi Holkar Solapur University, Solapur

School of Performing Arts & Fine Arts

Choice Based Credit System w.e.f. 2020-2021

M.A. Tabla/Pakhavaj Part – I (Semester - I)

HCP	1.1.	<p>Hard Core - Paper 1 (Viva) Total Marks 80+20</p> <p style="text-align: center;"><u>Traditional Compositions of Tabla/Pakhavaj</u></p> <p>Tabla: (Teental, Jhaptal, Rupak)</p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none">1. One Peshkarin each taal of different language with ten paltas&tihai.2. Kayada – Two Kayada in each taal. (of different Jati, ten palatas&tihai)3. Rela - Two Relasin each taal (with Different language, ten paltas&tihai) <p>Unit 2 1 Credit</p> <ol style="list-style-type: none">1. Paran - Two Paranin each Taal.2. Gat – Four Types.3. Chakradhar – (Farmaishi&Kamali) Two Chakradar&in each taal.4. Tukada - Four tukadain each taal5. Mukhada, Tukada, Nauhakka, Gat-Tukada, Simple Farmaishi&Kamali Chakradar, Uthanetc) <p>Unit 3 1 Credit</p> <ol style="list-style-type: none">1. Bedam&Damadartihai in each taal2. Ability to create tihai in different matra Tihai <p>Unit 4 1 Credit</p> <ol style="list-style-type: none">1. Padhant : Single, Double, Tigun&Chougun (Taal Tilwada, Aadha, Panjabi)2. Laggi – Dadara&Keharwa3. Accompaniment with Classical & Semi Classical Music.4. Ability to play Lehara in 16 beats, 10 beats & beats
------------	-------------	--

		<p>Pakhavaj : (Taals :Aadital,Choutal, Dhamar)</p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. Prastar – in each taal with ten palatas andtihai 2. Rela – Two rela in each taal (with different language, Ten palatas &Tihai) 3. Paran - Four paranin eachtaal 4. Padar, Tistra&ChturashraJatiRela <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 1. Chakradhar- (Farmaishi&Kamali) Two Chakradharin eachtaal 2. Four tukadain eachtaal. 3. Ability to play leharain 16 Beats, 10 Beats, 7 Beats, 12beats 4. Various types of Tihai <p>Unit 3 1 Credit</p> <ol style="list-style-type: none"> 1. Oral Rendering of Boals& different layakri oftaals 2. Padhant with tali-khaliin taals – Thah, Dedh,Tigun&Chougun(Aadital, Choutal, Tewara) <p>Unit4 1 Credit</p> <p>Accompaniment with Classical & Semi Classical Music.</p> <p>Internal Tutorial</p>
HCT	1.2	<p>Paper 2 Total Marks 80+20</p> <p style="text-align: center;"><u>History Of Tabla / Pakhavaj</u></p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. History of Tabla/Pakhavaj from Ancient period to Modern period 2. Development of Tabla / Pakhavaj <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 1. Thoughts of various experts regarding the origin of the Tabla / Pakhavaj 2. Texture of Tabla / Pakhavaj

		<p>Unit 31 Credit</p> <ol style="list-style-type: none"> 1. Comparative study of Tabla & Pakhavaj 2. Importance of Tabla/Pakhavaj in Indian Music <p>Unit 41 Credit</p> <ol style="list-style-type: none"> 1. Information on the various Characters played on the Tabla/ Pakhavaj. 2. Importance of Tabla in Percussion Instruments. <p>Internal Tutorial</p>
HCT	1.3	<p>Paper 3 Total Marks 80+20</p> <p style="text-align: center;"><u>Notation System of The Tal</u></p> <p>Unit 1 1 Credit Introductions of Bhatkhande & Paluskar Taal System.</p> <p>Unit 2 1 Credit Notation of Improvisatory Compositions</p> <p>Unit 3 1 Credit Notation of Pre-Composed Compositions</p> <p>Unit 41 Credit Comparative Study of Bhatkhande & Paluskar Taal System.</p> <p>Internal Tutorial</p>
SCT	1.1	<p>Soft Core (Any One) Paper 4 Total Marks 80+20</p> <p style="text-align: center;">A) <u>Introduction of Baaj & Gharanas</u></p> <p>Unit 1 1 Credit Introductions of Baaj & Gharana</p> <p>Unit 2 1 Credit Write to Notation of Beauty & Vistar of Various Gharana .</p> <p>Unit 31 Credit Importance of Peshkar, Kayada & Rela/ Chakradar Paran, Stuti Paran, bolbant, in Various Gharanas</p>

		<p>Unit 4 1 Credit</p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <ol style="list-style-type: none"> 1. LaybhaskarKhaprumamParvatkar 2. Pt.KantheMaharaj 3. Pt.Bhairavsahai 4. Pt.SakharampantAgale - Pakhavaji 5. Ustd. Afak Husain 6. KhalifaNatthu Khan <p>Internal Tutorial</p>
SCT	1.2	<p>Paper 5 Total Marks 80+20</p> <p style="text-align: center;">B) <u>Essay Writing</u></p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. Types of Indian Instruments 2. Knowledge of Ekkal, Dwikala, and Chatushkala <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 1. Tradition and Modern trends in Tabla Vadan 2. Concept of TaalvadyaKacheri <p>Unit 3 1 Credit</p> <ol style="list-style-type: none"> 1. Comparative study of BhatkhandeTaal System and PaluskarTaal System 2. Details study and use of taals in sugamsangeet <p>Unit 4 1 Credit</p> <ol style="list-style-type: none"> 1. Importance of Music in Human life 2. Brief study of margi&DeshiTaal <p>Internal Tutorial</p>

HCP	1.1	<p>Paper 6 Total Marks 80+20</p> <p style="text-align: center;">Practical Work</p> <p style="text-align: center;"><u>Concert</u></p> <p style="text-align: center;"><u>Tabla</u></p> <p>Unit 1 Trital (Compulsory) 2 Credit</p> <p>Unit 2 <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;">Jhaptal</td> <td style="width: 10%; text-align: center;">}</td> <td style="width: 30%;">Any One</td> <td style="width: 30%; text-align: right;">2 Credit</td> </tr> <tr> <td>Rupak</td> <td style="text-align: center;">}</td> <td></td> <td></td> </tr> </table> </p> <p style="text-align: center;"><u>Pakhavaj :</u></p> <p>Unit 1 Aadital (Compulsory) 2 Credit</p> <p>Unit 2 <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;">Choutal</td> <td style="width: 10%; text-align: center;">}</td> <td style="width: 30%;">Any One</td> <td style="width: 30%; text-align: right;">2 Credit</td> </tr> <tr> <td>Dhamar</td> <td style="text-align: center;">}</td> <td></td> <td></td> </tr> </table> </p> <p>* Stage performance for 25 minutes of two different taals. (15+10 minutes)</p> <p>Internal Tutorial</p>	Jhaptal	}	Any One	2 Credit	Rupak	}			Choutal	}	Any One	2 Credit	Dhamar	}		
Jhaptal	}	Any One	2 Credit															
Rupak	}																	
Choutal	}	Any One	2 Credit															
Dhamar	}																	
SCP	1.2	<p>Paper 7 Total Marks 80+20</p> <p style="text-align: center;"><u>Project</u></p> <p>Research Article /Book Review /Project on Syllabus 4 Credit</p> <p>Internal Tutorial</p>																

Reference Books –

- Pt. Arvind Mulgaonkar -Tabla,
- Pt. Arvind Mulgaonkar - Izajat
- Pt. SudhirMainkar - Kala Aur Shastra
- Pt. SudhirMainkar - Sangeet Kala AaniShikshan
- Pt. SudhirMainkar - Tabla Wadan Me NihitSoundarya
- TaalParichai – GirishchandraShrivastav
- Dr. Aban Mistry – Table kiBandishe
- Dr. GirishchandraSrivastav- TaalKosh
- Shree AmodDandage -Sarvangeen Tabla,
- Shree AmodDandage–Talarnav
- Shree AmodDandage -Pariksharth Tabla
- Delhi Ka Tabla – Pt.UmeshMoghe
- Avartan – Pt.Suresh Talwalkar
- Taalpraksh – Bhagavatsharn Sharma
- TabalPuran – Pt.Vijayashankar Mishra
- BhartiyaVadyanchaItihas – G.H.Taralekar
- Table kaUdgamVikasAurWadanShailiya
- Sangeet Tabla Ank – Dr.Laxminarayan Garg

PunyashlokAhilyadevi Holkar Solapur University, Solapur

School of Performing Arts & Fine Arts

Choice Based Credit System w.e.f. 2020-2021

M.A. Tabla / Pakhavaj Part – I (Semester - II)

HCP	2.1.	Hard Core(Viva)	
		Paper 8	Total Marks 80+20
		<u>Traditional Compositions of Tabla/Pakhavaj</u>	
		Tabla: (Teental, Ektaal, Matt Tal)	
		Unit 1	1 Credit
		Detail studies of FarukhabadGharansPeshkar. Prolonged Compositions in Tistra&ChaturashraJati.	
		Unit 2	1 Credit
		Traditional & Contemporary Bandishes– Tukada, Mukhada, Mohara, FarmaishiChakradhar&Kamali	
		Unit 3	1 Credit
		Chakradhar, Five Types of Gat. Padhant :Singal, Double, Tigun, &Chougun (Tal Matt, Ektaal, Jhumara, Panjabi)	
Unit 4	1 Credit		
Mukhada in vilambitlaya – Teenal, ektaal, Jhumara. Ability to create tihai with given bols.			
Pakhavaj: (Aadital, Sultal, Tewara)			
Unit 1	1 Credit		
PanaseGharana – fiveParan, Gat-Paran, Rela			
Unit 2	1 Credit		
1. Paran in Aad&BiaadLaya. 2. Ability to create Tihai with given bols.			
Unit 3	1 Credit		
a. Types of parn			
Unit 4	1 Credit		

		<p>a. Padhant of Tals: Single, Double, Tigun, & Chougun (Dhamar, Tevara, Sultal)</p> <p>Internal Tutorial</p>
HCT	2.2	<p>Paper 9 Total Marks 80+20</p> <p style="text-align: center;"><u>Solo & Accompaniment of Tabla/Pakhavaj</u></p> <p>Unit 1 1 Credit</p> <p>Importance of expansionary & Pre-composed compositions in Solo Tabla / Pakhavaj</p> <p>Unit 2 1 Credit</p> <p>Principle of Tabla/Pakhavaj Accompaniment & Solo Tabla</p> <p>Unit 3 1 Credit</p> <p>Explain your thoughts on how to be an ideal tabla player & Accompanist.</p> <p>Unit 4 1 Credit</p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <ol style="list-style-type: none"> 1. Pt. Kishan Maharaj 2. Kudvasingmharaj 3. Ust. Allarkhaka 4. Govindrav Brhamhanpurkar – Pakhavaji 5. Parvatsinha - Pakhavaji 6. Ust. Habibuddin Khan 7. Ust. Ahemadjan Tirakhava 8. Ust. Amirhusain Khan <p>Internal Tutorial</p>

HCT	2.3	Paper 10	Total Marks 80+20
		<u>Notation System of Compositions in Tabla/Pakhavaj</u>	
		Tabla: (Teental, Ektaal, Matt Tal)	
		Unit 1	1 Credit
		<ol style="list-style-type: none"> 1. Notation of FarukhabadGharansPeshkar. 2. Prolonged Compositions in Tistra&ChaturashraJati. 	
		Unit 2	1 Credit
		Traditional & Contemporary Bandishes– Tukada, Mukhada, Mohara, FarmaishiChakradhar&Kamali	
		Unit 3	1 Credit
		Chakradhar, Gat., Tihai Notaions of taals : Single, Double, Tigun, &Chougun (Tal Matt, Ektaal, Jhumara, Panjabi)	
		Unit 4	1 Credit
		<ol style="list-style-type: none"> 1. Mukhada in vilambitlaya – Teenal, ektaal, Jhumara. 2. Ability to create tihai with given bols. 	
		Pakhavaj: (Aadital, Sultal, Tewara)	
		Unit 1	1 Credit
		PanaseGharana –Paran, Gat-Paran, Rela	
		Unit2	1 Credit
		<ol style="list-style-type: none"> 1. Paran in Aad&BiaadLaya. 2. Ability to create Tihai with given bols. 	
		Unit 3	1 Credit
		Tyeps of parn	
		Unit 4	1 Credit
		Notaion of Tals: Singal, Double, Tigun, &Chougun (Dhamar, Tevara, Sultal)	
		Internal Tutorial	

SCT	2.1	<p style="text-align: center;">Soft Core - (Any One) Paper 11 Total Marks 80+20</p> <p style="text-align: center;">A) <u>History of Other Percussion Instruments</u></p> <p>Unit 1 1 Credit Comparative Study in Indian Percussion Instruments & Western Percussion Instruments for Baaj&Banavat.</p> <p>Unit 2 1 Credit Percussion Instruments for Baaj&Banavat& Importance of Tabla/ Pakhavaj in Gayan, Wadan&Nritya.</p> <p>Unit 3 1 Credit 1. Percussion instrument of natyashtra 2. Percussion instrument of SangeetRatnakar</p> <p>Unit 4 1 Credit 3. Origin & concept of Taal in Indian music tradition 4. Brief study of margi&DeshiTaal</p> <p>Internal Tutorial</p>
SCT	2.2	<p style="text-align: center;">Paper 12 Total Marks 80+20</p> <p style="text-align: center;">B) <u>Essay Writing</u></p> <p>Unit 1 1 Credit 1. TaalVadyas of Carnatic music. 2. Relationship between Taal with Rasas. 3. TaalVadyas of Hindustani Music system. 4. Relation of Rhythm and emotions.</p> <p>Unit 2 1 Credit 1. Concept of Laia and Laiakaris. 2. Write a note on Guru ShishhyParampara and GharanaParampara in Tabla 3. Principles of Tuning of Tabla. 4. Principles of Kayada formation in Hindustani music.</p> <p>Unit 3 1 Credit 1. Comparative study of taals prescribed in syllabus. 2. Principles of formation of FarmaishiChakardar in different taals.</p>

		<p>3. Tradition and Modern trends in Tabla/PakhavajVadan</p> <p>4. Concept of TaalvadyaKacheri</p> <p>Unit 4 1 Credit</p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <ol style="list-style-type: none"> a. Ustad Habib-ud-din Khan b. Pt.KantheMaharaj c. Pt. Anokhelala Mishra d. Pt.Parvat Sinha e. Pagal Das <p>Internal Tutorial</p>
OET	2.1	<p>Paper 13 Total Marks 80+20 A)</p> <p style="text-align: center;"><u>Accompaniment with Light Music</u></p> <p>Unit 1 1 Credit</p> <p>BhajaniTheka, TaalDadara, Trital</p> <p>Unit 2 1 Credit</p> <p>Kerava, Dhumali, Khemata</p> <p>Unit 3 1 Credit</p> <p>BhatkhandeNotation System</p> <p>Unit 4 1 Credit</p> <p>Contribution of the following artists in music:</p> <ol style="list-style-type: none"> a. Ust.Amir Husain Khan b. Ust,AhemadjanTirakhwa c. Ust. Zakir Husain d. Pt.Samata Prasad e. Pt.KishanMaharaj <p>Internal Tutorial</p>
OET	2.2	<p>Paper 14 Total Marks 80+20</p>

		B) <u>Essay Writing</u>	
		Unit 1 1 Credit Described a Solo Tabla/Pakhavaj concerts you saw.	
		Unit 2 1 Credit Described Accompaniment of tabla in a concert you like	
		Unit 3 1 Credit Importance of Tabla in Music.	
		Unit 4 1 Credit Contribution of the following artists in music: <ol style="list-style-type: none"> 1. ToufikKureshi 2. Pt.Bhavani Shankar 3. Pt. Ram Sahai 4. Pt.BirajuMaharaj 	
		Internal Tutorial	
HCP	2.1	Paper 15 Total Marks 80+20 <div style="text-align: center;">Practical Work <u>Concerts</u></div> <u>(Tabla)</u>2 Credit Unit 1 <ul style="list-style-type: none"> • Trital (Compulsory) Unit 2 2 Credit <ul style="list-style-type: none"> • EkTaalAny One • Matt Taal 	
		<u>Pakhavaj :</u> Unit 1 2 Credit <ul style="list-style-type: none"> • Aadital (Compulsory) Unit 2 2 Credit <ul style="list-style-type: none"> • SultaalAny One • Tewara 	
		* Stage Performance for 30 Minutes of Two Different Tals (15+10 min.)	
		Internal Tutorial	

Reference Books –

- **Pt. Arvind Mulgaonkar -Tabla,**
- **Pt. Arvind Mulgaonkar - Izajat**
- **Pt. SudhirMainkar - Kala Aur Shastra**
- **Pt. SudhirMainkar - Sangeet Kala AaniShikshan**
- **Pt. SudhirMainkar - Tabla Wadan Me NihitSoundarya**
- **TaalParichai – GirishchandraShrivastav**
- **Dr. Aban Mistry – Table kiBandishe**
- **Dr. GirishchandraSrivastav- TaalKosh**
- **Shree AmodDandage -Sarvangeen Tabla,**
- **Shree AmodDandage–Talarnav**
- **Shree AmodDandage -Pariksharth Tabla**
- **Delhi Ka Tabla – Pt.UmeshMoghe**
- **Avartan – Pt.Suresh Talwalkar**
- **Taalpraksh – Bhagavatsharn Sharma**
- **TabalPuran – Pt.Vijayashankar Mishra**
- **BhartiyaVadyanchaItihas – G.H.Taralekar**
- **Table kaUdgamVikasAurWadanShailiya**
- **Sangeet Tabla Ank – Dr.Laxminarayan Garg**

Paper Pattern CBCS (Sem–I &II) 2020-21

M.A. I Music Vocal, Instrumental Tabla/Pakhavaj

Total Marks = 80

Sr.No.	Question No.	Type Of Question	Marks
1.	Question -1	MCQ	16
2.	Question -2	Write Short Answer (Out of 6 Any 4)	16
3.	Question -3	Write Short Answer(Out of 6 Any 4)	16
4.	Question- 4	Broad Question Or Broad Question	16
5.	Question - 5	Broad Question	16
		Total Marks	80
		Internal Marks	20