

PUNYASHLOK AHILYADEVI HOLKAR  
SOLAPUR UNIVERSITY, SOLAPUR



POST GRADUATE CURRICULUM FRAMEWORK  
BASED ON  
NATIONAL EDUCATION POLICY - 2020

DSE SYLLABUS - M.A. - I (SEM. - I & II)  
SUBJECT -MUSIC - TABLA / PAKHVAJ  
WITH EFFECT FROM

Year 2023-24

PUNYASHLOK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR  
STRUCTURE AND CREDIT DISTRIBUTION OF PG DEGREE PROGRAMME  
SCHOOL OF PERFORMING ARTS & FINE ARTS  
SUBJECT : TABLA / PAKHAVAJ

**1) Semester - I - 550 Marks**

**Semester - II- 550 Marks**

**2) Title - M.A. Music – Tabla/ Pakhavaj**

**3) Duration - 2 years**

**4) Class Hours - 60**

**5) Admission Eligibility - Any degree from any recognised university. Selection of the students will be done after seeing the practical performance in the audition.**

**6) Medium of Examination – Marathi and English.**

**7) 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.**

**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) Work load – Per paper 4 periods**

**Five students – One batch for practical**

**(for field work and project work - as per practical batch)**

## **OBJECTIVES OF SYLLABUS–**

- Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player.
- Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-ShishyaParampara'.
- Tabla playing is an art, the aim of this course is to enable the students by annualizing and understanding its beauty's
- Providing knowledge and techniques of various gharanas and their playing style is also the aim of this course
- The purpose of this course is to prepare for the stage performance.

## **COURSE LEARNING OUTCOME -**

- The students of this course get the knowledge of playing the different composition in different Taals for eg..Teentaal, Jhaptaal, Rupak, Ektaal and Matta Taal.
- Student learn about History of Ancient Period to Midvale period of Tabla /Pakhavaj
- Students learn about playing compositions in different jaati.
- The students develop the ability of aesthetically compositions of Tabla and Pakhavaj
- Students learn the research methodology in music.
- Students increase the confidence of stage perform.

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SUBJECT : TABLA / PAKHAVAJ

M.A. PART – I , SEM – I (W.E.F. 2023-2024)

Semester	Title of the paper	Semester Exam			L	P	Credits
		Theory	IA	Total			
<b>First</b>							
	<b>PRACTICE</b>						
<b>DSC - I</b>	<b>Traditional Compositions of Tabla/Pakhavaj - I</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>4</b>	<b>4</b>
<b>DSC - II</b>	<b>Concert - I</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>4</b>	<b>4</b>
	<b>THEORY</b>						
<b>DSC – III</b>	<b>History of Ancient Period to Midvale period of Tabla /Pakhavaj</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>DSC - IV</b>	<b>Books of Review</b>	<b>40</b>	<b>10</b>	<b>50</b>	<b>2</b>	<b>0</b>	<b>2</b>
<b>DSE (4)</b>	<b>OET (Any One)</b>						
	<b>I) Aesthetical Knowledge of SaidhantikRiyaz and KriyatmakRiyaz</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
	<b>II) Comparative Study of North Indian &amp; South Indian Music System</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>RM (4)</b>	<b>Research Methodology in Music</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
	<b>Total</b>	<b>440</b>	<b>110</b>	<b>550</b>	<b>14</b>	<b>8</b>	<b>22</b>

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

DSE - 1	<p style="text-align: center;"><b><u>Traditional Compositions of Tabla / Pakhavaj-I</u></b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Paper No. 1</td> </tr> <tr> <td style="padding: 2px;">Mode : Practical</td> </tr> <tr> <td style="padding: 2px;">Title of Paper : Traditional Compositions of Tabla / Pakhavaj - I</td> </tr> <tr> <td style="padding: 2px;">Paper Code :</td> </tr> <tr> <td style="padding: 2px;">Total Marks 80+20 = 100</td> </tr> <tr> <td style="padding: 2px;">Total = 60 Hour's</td> </tr> </table> <p><b><u>Content:</u></b></p> <p style="text-align: center;"><b>Tabla: (Taal :Teental, Jhaptal, Rupak)</b></p> <p><b>Unit 1</b></p> <ol style="list-style-type: none"> <li>1. Peshkar in each taal with different jaati.</li> <li>2. Two Kayada in each taal with different jaati.</li> <li>3. Two Relasin each taal with different jaati.</li> </ol> <p><b>Unit 2</b></p> <ol style="list-style-type: none"> <li>1. Paran - Two Paranin eachTaal.</li> <li>2. Gat – Four Types.</li> <li>3. Chakradhar – ( Farmaishi&amp;Kamali ) Two Chakradar&amp;in each taal.</li> <li>4. Tukada - Four tukadain each taal</li> <li>5. Mukhada, Tukada, Gat-Tukada, Simple Farmaishi&amp;KamaliChakradar, Uthanetc</li> </ol> <p><b>Unit 3</b></p> <ol style="list-style-type: none"> <li>1. Bedam, Damadar and Nouhakatihain each taal</li> <li>2. Ability to create tihai in different matras.</li> </ol>	Paper No. 1	Mode : Practical	Title of Paper : Traditional Compositions of Tabla / Pakhavaj - I	Paper Code :	Total Marks 80+20 = 100	Total = 60 Hour's	<p style="text-align: center;"><b>1 Credit</b></p> <p style="text-align: center;"><b>1 Credit</b></p> <p style="text-align: center;"><b>1 Credit</b></p>	<p style="text-align: center;"><b>20 Hour's</b></p> <p style="text-align: center;"><b>15 Hour's</b></p> <p style="text-align: center;"><b>15 Hour's</b></p>
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Paper Code :									
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Total = 60 Hour's									

	<p><b>Unit 4</b></p> <ol style="list-style-type: none"> <li>1. Padhant : Single, Double, Tigun&amp;Chougun (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;7 beats</li> </ol> <p><b>Pakhavaj : (Taal :Aadital, Choutal, Dhamar)</b></p> <p><b>Unit 1</b></p> <ol style="list-style-type: none"> <li>1. Prastar – in each taal with ten palatas and tihai</li> <li>2. Rela – Two rela in each taal (with different language, Ten palatas &amp;Tihai )</li> <li>3. Paran - Four paranin each taal</li> <li>4. Padar, Tistra&amp;ChturashraJatiRela</li> </ol> <p><b>Unit 2</b></p> <ol style="list-style-type: none"> <li>1. Chakradhar- (Farmaishi&amp;Kamali ) Two Chakradharin each taal</li> <li>2. Four tukadain each taal.</li> <li>3. Ability to play leharain 16 Beats, 12 Beats, 14 beats</li> <li>4. Various types of Tihai</li> </ol> <p><b>Unit 3</b></p> <ol style="list-style-type: none"> <li>1. Oral Rendering of Boals&amp; different layakri of taals</li> <li>2. Padhant with tali-khaliin taals – Thah, Dedh,Tigun&amp;Chougun(Aadital, Choutal, Dhamar)</li> </ol> <p><b>Unit4</b></p> <p>Accompaniment with Classical &amp; Semi Classical Music.</p> <p><b>Internal Assessment</b></p>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>10 Hour's</b></p> <p><b>20 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>10 Hour's</b></p>

DSC - II	<p style="text-align: center;"><b><u>Concert - I</u></b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Paper No. 2</td> </tr> <tr> <td style="padding: 2px;">Mode : Practicle</td> </tr> <tr> <td style="padding: 2px;">Title of Paper : Concert - I</td> </tr> <tr> <td style="padding: 2px;">Paper Code :</td> </tr> <tr> <td style="padding: 2px;">Total Marks 80+20 = 100</td> </tr> <tr> <td style="padding: 2px;">Total = 60 Hour's</td> </tr> </table> <p><b><u>Content:</u></b></p> <p style="text-align: center;"><b><u>Tabla</u></b></p> <p>Unit 1 Trital (Compulsory)</p> <p>Unit 2 (Any One) Jhaptal Rupak</p> <p style="text-align: center;"><b><u>Pakhavaj</u></b></p> <p>Unit 1 Aadital (Compulsory)</p> <p>Unit 2 (Any One) Choutaal DhamarTaal</p> <p>* Stage performance for 25 minutes of two different taals. (15+10 minutes)</p> <p>Internal Assessment</p>	Paper No. 2	Mode : Practicle	Title of Paper : Concert - I	Paper Code :	Total Marks 80+20 = 100	Total = 60 Hour's		<p style="text-align: center;">2 Credit    40 Hour's</p> <p style="text-align: center;">2 Credit    20 Hour's</p> <p style="text-align: center;">2 Credit    40 Hour's</p> <p style="text-align: center;">2 Credit    20 Hour's</p>
Paper No. 2									
Mode : Practicle									
Title of Paper : Concert - I									
Paper Code :									
Total Marks 80+20 = 100									
Total = 60 Hour's									
DSC- III	<b><u>History of Ancient Period to Midvale Period of</u></b>								

<b><u>Tabla andPakhavaj</u></b>									
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;"><b>Paper No. 3</b></td> </tr> <tr> <td style="padding: 2px;"><b>Mode : Theory</b></td> </tr> <tr> <td style="padding: 2px;"><b>Title of Paper :History of Ancient Period to Midvale period of Tabla and Pakhavaj</b></td> </tr> <tr> <td style="padding: 2px;"><b>Paper Code :</b></td> </tr> <tr> <td style="padding: 2px;"><b>Total Marks : 80+20 = 100</b></td> </tr> <tr> <td style="padding: 2px;"><b>Total = 60 Hour's</b></td> </tr> </table>				<b>Paper No. 3</b>	<b>Mode : Theory</b>	<b>Title of Paper :History of Ancient Period to Midvale period of Tabla and Pakhavaj</b>	<b>Paper Code :</b>	<b>Total Marks : 80+20 = 100</b>	<b>Total = 60 Hour's</b>
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<b>Paper Code :</b>									
<b>Total Marks : 80+20 = 100</b>									
<b>Total = 60 Hour's</b>									
<b><u>Content:</u></b>									
<b>Unit : 1</b>									
<ul style="list-style-type: none"> <li>• <b>Introductions of Tabla / Pakhavaj</b></li> <li>• <b>Study of Ancient Period to Midvale period of Tabla/Pakhavaj</b></li> </ul>		<b>1 Credit</b>	<b>20 Hour's</b>						
<b>Unit : 2</b>									
<ul style="list-style-type: none"> <li>• <b>History or origin of Tabla / Pakhavaj</b></li> <li>• <b>Thought regarding the origin of tabla / pakhavaj</b></li> </ul>		<b>1 Credit</b>	<b>15 Hour's</b>						
<b>Unit : 3</b>									
<ul style="list-style-type: none"> <li>• <b>Development of Tabla / Pakhavaj</b></li> <li>• <b>Texture of Tabla / Pakhavaj</b></li> </ul>		<b>1 Credit</b>	<b>15 Hour's</b>						
<b>Unit : 4</b>									
<ul style="list-style-type: none"> <li>• <b>Comparative study of Tabla and Pakhavaj</b></li> <li>• <b>Importance of Tabla / Pakhavaj in Indian Music</b></li> </ul>		<b>1 Credit</b>	<b>10 Hour's</b>						
<b>Internal Assessment</b>									
<b>DSE - IV</b>	<b><u>Books of Review</u></b>								



	<table border="1"> <tr><td><b>Paper No. 4</b></td></tr> <tr><td><b>Mode : Theory</b></td></tr> <tr><td><b>Title of Paper : Books of Review</b></td></tr> <tr><td><b>Paper Code :</b></td></tr> <tr><td><b>Total Marks : 40+10 = 50</b></td></tr> <tr><td><b>Total = 30 Hour's</b></td></tr> </table> <p><b><u>Content:</u></b></p> <p>Write a books of review on any two books given below :</p> <ul style="list-style-type: none"> <li>• Natyashastra :Bharatmuni</li> <li>• SangeetRatnakar :Sharngdev</li> <li>• Tabla : Pt. Arvind Mulgaonkar</li> <li>• PakhavajkeGharaneaurParamparaye :Dr. Aban Mistry</li> <li>• TablaVadan : Kala Aur Shastra : Pt. SudhirMainkar</li> <li>• Table kaUdgam ,VikasaurShailiya : Dr. Yogmaya Shukla</li> <li>• Awartan : Pt. Suresh Talwalkar</li> </ul> <p><b>Internal Assessment</b></p>	<b>Paper No. 4</b>	<b>Mode : Theory</b>	<b>Title of Paper : Books of Review</b>	<b>Paper Code :</b>	<b>Total Marks : 40+10 = 50</b>	<b>Total = 30 Hour's</b>	<b>4 Credit</b>	<b>30 Hour's</b>
<b>Paper No. 4</b>									
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<b>Title of Paper : Books of Review</b>									
<b>Paper Code :</b>									
<b>Total Marks : 40+10 = 50</b>									
<b>Total = 30 Hour's</b>									
<b>DSE (4)</b>	<p style="text-align: center;"><b>Open Elective (Any One)</b></p> <p><b>I) <u>Aesthetical Knowledge of SaidhantikRiyaj and KriyatmakRiyaz</u></b></p> <table border="1"> <tr><td><b>Paper No. 5</b></td></tr> <tr><td><b>Mode : Theory</b></td></tr> <tr><td><b>Title of Paper :Asthetical Knowledge of SaidhantikRiyaz and KriyatmakRiyaz</b></td></tr> <tr><td><b>Paper Code :</b></td></tr> <tr><td><b>Total Marks : 80+20 = 100</b></td></tr> <tr><td><b>Total = 60 Hour's</b></td></tr> </table> <p><b><u>Content:</u></b></p>	<b>Paper No. 5</b>	<b>Mode : Theory</b>	<b>Title of Paper :Asthetical Knowledge of SaidhantikRiyaz and KriyatmakRiyaz</b>	<b>Paper Code :</b>	<b>Total Marks : 80+20 = 100</b>	<b>Total = 60 Hour's</b>	<b>1 Credit</b>	<b>20 Hour's</b>
<b>Paper No. 5</b>									
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<b>Paper Code :</b>									
<b>Total Marks : 80+20 = 100</b>									
<b>Total = 60 Hour's</b>									

	<p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• <b>Riyaz :Meanaing and Defination</b></li> <li>• <b>Importance of Riyaj in Tabla / Pakhavaj</b></li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• <b>SaidhantikRiyaz (Mentally Riyaz)</b></li> <li>• <b>KriyatmakRiyaz( PracticallyRiyaz)</b></li> </ul> <p><b>Unit : 3</b></p> <ul style="list-style-type: none"> <li>• <b>Types of Riyaz</b></li> <li>• <b>Nikas and Aksharsadhana</b></li> </ul> <p><b>Unit : 4</b></p> <ul style="list-style-type: none"> <li>• <b>Murakka and ChillaPaddhati</b></li> <li>• <b>Renowned artist thoughts of Riyaz and Techniques</b></li> </ul> <p><b>Internal Assessment</b></p>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>10Hour's</b></p>						
	<p><b>II) <u>Comparative Study of North Indian and South Indian Music System</u></b></p> <table border="1" data-bbox="284 1293 1200 1667"> <tr> <td><b>Paper No. 6</b></td> </tr> <tr> <td><b>Mode : Theory</b></td> </tr> <tr> <td><b>Title of Paper :Comparative Study of North Indian and South Indian Music System</b></td> </tr> <tr> <td><b>Paper Code :</b></td> </tr> <tr> <td><b>Total Marks : 80+20 = 100</b></td> </tr> <tr> <td><b>Total = 60 Hour's</b></td> </tr> </table> <p><b><u>Content:</u></b></p>	<b>Paper No. 6</b>	<b>Mode : Theory</b>	<b>Title of Paper :Comparative Study of North Indian and South Indian Music System</b>	<b>Paper Code :</b>	<b>Total Marks : 80+20 = 100</b>	<b>Total = 60 Hour's</b>	<p><b>1 Credit</b></p>	<p><b>20 Hour's</b></p>
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	<p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• Study of North Indian Music System</li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• Study of South Indian Music System</li> </ul> <p><b>Unit : 3</b></p> <ul style="list-style-type: none"> <li>• Comparative Study of North Indian and South Indian Music System</li> </ul> <p><b>Unit : 4</b></p> <ul style="list-style-type: none"> <li>• Detail study of Saptsuladi Taals.</li> </ul> <p><b>Internal Assessment</b></p>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>10 Hour's</b></p>						
<p><b>RM (4)</b></p>	<p style="text-align: center;"><b><u>Research Methodology in Music</u></b></p> <table border="1" data-bbox="284 947 1200 1293"> <tr> <td><b>Paper No. 7</b></td> </tr> <tr> <td><b>Mode : Theory</b></td> </tr> <tr> <td><b>Title of Paper : Research Methodology in Music</b></td> </tr> <tr> <td><b>Paper Code :</b></td> </tr> <tr> <td><b>Total Marks : 80+20 = 100</b></td> </tr> <tr> <td><b>Total = 60 Hour's</b></td> </tr> </table> <p><b><u>Content:</u></b></p> <p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• Concept and meaning of Research</li> <li>• Types of Research Methodology</li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• Detail Study of How to write Research Proposal</li> </ul> <p><b>Unit : 3</b></p>	<b>Paper No. 7</b>	<b>Mode : Theory</b>	<b>Title of Paper : Research Methodology in Music</b>	<b>Paper Code :</b>	<b>Total Marks : 80+20 = 100</b>	<b>Total = 60 Hour's</b>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>20 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p>
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<b>Total = 60 Hour's</b>									

	<ul style="list-style-type: none"> <li>• Detail Study of How to write Synopsis</li> </ul> <p><b>Unit : 4</b></p> <ul style="list-style-type: none"> <li>• Detail study of How to Write a Research Paper</li> </ul> <p><b>Internal Assessment</b></p>	<b>1 Credit</b>	<b>1</b>
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<b>Suggested Books –</b>
▪ <b>Pt. Arvind Mulgaonkar -Tabla</b>
▪ <b>Pt. Arvind Mulgaonkar - Izajat</b>
▪ <b>Pt. SudhirMainkar - Kala Aur Shastra</b>
▪ <b>Pt. SudhirMainkar - Sangeet Kala AaniShikshan</b>
▪ <b>Pt. SudhirMainkar - TablaWadan Me NihitSoundarya</b>
▪ <b>TaalParichai – GirishchandraShrivastav</b>
▪ <b>Dr. Aban Mistry – Table kiBandishe</b>
▪ <b>Dr. GirishchandraSrivastav- TaalKosh</b>
▪ <b>Shree AmodDandage -SarvangeenTabla</b>
▪ <b>Shree AmodDandage –Talarnav</b>
▪ <b>Table keudgam, VikasEvamShailiya – Dr. Aban Mistry</b>
▪ <b>Natyashastra : Bharatmuni</b>
▪ <b>Shree AmodDandage – Table KeAntarang</b>
▪ <b>Delhi KaTabla – Pt.UmeshMoghe</b>
▪ <b>Avartan – Pt.Suresh Talwalkar</b>
▪ <b>Taalpraksh – Bhagavatsharn Sharma</b>
▪ <b>TabalPuran – Pt.Vijayashankar Mishra</b>
▪ <b>BhartiyaVadyanchaItihas – G.H.Taralekar</b>
▪ <b>Table kaUdgamVikasAurWadanShailiya : Dr. Yogmaya Shukla</b>
▪ <b>SangeetTablaAnk – Dr. Laxminarayan Garg</b>

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SUBJECT : TABLA / PAKHAVAJ

M.A. PART - I , SEM - II (W.E.F. 2023-2024)

Semester	Title of the paper	Semester Exam			L	P	Credits
<b>Second</b>		<b>Theory</b>	<b>IA</b>	<b>Total</b>			
	<b>PRACTICLE</b>						
<b>DSC - I</b>	<b>Traditional Compositions of Tabla /Pakhavaj- II</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>4</b>	<b>4</b>
<b>DSC - II</b>	<b>Concert - II</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>0</b>	<b>4</b>	<b>4</b>
	<b>THEORY</b>						
<b>DSC - III</b>	<b>Notation System of Taals</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>DSC - IV</b>	<b>Introduction of Baaj and Gharana</b>	<b>40</b>	<b>10</b>	<b>50</b>	<b>2</b>	<b>0</b>	<b>2</b>
<b>DSE (4)</b>	<b>OET (Any One)</b>						
	<b>I) Brief Study of Classical and Semi Classical Music</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
	<b>II) Brief Study of Western Music</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
<b>OJT / FP (4)</b>	<b>Field Work</b>	<b>80</b>	<b>20</b>	<b>100</b>	<b>4</b>	<b>0</b>	<b>4</b>
	<b>Total</b>	<b>440</b>	<b>110</b>	<b>550</b>	<b>14</b>	<b>8</b>	<b>22</b>

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

<b>DSE - I</b>	<b><u>Traditional Compositions of Tabla / Pakhavaj-II</u></b>		
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<b>Paper No. 8</b>
<b>Mode : Practical</b>
<b>Title of Paper : Traditional Compositions of Tabla / Pakhavaj - II</b>
<b>Paper Code :</b>
<b>Total Marks 80+20 = 100</b>
<b>Total = 60 Hour's</b>

**Content:**

**Tabla: (Taal :Teental,Ektaal,Matta)**

**Unit 1**

4. Peshkar in each taal with different jaati.
5. Two Kayada in each taal with different jaati.
6. Two Relasin each taal with different jaati.

**1 Credit 20 Hour's**

**Unit 2**

6. Paran - Two Paranin eachTaal.
7. Gat – Four Types.
8. Chakradhar – ( Farmaishi&Kamali ) Two Chakradar&in each taal.
9. Tukada - Four tukadain each taal
10. Mukhada, Tukada, Gat-Tukada, Simple Farmaishi&KamaliChakradar, Uthanetc

**1 Credit 15 Hour's**

**1 Credit 15 Hour's**

**Unit 3**

3. Bedam, Damadar and Nouhakatihaiin each taal
4. Ability to create tihai in different matras.

**Unit 4**

5. Padhant : Single, Double, Tigun&Chougun

**1 Credit 10 Hour's**

	<p>(Aadha, Panjabi, Khemta)</p> <p>6. VilambitTheka :Teentaal, Ektaal, Rupak</p> <p>7. Accompaniment with Classical &amp; Semi Classical Music.</p> <p>8. Ability to play Lehara in 16 beats, 12 beats &amp;9 beats</p> <p><b>Pakhavaj : ( Taal :Aadital,Sultaal, Tevara )</b></p> <p><b>Unit 1</b></p> <p>5. Prastar – in each taal with ten palatas and tihai</p> <p>6. Rela – Two rela in each taal (with different language, Ten palatas &amp;Tihai )</p> <p>7. Paran - Four paranin each taal</p> <p>8. Padar, Tistra&amp;ChturashraJatiRela</p> <p><b>Unit 2</b></p> <p>5. Chakradhar- (Farmaishi&amp;Kamali ) Two Chakradharin each taal</p> <p>6. Four tukadain each taal.</p> <p>7. Ability to play leharain 16 Beats, 10 Beats, 7 Beats</p> <p>8. Ability to create tihai in different matra.</p> <p><b>Unit 3</b></p> <p>3. Oral Rendering of Boals&amp; different layakri of taals</p> <p>4. Padhant with tali-khaliin taals – Thah, Dedh,Tigun&amp;Chougun(Aadital, Sultaal, Tevara)</p> <p><b>Unit4</b></p> <p>Accompaniment with Classical &amp; Semi Classical Music.</p> <p><b>Internal Assessment</b></p>	1 Credit	20 Hour's
		1 Credit	15 Hour's
		1 Credit	15 Hour's
		1 Credit	10 Hour's
<b>DSC - II</b>	<b><u>Concert - II</u></b>		

	<p><b>Paper No. 9</b></p> <p><b>Mode : Practical</b></p> <p><b>Title of Paper : Concert - II</b></p> <p><b>Paper Code :</b></p> <p><b>Total Marks 80+20 = 100</b></p> <p><b>Total = 60 Hour's</b></p>		
	<p><b><u>Content:</u></b></p> <p style="text-align: center;"><b><u>Tabla</u></b></p> <p><b>Unit 1</b> Trital (Compulsory)</p> <p><b>Unit 2 (Any One)</b> Ektaal Matt Taal</p> <p style="text-align: center;"><b><u>Pakhavaj</u></b></p> <p><b>Unit 1</b> Aadital (Compulsory)</p> <p><b>Unit 2 (Any One)</b> Sultaal Tevara</p> <p>* Stage performance for 25 minutes of two different taals. (15+10 minutes)</p> <p><b>Internal Assessment</b></p>	<p><b>2 Credit</b></p> <p><b>2 Credit</b></p> <p><b>2 Credit</b></p> <p><b>2 Credit</b></p>	<p><b>40 Hour's</b></p> <p><b>20 Hour's</b></p> <p><b>40 Hour's</b></p> <p><b>20 Hour's</b></p>
<b>DSC- III</b>	<b><u>Notation System of Taals</u></b>		



	<b>Paper No. 10</b> <b>Mode : Theory</b> <b>Title of Paper : Notation System of Taals</b> <b>Paper Code :</b> <b>Total Marks : 80+20 = 100</b> <b>Total = 60 Hour's</b>		
	<p><b><u>Content:</u></b></p> <p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• Introduction of Pt.Bhatkhande and Pt.PaluskarTaalSysteme.</li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• Notation of Improvisatory Compositions of Tabla and Pakhavaj</li> </ul> <p><b>Unit : 3</b></p> <ul style="list-style-type: none"> <li>• Notation of Improvisatory Pre Composed Compositions of Tabla and Pakhavaj</li> </ul> <p><b>Unit : 4</b></p> <ul style="list-style-type: none"> <li>• Comparative study of Pt.Bhatkhande and Pt.PaluskarTaal System.</li> </ul> <p><b>Internal Assessment</b></p>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>20 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>10 Hour's</b></p>
DSE - IV	<b><u>Introduction of Baaj and Gharanas</u></b>		

	<b>Paper No. 11</b> <b>Mode : Theory</b> <b>Title of Paper : Introduction of Baaj and Gharanas</b> <b>Paper Code :</b> <b>Total Marks : 40+10 = 50</b> <b>Total = 30 Hour's</b>		
	<p><b><u>Content:</u></b></p> <p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• <b>Introduction of Baaj and Gharanas</b></li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• <b>Contribution of various artist :</b></li> <li>• <b>Ust. NathuuKha</b></li> <li>• <b>Ust. AmirhusainKha</b></li> <li>• <b>Pt. KantheMaharaj</b></li> <li>• <b>Ust. Allarkha</b></li> <li>• <b>Pt. SakharpantAgale</b></li> <li>• <b>Pt. MannujiMadangaonkar</b></li> <li>• <b>Pt. AmbadasAgale</b></li> <li>• <b>Pt. KudausingMaharaj</b></li> </ul> <p><b>Internal Assessment</b></p>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>30 Hour's</b></p> <p><b>20 Hour's</b></p>
<b>DSE</b>	<b>Open Elective (Any One)</b>		



	<ul style="list-style-type: none"> <li>• Begam Akhtar</li> <li>• Girija Devi</li> <li>• Channulal Mishra</li> <li>• ShobhaGurtu</li> </ul> <p><b>Internal Assessment</b></p>								
	<p style="text-align: center;"><b>II) <u>Brief Study of Western Music</u></b></p> <table border="1" style="width: 100%;"> <tr> <td><b>Paper No. 13</b></td> </tr> <tr> <td><b>Mode : Theory</b></td> </tr> <tr> <td><b>Title of Paper : Brief Study of Western Music</b></td> </tr> <tr> <td><b>Paper Code :</b></td> </tr> <tr> <td><b>Total Marks : 80+20 = 100</b></td> </tr> <tr> <td><b>Total = 60 Hour's</b></td> </tr> </table> <p><b><u>Content:</u></b></p> <p><b>Unit : 1</b></p> <ul style="list-style-type: none"> <li>• Concept of Western Music</li> </ul> <p><b>Unit : 2</b></p> <ul style="list-style-type: none"> <li>• Notation System of Western Music</li> </ul> <p><b>Unit : 3</b></p> <ul style="list-style-type: none"> <li>• Comparative Study of Western Music and Classical Music</li> </ul> <p><b>Unit : 4</b></p> <ul style="list-style-type: none"> <li>• Classification of Instrument ,Chorophones, Idiophone</li> </ul> <p><b>Internal Assessment</b></p>	<b>Paper No. 13</b>	<b>Mode : Theory</b>	<b>Title of Paper : Brief Study of Western Music</b>	<b>Paper Code :</b>	<b>Total Marks : 80+20 = 100</b>	<b>Total = 60 Hour's</b>	<p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p> <p><b>1 Credit</b></p>	<p><b>20 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>15 Hour's</b></p> <p><b>10 Hour's</b></p>
<b>Paper No. 13</b>									
<b>Mode : Theory</b>									
<b>Title of Paper : Brief Study of Western Music</b>									
<b>Paper Code :</b>									
<b>Total Marks : 80+20 = 100</b>									
<b>Total = 60 Hour's</b>									
<b>OJT / FP</b>	<b><u>Field Work</u></b>								

<b>(4)</b>	<b>Paper No. 14</b>	<b>4 Credit</b>	<b>30 Hour's</b>
	<b>Mode : Theory</b>		
	<b>Title of Paper : Field Work</b>		
	<b>Paper Code :</b>		
	<b>Total Marks :50+10 = 60</b>		
	<b>Total = 60 Hour's</b>		
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Students visit to various Music Institute / Music Organization/All india radio Station</b></li> <li>• <b>Students visit a Music Concerts .</b></li> </ul> <p><b>Internal Assessment</b></p>			

<b>Suggested Books –</b>
▪ <b>Pt. Arvind Mulgaonkar -Tabla</b>
▪ <b>Pt. Arvind Mulgaonkar - Izajat</b>
▪ <b>Pt. SudhirMainkar - Kala Aur Shastra</b>
▪ <b>Pt. SudhirMainkar - Sangeet Kala AaniShikshan</b>
▪ <b>Pt. SudhirMainkar - TablaWadan Me NihitSoundarya</b>
▪ <b>TaalParichai – GirishchandraShrivastav</b>
▪ <b>Dr. Aban Mistry – Table kiBandishe</b>
▪ <b>Dr. GirishchandraSrivastav- TaalKosh</b>
▪ <b>Shree AmodDandage -SarvangeenTabla</b>
▪ <b>Shree AmodDandage –Talarnav</b>
▪ <b>Table keudgam, VikasEvamShailiya – Dr. Aban Mistry</b>
▪ <b>Natyashastra : Bharatmuni</b>
▪ <b>Shree AmodDandage – Table KeAntarang</b>

▪ <b>Delhi KaTabla – Pt.UmeshMoghe</b>
▪ <b>Avartan – Pt.Suresh Talwalkar</b>
▪ <b>Taalpraksh – Bhagavatsharn Sharma</b>
▪ <b>TabalPuran – Pt.Vijayashankar Mishra</b>
▪ <b>BhartiyaVadyanchaItihas – G.H.Taralekar</b>
▪ <b>Table kaUdgamVikasAurWadanShailiya : Dr. Yogmaya Shukla</b>
▪ <b>SangeetTablaAnk – Dr. Laxminarayan Garg</b>