

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



**Faculty of Interdisciplinary Studies**

**CBCS Pattern Syllabus**

**M.A. II (Sem. – III& IV)**

**Music – Tabla / Pakhavaj**

**With effect from**

**June – 2023-24**

Punyashlok Ahilyadevi Holkar Solapur University, Solapur  
Choice Based Credit System

M.A.Tabla / Pakhavaj - Part - II

(Semester - III) w.e.f. 2023-2024

SEMESTER	CODE	TITLE OF THE PAPER	SEMESTER EXAM			L	T	P	CREDIT
THIRD			THEORY	I A	TOTAL				
MUS		Hard Core							
HCP	<b>3.1.</b>	<b>Improvisatory &amp; Pre-Composed Compositions(Vi va -Practical)</b>	80	20	100	0	0	4	4
HCT	<b>3.2</b>	<b>History of percussion instruments</b>	80	20	100	4	0	0	4
HCT	<b>3.3</b>	<b>Research Methodology in Music</b>	80	20	100	4	0	0	4
		Soft Core (Any One)		20					
SCT	<b>3.1</b>	<b>Baaj And Gharana</b>	80	20	100	4	0	0	4
SCT	<b>3.2</b>	<b>Introductions of Taal &amp; Theka</b>	80	20	100	4	0	0	4
		Open Elective (Any One)	80	20					
OEP	<b>3.1</b>	<b>Accompaniment with Ligh Music</b>	80	20	100	0	0	4	4
OEP	<b>3.2</b>	<b>Rhythmic System of Semi Classicle Music</b>	80	20	100	0	0	4	4
		Practical/Field Work	80	20					
HCP	<b>3.1</b>	<b>Concert (Practical)</b>	80	20	100	0	0	4	4
		<b>Tutorial</b>	00	25	25	0	1	0	1
		Total	<b>420</b>	<b>205</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**  
**Choice Based Credit System**

M.A.Tabla / Pakhavaj - Part - II

(Semester - IV) w.e.f. 2023-2024

SEMESTER	CODE	TITLE OF THE PAPER	SEMESTER EXAM			L	T	P	CREDITS
			THEORY	I A	TOTAL				
FOUR									
MUS		Hard Core							
HCP	<b>4.1.</b>	<b>Improvisatory &amp; Pre-Composed Compositions (Viva -Practical)</b>	80	20	100	0	0	4	4
HCT	<b>4.2</b>	<b>Hindustani &amp; Karnataki Taal System.</b>	80	20	100	4	0	0	4
HCT	<b>4.3</b>	<b>Notation of Improvisatory &amp; Pre-Composed Compositions</b>	80	20	100	4	0	0	4
		Soft Core (Any One)	80	20					
SCT	<b>4.1</b>	<b>Aesthetical Appreciation of percussion instruments</b>	80	20	100	4	0	0	4
SCT	<b>4.2</b>	<b>Essay Writing</b>	80	20	100	4	0	0	4
		Practical Work	80	20					
HCP	<b>4.1</b>	<b>Concert (Practical)</b>	80	20	100	0	0	4	4
SCP	<b>4.2</b>	<b>Dissertation</b>	80	20	100	0	0	4	4
		<b>Tutorial</b>	00	25	25	0	1	0	1
		Total	<b>420</b>	<b>205</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 &II**

**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 recognized 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 08 marks.

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)

Punyshlok Ahilyadevi Holkar Solapur University, Solapur  
Choice Based Credit System  
M.A.Tabla / Pakhavaj - Part – II ( Semester - III) w.e.f. 2023-2024

<b>HCP</b>	<b>3.1.</b>	Hard Core <b>-Paper16</b>	<b>Total Marks80+20</b>
<p><u>Practical – I - Viva</u> <u>Improvisatory And Pre-Composed Compositions</u></p> <p style="text-align: center;">TABLA - (Taal-Trital, Rudra Taal, Aadachoutaal)</p>			
		<b>Unit1</b>	<b>1 Credit</b>
		<ol style="list-style-type: none"> <li>1. One Peshkar in each taal of different language with Ten palatas &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 eachtaal. (with Different language, Ten Palatas &amp; Tihai )</li> </ol>	
		<b>Unit2</b>	<b>1 Credit</b>
		<ol style="list-style-type: none"> <li>1. Paran - Four Paran in eachTaal</li> <li>2. Gat - Three Gat in each taal.</li> <li>3. Chakradhar – ( Farmaishi &amp; Kamali ) Two Chakradar &amp;in eachtaal.</li> <li>4. Tukada - Four tukada in eachtaal.</li> </ol>	
		<b>Unit3</b>	<b>1 Credit</b>
		<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</li> <li>3. Ability to create Tihai in differentmatra.</li> </ol>	
		<b>Unit4</b>	<b>1 Credit</b>
		<ol style="list-style-type: none"> <li>1. Accompaniment– Tabla – Khayal , Thumari / Pakhavaj – Dhrupad, Dhamar</li> <li>2. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12beats</li> </ol> <p style="text-align: center;">PAKHAVAJ- (Aaditaal, Rudrataal, Matta Taal)</p>	
		<b>Unit1</b>	<b>1 Credit</b>
		<ol style="list-style-type: none"> <li>1. Prastar – in each taal with ten palatas andtihai</li> <li>2. Paran - Four paran in eachtaal</li> </ol>	

		<p>3. Rela – Two rela in each taal (with different language, Ten palatas &amp; Tihai )</p> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Chakradhar- (Farmaishi &amp; Kamali ) Two Chakradhar in eachtaal</p> <p>2. Four tukada in eachtaal.</p> <p>3. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12beats</p> <p><b>Unit3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Oral Rendering of Boals &amp; different layakri oftaals</p> <p>2. Padhant with tali-khali in taals – Thah, Dedh,Tigun &amp;Chougun</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Accompaniment with Dhrupad, Dhamar,Bhajan</p> <p>2. Ability to play lehara in 14 Beats, 10 Beats, 7 Beats, 12beats</p> <p><b>Internal Tutorial</b></p>
<b>HCT</b>	<b>3.2</b>	<p><b>Paper17</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;">(Theory Paper - I)</p> <p style="text-align: center;"><u>History of Percussion Instruments</u></p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Evolution, structure, development of Tabla / Pakhavaj</p> <p>2. Historical development of Percussion instruments DuringMedieval Period</p> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Brief Introductions of following instruments :- Mrudungam, Dholak , Dhol, Nakkara, Bhumi Dundubhi, Tripushkar, Panava, Dardur, Ghadas</p> <p><b>Unit3</b> <span style="float: right;"><b>1Credit</b></span></p> <p>Classification of Indian Instruments</p> <p>1. Strings Instruments 2. Wind Instruments 3. Percussion Instruments</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Ancient Books of Music &amp;Authors. (Bharatmuni Natyshatra, Sangeet Ratnakar,</p> <p><b>InternalTutorial</b></p>

<b>HCT</b>	<b>3.3</b>	<p><b>Paper18</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;">(Theory Paper - II)</p> <p style="text-align: center;"><u>B ) Research Methodology In Music</u></p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Concept ofResearch 2. Types ofResearch musicResearch</p> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Perspectives &amp; Prospectus – references Indian Music (Seminar Proceeding) 2. Research Method &amp; Sources of research in Indian Music(Book)</p> <p><b>Unit3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Important Historical Sources of Data Collection in Music. 2. Writing &amp; Presentation of Research Paper.</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Research Tool &amp;Techniques 2. Data Collection – Primary &amp; Secondary Level</p> <p><b>Internal Tutorial</b></p>
<b>SCT</b>	<b>3.1</b>	<p><b>Paper19</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;">Soft Core(<b>Any One</b>)</p> <p style="text-align: center;">(Theory Paper -III)</p> <p style="text-align: center;"><u>Baaj &amp; Gharana</u></p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Gharanas &amp; their significant features regarding techniques:</p> <p>1. Tabla- Delhi, Ajarada, Farukabad, Lacknow, Banaras &amp; Panjab 2. Pakhavaj – Nana Panase, Kudau Singh,Nathdwara</p> <p><b>Unit2</b> <span style="float: right;"><b>1Credit</b></span></p> <p>History and origin of gharanas in music development of different</p> <p><b>Unit3</b> <span style="float: right;"><b>1Credit</b></span></p> <p>Notation of various compositions of All Gharanas</p> <p><b>Unit4</b> <span style="float: right;"><b>1Credit</b></span></p> <p>Life &amp; Contribution of Following The Artist</p> <p>1. Pt. RamSahai 2. Pt.V.N.Bhatkhande 3. Ust.AmirhusainKhan</p>

4. Pt. HabbibuddinKhan
5. Ust.Allarkha
6. Pt.Kudau Sinha
7. Pt.Jodhsinha
8. Pt.Nana panase
9. Pt.Sakharampant Angae
10. Pt.Tahakur Laxumansinha

Or

**3.2**

**Paper20**

**Total Marks80+20**

**B ) Introductions of Taal & Theka**

**Unit1**

**1 Credit**

1. Comparative study of Pt.Bhatkhande & Paluskar Taal LipiSystem
2. Comparative Study of Laya &Layakari
3. Comparative Study of Different followingTaals
  1. Jhumara - Dhamar 2. Tevara –Rupak
  3. Teentaal – Tilwada 4. Jhaptaal – Sultaal

**Unit2**

**1 Credit**

1. Importance of Laya inMusic
2. Importance of Taals inMusic
3. Importance ofPadhant
4. Types ofRiyaz
5. Taal &Chand
6. Sum &Khali

**Unit3**

**Critical Studay & notation of thefollowingtalas**

**1 Credit**

Basant, Fardost, Sulfakta, Chartaal,  
Astamangal, Gajzhampa , ShikharTaal

**Unit4**

**1 Credit**

1. Describe a musical concert you'vewatched.
2. Describe a Accompaniment with Tabla/Pakhavaj you'vewatched.
3. Explain the qualities of an ideal tablaplayer
4. Describe how to be a idealAccompaniment.

**Internal Tutorial**



OEP	3.1	<b>Paper21 Practicle Paper</b> <p style="text-align: right;"><b>Total Marks70+30</b></p> <p style="text-align: center;"><b>A) <u>Accompaniment with Light Music</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span>  Bhajani Theka, Taal Dadara, Trital</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span>  Kerava, Dhumali, Khemata, Chachar</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span>  Padhant with Different Taal &amp; Theka of Sugam Sangeet</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span>  Project Based on Syllabus</p> <p><b>Internal Tutorial</b></p> <p style="text-align: center;"><b>Or</b></p>
	3.2	<b>Paper22 Practicle Paper</b> <p style="text-align: right;"><b>Total Marks70+30</b></p> <p style="text-align: center;"><b>B) <u>Rhythmic System of Semi Classicle Music</u></b></p> <p><b>Unit 1</b> <span style="float: right;"><b>1 Credit</b></span>  Tritaal, Jhaptaal, Rupak</p> <p><b>Unit 2</b> <span style="float: right;"><b>1 Credit</b></span>  Deepchandi, Aadha, Aadha Tritaal</p> <p><b>Unit 3</b> <span style="float: right;"><b>1 Credit</b></span>  Padhant with Different Taal &amp; Theka of Semi Classicle Music</p> <p><b>Unit 4</b> <span style="float: right;"><b>1 Credit</b></span>  Project Based on Syllabus</p> <p><b>Internal Tutorial</b></p>
HCP	3.1	<b>Paper23</b> <p style="text-align: right;"><b>Total Marks 80+20</b></p> <p style="text-align: center;"><u>Practical – II</u> <u>Concert</u></p> <p><u>Tabla</u> <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 1</b>  Trital</p> <p><b>Unit 2(AnyOne)</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Rudra Taal</li> <li>• Aada Choutaal</li> </ul>

	<p><u>Pakhavaj</u></p> <p><b>Unit1</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Aaditaal</li> </ul> <p><b>Unit 2 (AnyOne)</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• Rudra Taal</li> <li>• Matta taal</li> </ul> <p><b>* Stage Performance for 30 Minutes of Two Different Taals (20+10 min.)</b></p> <p><b>Internal Tutorial</b></p>
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### 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 -Table ke antarang
- Shree AmodDandage - Pariksharth Tabla
- Shree AmodDandage - Padvuttar Tabla
- 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 Wadan Shailiya
- Sangeet Tabla Ank – Dr.Laxminarayan Garg
- Pakhavaj Avam tabla ke Gharane Evam Parmaparaye – Dr.Aban Mistry

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<b>HCP</b>	<b>4.1.</b>	Hard Core <b>-Paper24</b>	<b>Total Marks80+20</b>
		<p><u>Practical – I - Viva</u> <u>Improvisatory And Pre-Composed Compositions</u></p> <p>TABLA - (Taal-Trital, Pancham Sawari, Jai Taal)</p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></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 eachtaal. ( Of different Jati,Ten Palatas &amp; Tihai )</li> <li>3. Rela - Two Relas in each taal.(with Different language, Ten Palatas &amp; Tihai)</li> </ol> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Paran - Four Paran in eachTaal</li> <li>2. Gat – Charbag Gat, Manjhedar Gat, Gend UchalGat</li> <li>3. Chakradhar – ( Farmaishi &amp; Kamali ) Two Chakradar &amp;in eachtaal.</li> <li>4. Tukada - Four tukada in eachtaal.</li> </ol> <p><b>Unit3</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. Practice &amp; knowledge of presenting different types ofla</li> <li>3. Lakaries with taali &amp; Khali POUNGUN, Dedhgun,Tigun</li> <li>4. Ability to create Tihai in differentmatra.</li> </ol> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Ability to Accompaniment with Thumari, Dadara,Ghazal</li> <li>2. Solo performance with different types of laggi and ladi in following talas – keharawa ,Dadara</li> </ol>	

		<p style="text-align: center;">PAKHAVAJ- (Choutaal, Gajzhampa , Jai Taal)</p> <p><b>Unit1</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 paltas andtihaz</li> <li>2. Paran - Four paran in each taal</li> <li>3. Rela – Two rela in each taal (with different language, Ten paltas &amp; Tihaz)</li> </ol> <p><b>Unit2</b> <span style="float: right;"><b>1Credit</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> </ol> <p><b>Unit3</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</li> </ol> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Dhrupad, Dhamar, Bhajan</li> <li>2. Ability to play lehara in 14 Beats, 10 Beats, 7 Beats, 12 beats</li> </ol> <p style="text-align: center;"><b>Internal Tutorial</b></p>
<b>HCT</b>	<b>4.2</b>	<p style="text-align: center;"><b>Paper25</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;">(Theory Paper - I)</p> <p style="text-align: center;"><u>Hindustani &amp; Karnataki Taal Systeme</u></p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Principle of Hindustani &amp; Karnataki TaalSystem</li> <li>2. History of development of Hindustani &amp; Karnataki TaalSystem</li> </ol> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Detail study of Hindustani music with its swar, Ragas &amp; Talas</li> <li>2. Comparative study of Hindustani &amp; Karnataki Sangeetsystem</li> </ol> <p><b>Unit3</b> <span style="float: right;"><b>1Credit</b></span></p> <p>Biography &amp; Contribution of following musician- Tyagraj, Muttuswami Dikshittar, Shyam Shatri, purandar das, Subbalakshmi, Anokhelala, Sidhar kha, thakur Jaidev Sinha, Ahobal</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Essay of Hindustani &amp; Karnatak general topic/ Musician</p> <p style="text-align: center;"><b>Internal Tutorial</b></p>

<b>HCT</b>	<b>4.3</b>	<b>Paper26</b>	<b>Total Marks80+20</b>
		<p>(Theory Paper - II)</p> <p>Notation of Improvisatory &amp; Pre-Composed Compositions</p> <p>TABLA - (Taal-Trital, Pancham Sawari, Jai Taal)</p>	
		<p><b>Unit1</b></p> <p>Study and writing in notation of following Compositions –</p> <p>1. Peshkar 2. Kayada 3. Rela 4. Gata 5.Tukada</p> <p>6. Chakradar 7.Farad 8.Mukhada 9. Mohara 10.Tihai</p>	<b>1Credit</b>
		<p><b>Unit2</b></p> <p>1. Detail Study of Pt.Bhatkhande &amp; PaluskarPadhati</p> <p>2. Comparative study of Bhatkhande &amp; PuluskarPadhati</p>	<b>1Credit</b>
		<p><b>Unit3</b></p> <p>Study and writing in notation of following Layakari</p> <p>1. Aad 2. Kuad 3. Biyad</p> <p>Study and writing in notation ofJaati</p> <p>1. Tistra 2.Chaturashra 3. Khand 4. Mishra 4.Sankirna</p>	<b>1Credit</b>
		<p><b>Unit4</b></p> <p>Study and writing in notation of following Talas - Dugun, Tigun, Chaugun</p> <p>Layakari : a) Tilwada b) Ektaal c) Zhumara d) Deepchandi d) Farodast</p> <p>PAKHAVAJ- (Choutaal, Gajzhampa, Jai Taal)</p>	<b>1Credit</b>
		<p><b>Unit1</b></p> <p>Study and writing in notation of following Compositions –</p> <p>1. Prastar 2.Paran 3. Rela 4. Chakradhar 5.Tukhada</p> <p>6. Mukhada 7. Tukada 8. Frmaishi 9. Kamali 10 . Paran</p>	<b>1Credit</b>
		<p><b>Unit2</b></p> <p>1. Detail Study of Pt.Bhatkhande &amp; PaluskarPadhati</p> <p>2. Comparative study of Bhatkhande &amp; PuluskarPadhati</p>	<b>1Credit</b>
		<p><b>Unit3</b></p> <p>1. Study and writing in notation of followingLayakari</p> <p>1. Aad 2. Kuad 3.Biyad</p>	<b>1Credit</b>

		<p>2. Study and writing in notation of Jaati</p> <p>1. Tistra 2. Chaturashra 3. Khand 4. Mishra 4. Sankirna</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Study and writing in notation of following Talas - Dugun, Tigon, Chaugun</p> <p>Layakari : a) Tevara b) Dhamar c) Sultal d) Rudra d) Gajzhampa</p> <p style="text-align: center;"><b>Internal Tutorial</b></p>
<b>SCT</b>	<b>4.1</b>	<p><b>Paper27</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;">Soft Core(<b>Any One</b>) (Theory Paper - III)</p> <p style="text-align: center;">A ) Aesthetical Appreciation of percussion Instruments</p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Pitch, Intensity &amp; Timber</p> <p>2. Relation of timber with percussion Instruments</p> <p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Sympathetic Resonance</p> <p>2. Relation of timber with percussion Instruments</p> <p><b>Unit3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Consonance &amp; Disconsolance</p> <p>2. Relation of Consonance and Disconsolance with Indian classical music</p> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Role of percussion instruments with Indian singing styles</p> <p>2. Comparative study of accompanying Melody, Harmony and Indian ragas.</p> <p><b>Internal Tutorial</b></p>
	<b>4.2</b>	<p style="text-align: center;">B) Essay Writing</p> <p><b>Unit1</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>1. Importance of Khali-Bhari in Improvisatory Compositions</p> <p>2. Comparative study of Solo Tabla / Pakhavaj &amp; Accompaniment</p> <p>3. Comparative study of Accompaniment to Classical Vocal, Instrumental Music &amp; Classical Dance</p> <p>4. Defects of Pt. Bhatkhande &amp; Paluskar Taal Lipi System</p>

		<p><b>Unit2</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. Accompaniment of KathakNrutya</li> <li>2. Accompaniment of Instruments</li> <li>3. Detaile Study of the concept in soloTabla/Pakhavaj</li> <li>4. Types of Riyaz - Nikas &amp; Akshar-Sadhana</li> </ol> <p><b>Unit3</b> <span style="float: right;"><b>1 Credit</b></span></p> <p>Life &amp; Contribution of Following Artist</p> <ol style="list-style-type: none"> <li>1. Ust.GameKhan            2. Ust.Afak HusainKhan</li> <li>3. Ust.HajivilayatAli      4.Pt.V.D.Paluskar</li> <li>5. Pt. Shivkumar Sharma 6. Pt.JanakiPrasad</li> <li>7. AmbadaspaantAgale    8. DattopantMagalvedhe</li> </ol> <p><b>Unit4</b> <span style="float: right;"><b>1 Credit</b></span></p> <ol style="list-style-type: none"> <li>1. The Responsibility of the artist towardsociety</li> <li>2. The Importance of music in the prevailing educationsystem</li> <li>3. Idel Tabla/PakhavajPlayer</li> <li>4. Modern Method ofMusic</li> </ol>
<b>HCP</b>	<b>4.1</b>	<p><b>Paper29</b> <span style="float: right;"><b>Total Marks80+20</b></span></p> <p style="text-align: center;"><u>Practical – II</u></p> <p style="text-align: center;"><u>Concert</u></p> <p><u>Tabla</u> <span style="float: right;"><b>2 Credit</b></span></p> <p><b>Unit 1</b></p> <p style="padding-left: 40px;">Trital</p> <p><b>Unit 2(AnyOne)</b> <span style="float: right;"><b>2 Credit</b></span></p> <ul style="list-style-type: none"> <li>• PanchamSawari</li> <li>• Jaitaal</li> </ul> <p><u>Pakhavaj</u></p> <p><b>Unit1</b> <span style="float: right;"><b>2Credit</b></span></p> <ul style="list-style-type: none"> <li>• Choutaal</li> </ul> <p><b>Unit 2 (AnyOne)</b> <span style="float: right;"><b>2Credit</b></span></p> <ul style="list-style-type: none"> <li>• Gajzhampa</li> <li>• JaiTaal</li> </ul> <p style="text-align: center;"><b>* Stage Performance for 30 Minutes of Two Different Taals (20+10 min.) Internal Tutorial</b></p>

4.2.

**Paper 30**

**Total Marks 80+20**

**Dissertation**

**Write a dissertation on one of the following topics -**

1. Tradition and Modern trends in Tabla Vadan
2. Concept of guru Shishya parampara in classical music
3. The Beauty of vistar in pre-composed compositions
4. Comparative study of accompaniment in Classical Vocal Music & Instrumental Music
5. The Nature of Indian Talas in Contemporary Music
6. Spiritual & Psychological Study of Music
7. Study of Tabla/ Pakhavaj through Internet
8. The Artist's Responsibility to Society
9. Literature & Music
10. Current issues in Music
11. Any Music related subject

**Internal Tutorial**



## 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 Wadan Shailiya
- Sangeet Tabla Ank – Dr.Laxminarayan Garg
- Pakhavaj Avam tabla ke Gharane Evam Parmaparaye – Dr.Aban Mistry
- Table ke Antarang – Pt.Amod Dandage

**Paper Pattern CBCS (Sem -IV) 2023-24**  
**M.A – II Instrumental Music - 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>