

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



## **Faculty of Interdisciplinary Studies**

### **CBCS Pattern Syllabus**

#### **Revised M.A. I (Sem. – I & II)**

##### **Music – Tabla / Pakhavaj**

##### **(Practical Oriented)**

**With effect from**

**June – 2022-23**

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

**School of Performing Arts & Fine Arts**

**CBCS Pattern w.e.f. 2022-2023**

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

Semester	Code	Title of the paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
<b>First</b>									
		<b>Hard Core</b>							
		<b>PRACTICLE</b>							
<b>HCP</b>	<b>1.1.</b>	Traditional Compositions of Tabla/Pakhavaj	80	20	100	0	0	4	4
		<b>THEORY</b>							
<b>HCT</b>	<b>1.2</b>	History of Tabla/Pakhavaj	80	20	100	4	0	0	4
<b>HCT</b>	<b>1.3</b>	Notation System of the Tal.	80	20	100	4	0	0	4
		<b>SOFT CORE – THEORY (Any One)</b>							
<b>SCT</b>	<b>1.1</b>	Introduction of Baaj & Gharanas	80	20	100	4	0	0	4
<b>SCT</b>	<b>1.2</b>	Essay Writing	80	20	100	4	0	0	4
		<b>PRACTICAL / FIELD WORK</b>							
<b>HCP</b>	<b>1.1</b>	Concert	80	20	100	0	0	4	4
<b>SCP</b>	<b>1.2</b>	Project	80	20	100	0	1	4	4
		<b>Tutorial</b>	-	25	25	0	1	0	1
		<b>Total</b>	<b>480</b>	<b>145</b>	<b>625</b>	<b>12</b>	<b>1</b>	<b>12</b>	<b>25</b>

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

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**School of Performing Arts & Fine Arts**

**CBCS Pattern w.e.f. 2022-2023**

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

Semester	Code	Title of the paper	Semester Exam			L	T	P	Credits
			Theory	IA	Total				
<b>Second</b>									
<b>MUS</b>		<b>HARD CORE</b>							
		<b>PRACTICLE</b>							
<b>HCP</b>	<b>2.1.</b>	<b>Traditional Compositions of Tabla/Pakhavaj</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>4</b>
		<b>THEORY</b>							
<b>HCT</b>	<b>2.2</b>	<b>Solo &amp; Accompaniment of Tabla/Pakhavaj</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>HCT</b>	<b>2.3</b>	<b>Notation system of Compositions in Tabla / Pakhavaj</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
		<b>SOFT CORE (Any One) THEORY</b>							
<b>SCT</b>	<b>2.1</b>	<b>History of Other Percussion Instruments</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>SCT</b>	<b>2.2</b>	<b>Essay Writing</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
		<b>OPEN ELECTIVE (Any One)</b>							
<b>OEP</b>	<b>2.1</b>	<b>Introduction of Tabla</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>4</b>
<b>OEP</b>	<b>2.2</b>	<b>Rhythmic System of Sugam Sangeet</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>4</b>
		<b>Practical Work</b>							
<b>HCP</b>	<b>2.1</b>	<b>Concert</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>4</b>
		<b>Tutorial</b>	<b>00</b>	<b>25</b>	<b>25</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>1</b>
		<b>Total</b>	<b>480</b>	<b>145</b>	<b>625</b>	<b>12</b>	<b>1</b>	<b>12</b>	<b>25</b>

**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 w.e.f. June 2022-23**

- 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)

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**School of Performing Arts & Fine Arts**

**Choice Based Credit System w.e.f. 2022-2023**

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

<b>HCP</b>	<b>1.1.</b>	<p><b>Hard Core - Paper 1 (Viva) Total Marks 80+20</b></p> <p style="text-align: center;"><b><u>Traditional Compositions of Tabla/Pakhavaj</u></b></p> <p><b>Tabla: (Teental, Jhaptal, Rupak)</b></p> <p><b>Unit 1 1 Credit</b></p> <ol style="list-style-type: none"><li>1. One Peshkar in each taal of different language with ten paltas &amp; tihai.</li><li>2. Kayada – Two Kayada in each taal. (of different Jati, ten palatas &amp; tihai)</li><li>3. Rela - Two Relas in each taal (with Different language, ten paltas &amp; tihai )</li></ol> <p><b>Unit 2 1 Credit</b></p> <ol style="list-style-type: none"><li>1. Paran - Two Paran in each Taal.</li><li>2. Gat – Four Types.</li><li>3. Chakradhar – ( Farmaishi &amp; Kamali ) Two Chakradar &amp; in each taal.</li><li>4. Tukada - Four tukada in each taal</li><li>5. Mukhada, Tukada, Nauhakka, Gat-Tukada, Simple Farmaishi &amp; Kamali Chakradar, Uthan etc)</li></ol> <p><b>Unit 3 1 Credit</b></p> <ol style="list-style-type: none"><li>1. Bedam &amp; Damadartihai in each taal</li><li>2. Ability to create tihai in different matra Tihai</li></ol> <p><b>Unit 4 1 Credit</b></p> <ol style="list-style-type: none"><li>1. Padhant : Single, Double, Tigun &amp; Chougun ( Taal Tilwada, Aadha, Panjabi, Khemta)</li><li>2. Laggi – Dadara &amp; Keharwa</li><li>3. Accompaniment with Classical &amp; Semi Classical Music.</li><li>4. Ability to play Lehara in 16 beats, 10 beats &amp; 8 beats</li></ol>
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		<p><b>Pakhavaj : ( Taals :Aadital,Choutal, Dhamar)</b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Prastar – in each taal with ten palatas andtihai</li> <li>2. Rela – Two rela in each taal (with different language, Ten palatas &amp; Tihai )</li> <li>3. Paran - Four paran in eachtaal</li> <li>4. Padar, Tistra&amp;ChturashraJatiRela</li> </ol> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Chakradhar- (Farmaishi &amp; Kamali ) Two Chakradhar in eachtaal</li> <li>2. Four tukada in eachtaal.</li> <li>3. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12beats</li> <li>4. Various types of Tihai</li> </ol> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Oral Rendering of Boals &amp; different layakri oftaals</li> <li>2. Padhant with tali-khali in taals – Thah, Dedh,Tigun &amp;Chougun (Aadital, Choutal, Tewara)</li> </ol> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Accompaniment with Classical &amp; Semi Classical Music.</p> <p><b>Internal Tutorial</b></p>
<b>HCT</b>	<b>1.2</b>	<p><b>Paper 2</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b><u>History of Tabla / Pakhavaj</u></b></p> <p><b>Unit 1 1 Credit</b></p> <ol style="list-style-type: none"> <li>1. History of Tabla/Pakhavaj from Ancient period to Modern period</li> <li>2. Development of Tabla / Pakhavaj</li> </ol> <p><b>Unit 2 1 Credit</b></p> <ol style="list-style-type: none"> <li>1. Thoughts of various experts regarding the origin of the Tabla / Pakhavaj</li> <li>2. Texture of Tabla / Pakhavaj</li> </ol>

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

		<p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <ol style="list-style-type: none"> <li>1. Laybhaskar Khaprumam Parvatkar</li> <li>2. Pt.Kanthe Maharaj</li> <li>3. Pt.Bhairavsahai</li> <li>4. Pt.Sakharampant Agale - Pakhavaji</li> <li>5. Ustd. Afak Husain</li> <li>6. Khalifa Natthu Khan</li> <li>7. Kallu Kha &amp; Miru Kha</li> <li>8. Pt.Mannuji Mrudangacharya</li> <li>9. Ust. Siddhar Kha</li> <li>10. Pt. Ambadaspant Agale</li> </ol> <p><b>Internal Tutorial</b></p>
SCT	1.2	<p><b>Paper 5</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b>B ) <u>Essay Writing</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Types of Indian Instruments</li> <li>2. Knowledge of Ekkal, Dwikala, and Chatushkala</li> </ol> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Tradition and Modern trends in Tabla Vadan</li> <li>2. Concept of Taal vadya Kacheri</li> </ol> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Comparative study of Bhatkhande Taal System and Paluskar Taal System</li> <li>2. Details study and use of taals in sugam sangeet</li> </ol> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Importance of Music in Human life</li> <li>2. Brief study of margi &amp; Deshi Taal</li> </ol> <p><b>Internal Tutorial</b></p>



HCP	1.1	<p data-bbox="402 178 508 212"><b>Paper 6</b></p> <p data-bbox="1073 178 1321 212" style="text-align: right;"><b>Total Marks 80+20</b></p> <p data-bbox="760 216 1024 323" style="text-align: center;"><b>Practical Work</b> <b><u>Concert</u></b></p> <p data-bbox="495 388 574 422"><b><u>Tabla</u></b></p> <p data-bbox="402 438 488 472"><b>Unit 1</b></p> <p data-bbox="495 472 1321 506">Trital (Compulsory) <span style="float: right;"><b>2 Credit</b></span></p> <p data-bbox="402 522 488 556"><b>Unit 2</b></p> <p data-bbox="495 573 1321 657"> <table border="0" style="width: 100%;"> <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;"><b>2 Credit</b></td> </tr> <tr> <td>Rupak</td> <td></td> <td></td> <td></td> </tr> </table> </p> <p data-bbox="495 730 634 764"><b><u>Pakhavaj:</u></b></p> <p data-bbox="402 781 488 814"><b>Unit 1</b></p> <p data-bbox="495 831 1321 865">Aadital (Compulsory) <span style="float: right;"><b>2 Credit</b></span></p> <p data-bbox="402 882 488 915"><b>Unit 2</b></p> <p data-bbox="495 932 1321 1016"> <table border="0" style="width: 100%;"> <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;"><b>2 Credit</b></td> </tr> <tr> <td>Dhamar</td> <td></td> <td></td> <td></td> </tr> </table> </p> <p data-bbox="402 1087 1279 1121">* Stage performance for 25 minutes of two different taals. (15+10 minutes)</p> <p data-bbox="402 1192 626 1226"><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																		
SCP	1.2	<p data-bbox="402 1329 508 1362"><b>Paper 7</b></p> <p data-bbox="1073 1329 1321 1362" style="text-align: right;"><b>Total Marks 80+20</b></p> <p data-bbox="829 1402 954 1444" style="text-align: center;"><b><u>Project</u></b></p> <p data-bbox="402 1493 1321 1526">Research Article /Book Review /Project on Syllabus <span style="float: right;"><b>4 Credit</b></span></p> <p data-bbox="402 1598 618 1631"><b>Internal Tutorial</b></p>																

### **Reference Books –**

- **Pt. Arvind Mulgaonkar -Tabla,**
- **Pt. Arvind Mulgaonkar - Izajat**
- **Pt. Sudhir Mainkar - Kala Aur Shastra**
- **Pt. Sudhir Mainkar - Sangeet Kala Aani Shikshan**
- **Pt. Sudhir Mainkar - Tabla Wadan Me Nihit Soundarya**
- **Taal Parichai – Girishchandra Shrivastav**
- **Dr. Aban Mistry – Table kiBandishe**
- **Dr. Girishchandra Srivastav- TaalKosh**
- **Shree AmodDandage -Sarvangeen Tabla,**
- **Shree Amod Dandage –Talarnav**
- **Shree AmodDandage - Pariksharth Tabla**
- **Shree AmodDandage –Padvuttar Tabla**
- **Shree AmodDandage –Table Ke Antarang**
- **Delhi Ka Tabla – Pt.Umesh Moghe**
- **Avartan – Pt.Suresh Talwalkar**
- **Taalpraksh – Bhagavatsharn Sharma**
- **Tabal Puran – Pt.Vijayashankar Mishra**
- **Bhartiya Vadyancha Itihas – G.H.Taralekar**
- **Table ka Udgam Vikas Aur WadanShailiya**
- **Sangeet Tabla Ank – Dr.Laxminarayan Garg**

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

<b>HCP</b>	<b>2.1.</b>	<b>Hard Core(Viva)</b>	
		<b>Paper 8</b>	<b>Total Marks 80+20</b>
		<b><u>Traditional Compositions of Tabla/Pakhavaj</u></b>	
		<b>Tabla:</b> (Teental, Ektaal, Matt Tal)	
		<b>Unit 1</b>	<b>1 Credit</b>
		Detail studies of Farukhabad Gharans Peshkar. Prolonged Compositions in Tistra & Chaturashra Jati.	
		<b>Unit 2</b>	<b>1 Credit</b>
		Traditional & Contemporary Bandishes – Tukada, Mukhada, Mohara, Farmaishi Chakradhar & Kamali	
		<b>Unit 3</b>	<b>1 Credit</b>
		Chakradhar, Five Types of Gat. Padhant :Singal, Double, Tigun, & Chougun (Tal Matt, Ektaal, Jhumara, Panjabi)	
		<b>Unit 4</b>	<b>1 Credit</b>
		Mukhada in vilambit laya – Teenal, ektaal, Jhumara. Ability to create tihai with given bols. Upaj	
		<b>Pakhavaj: ( Aadital, Sultal, Tewara)</b>	
		<b>Unit 1</b>	<b>1 Credit</b>
		Panase Gharana – five Paran, Gat-Paran, Rela	
		<b>Unit 2</b>	<b>1 Credit</b>
		1. Paran in Aad & Biaad Laya. 2. Ability to create Tihai with given bols.	
		<b>Unit 3</b>	<b>1 Credit</b>
		a. Types of parn b. Upaj	

		<p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Padhant of Tals: Single, Double, Tigun, &amp; Chougun (Dhamar, Tevara, Sultal)</p> <p><b>Internal Tutorial</b></p>
<b>HCT</b>	<b>2.2</b>	<p><b>Paper 9</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b><u>Solo &amp; Accompaniment of Tabla/Pakhavaj</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Importance of expansionary &amp; Pre-composed compositions in Solo Tabla / Pakhavaj</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Principle of Tabla/Pakhavaj Accompaniment &amp; Solo Tabla</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Explain your thoughts on how to be an ideal tabla player &amp; Accompanist.</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <ol style="list-style-type: none"> <li>1. Pt.Kishan Maharaj</li> <li>2. Kudvasing mharaj</li> <li>3. Ust.Allarkha kha</li> <li>4. Govindrav Brhamhanpurkar – Pakhavaji</li> <li>5. Parvatsinha - Pakhavaji</li> <li>6. Ust.Habibuddin Khan</li> <li>7. Ust. Ahemadjan Tirakhava</li> <li>8. Ust.Amirhusain Khan</li> <li>9. Pt. Bhavani Shankar</li> <li>10. Nanasaheb Panase</li> </ol> <p><b>Internal Tutorial</b></p>

<b>HCT</b>	<b>2.3</b>	<b>Paper 10</b>	<b>Total Marks 80+20</b>
<b><u>Notation System of Compositions in Tabla/Pakhavaj</u></b>			
<b>Tabla: (Teental, Ektaal, Matt Tal)</b>			
<b>Unit 1</b>			<b>1 Credit</b>
1. Notation of Farukhabad Gharans Peshkar.			
2. Prolonged Compositions in Different Jati..			
<b>Unit 2</b>			<b>1 Credit</b>
Traditional & Contemporary Bandishes –			
Tukada, Mukhada, Mohara, Farmaishi Chakradhar & Kamali			
<b>Unit 3</b>			<b>1 Credit</b>
Chakradhar, Types of Gat., Types of Different Matras Tihai			
Notations of taals : Single, Double, Tigun, & Chougun			
(Tal Matt, Ektaal, Jhumara, Panjabi)			
<b>Unit 4</b>			<b>1 Credit</b>
1. Mukhada in vilambit laya – Teenal, ektaal, Mattatal			
2. Ability to create tihai with given bols.			
<b>Pakhavaj: ( Aadital, Sultal, Tewara)</b>			
<b>Unit 1</b>			<b>1 Credit</b>
Panase Gharana –Paran, Gat-Paran, Rela			
<b>Unit 2</b>			<b>1 Credit</b>
1. Paran in Aad & Biaad Laya.			
2. Ability to create Tihai with given bols.			
<b>Unit 3</b>			<b>1 Credit</b>
Types of paran			
<b>Unit 4</b>			<b>1 Credit</b>
Notation of Tals: Singal, Double, Tigun, & Chougun			
(Dhamar, Tevara, Sultal)			
<b>Internal Tutorial</b>			

SCT	2.1	<p><b>Soft Core - (Any One) Paper 11</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b>A) <u>History of Other Percussion Instruments</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span>  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>  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>  1. Percussion instrument of natyashtra  2. Percussion instrument of Sangeet Ratnakar</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span>  3. Origin &amp; concept of Taal in Indian music tradition  4. Brief study of margi &amp; Deshi Taal</p> <p><b>Internal Tutorial</b></p>
SCT	2.2	<p><b>Paper 12</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b>B) <u>Essay Writing</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span>  1. Taal Vadyas of Carnatic music.  2. Relationship between Taal with Rasas.  3. Taal Vadyas of Hindustani Music system.  4. Relation of Rhythm and emotions.</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span>  1. Concept of Laia and Laiakaris.  2. Write a note on Guru Shishhy Parampara and Gharana Parampara in Tabla  3. Principles of Tuning of Tabla.  4. Principles of Kayada formation in Hindustani music.</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span>  1. Comparative study of taals prescribed in syllabus.  2. Principles of formation of Farmaishi Chakardar in different taals.</p>

		<p>3. Tradition and Modern trends in Tabla/Pakhavaj Vadan</p> <p>4. Concept of Taal vadya Kacheri</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Contribution of the following artists in the promotion of Tabla tradition of Hindustani music:</p> <p style="padding-left: 40px;">a. Ustad Habib-ud-din Khan</p> <p style="padding-left: 40px;">b. Pt.Kanthe Maharaj</p> <p style="padding-left: 40px;">c. Pt. Anokhelala Mishra</p> <p style="padding-left: 40px;">d. Pt.Parvat Sinha</p> <p style="padding-left: 40px;">e. Pagal Das</p> <p><b>Internal Tutorial</b></p>
<b>OEP</b>	<b>2.1</b>	<p><b>Paper 13 Practicle Paper Total Marks 80+20</b></p> <p style="text-align: center;"><b>A ) <u>Introduction of Tabla</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p><b>Sangeet Paribhasha :-</b></p> <p style="padding-left: 40px;">Sangeet, Sum, Taal, Laya, Matra, Taali, Khali, Avartan, khand,</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 40px;">Knowlge of Basik Bols in Tabla</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p style="padding-left: 40px;">Padhant with Taal &amp; Theka with different Layakari.</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Project Based on Syllabus</p> <p><b>Internal Tutorial</b></p>
		<p><b>Paper 14 Practicle Paper</b> <span style="float: right;"><b>Total Marks 80+20</b></span></p> <p style="text-align: center;"><b>B ) <u>Rhythem System of Sugam Sangeet</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Bhajani Theka, Taal Dadara, Trital, Chachar</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Kerava, Dhumali, Khemata, Deepachandi</p>





- Pt. Arvind Mulgaonkar -Tabla,
- Pt. Arvind Mulgaonkar - Izajat
- Pt. Sudhir Mainkar - Kala Aur Shastra
- Pt. Sudhir Mainkar - Sangeet Kala Aani Shikshan
- Pt. Sudhir Mainkar - Tabla Wadan Me Nihit Soundarya
- Taal Parichai – Girishchandra Shrivastav
- Dr. Aban Mistry – Table kiBandishe
- Dr. Girishchandra Srivastav- TaalKosh
- Shree AmodDandage -Sarvangeen Tabla,
- Shree Amod Dandage –Talarnav
- Shree AmodDandage - Pariksharth Tabla
- Shree AmodDandage – Padvuttar Tabla
- Shree AmodDandage – Table Ke Antarang
- Delhi Ka Tabla – Pt.Umesh Moghe
- Avartan – Pt.Suresh Talwalkar
- Taalpraksh – Bhagavatsharn Sharma
- Tabal Puran – Pt.Vijayashankar Mishra
- Bhartiya Vadyanचा Itihas – G.H.Taralekar
- Table ka Udgam Vikas Aur WadanShailiya
- Sangeet Tabla Ank – Dr.Laxminarayan Garg

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

**Total Marks = 80**

<b>Sr.No.</b>	<b>Question No.</b>	<b>Type Of Question</b>	<b>Marks</b>
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
		<b>Total Marks</b>	<b>80</b>
		<b>Internal Marks</b>	<b>20</b>