

BACHELOR OF PERFORMING ARTS (TABLA)
I SEMESTER

Course - 101 (English (Spoken))

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To introduce students to the fundamentals of theory and tools of communication.
2. To develop vital communication skills for personal, social and professional interactions.
3. To effectively translate texts.
4. To understand and systematically present facts, idea and opinions.

Course Content:-

- I. Introduction:** Theory of Communication, Types and modes of Communication

- II. Language of Communication:** Verbal and Non-verbal (Spoken and Written) Personal, Social and Business, Barriers and Strategies Intra-personal, Inter-personal and Group communication

- III. Speaking Skills:** Monologue, Dialogue, Group Discussion, Effective Communication/ Mis-Communication, Interview, Public Speech.

- IV. Reading and Understanding:** Close Reading, Comprehension, Summary, Paraphrasing, Analysis and Interpretation, Translation(from Indian language to English and Viva-versa), Literary/Knowledge Texts.

- V. Writing Skills:** Documenting, Report Writing, Making notes, Letter writing

Bibliographies:

- a. Fluency in English - Part II, Oxford University Press, 2006.
- b. Business English, Pearson, 2008.
- c. Language, Literature and Creativity, Orient Blackswan, 2013.
- d. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

Course - 102 (Hindi)

Credits: 4
Marks: 80
Internal Assessment: 20
Total: 100

मध्यकालीन एवं आधुनिक हिंदी काव्य तथा व्याकरण

Course Objective

1. पाठ्यक्रम में रखी गई कविताओं का गहन अध्ययन करना, उनपर चर्चा करना, उनका विवेचन करना, कविताओं का भावार्थ स्पष्ट करना, कविता की भाषा की विशेषताओं तथा अर्थ को समझाना।
3. पाठ्यक्रम में रखी गई खण्ड काव्य का गहन अध्ययन करना, काव्यका भावार्थ स्पष्ट करना, काव्य की भाषा की विशेषताओं तथा अर्थ को समझाना।
4. व्याकरण के तत्वों के आधार पर उसकी चर्चा करना।

Course Content

I. हिंदी पद्य-

(60)

कबीर- 10 दोहे एवं 2 पद

तुलसीदास- विनय पत्रिका के 2 पद

घनानंद – 2 कवित्त

सूर्यकांत त्रिपाठी निराला – अधिवास, गहन है यह अंधकार

माखनलाल चतुर्वेदी- जवानी, अमर निशानी, कैदी और कोकिल

गजानन माधव मुक्तिबोध- एक फोडा दुखा, मीठा बेर

सुदामा पांडेय धूमिल- मुनासिब कार्रवाई, अकाल दर्शन

अरुण कमल- मातभूमि, पुतली में संसार

लीलाधर मंडलोई- यह आदमी, आपत्ति

अनामिका- बेजगह, वध्दाँ धरती का नमक है

बोधिसत्व – कुछ दिन पहले, मेरा कुछ नहीं हो सकता

II. खण्डकाव्य- डा. रामकुमार वर्मा – ओ अहिल्या

(10)

III. व्याकरण- शब्द के रूप, वर्तनी सुधार, संधि एवं संधि विच्छेद, विकारी एवं

अविकारी शब्द

(10)

ISA [20 Marks]

1. लिखित परिक्षा – 10 Marks

2. आलेख - 10 Marks

संदर्भ ग्रंथ-

1. लोकवादी तुलसीदास- विश्वनाथ त्रिपाठी, राधाकृष्ण प्रकाशन, 1991
2. राग विराग- संपादक रामविलास शर्मा, लोकभारती प्रकाशन, 1988
3. धूमिल- संसद से सडक तक, राजकमल प्रकाशन, 1992
4. परमानन्द श्रीवास्तव- समकालीन हिंदी कविता, नए प्रस्थान, वाणी प्रकाशन
5. रामविलास शर्मा- निराला की साहित्य साधना, राजकमल प्रकाशन, 1982
6. कामताप्रसाद गुरु- हिंदी व्याकरण, हिंदी मराठी प्रकाशन, नागपुर 2011

Course - 103 ((Indian Culture and Art))

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. To ensure the preservation and promotion of Indian Art and Culture.
2. To provide practical knowledge to protect our cultural heritage.
3. To keep our basic cultural and aesthetic values and perceptions active and dynamic among the students.

Course Content:-

- I. Sources of Indian History and Culture.
- II. Indus valley civilization.
- III. Vedas, Upanishads.
- IV. Vedangas, Upavedas, Dharmashastra, Itihas, Puranas. Darshanas. Agama. Tantra, Mantra.
- V. Regional Tradition.
- VI. Vedic Culture.
- VII. Cultural contribution of Mugal Rulers, Navabs and Maharajas.
- VIII. Folk Music of Goa.
- IX. Folk Dances of Goa.
- X. Music and Mass Media-All India Radio.
- XI. Institution for promoting of Music: - Government Sangeet Natak Academies.
- XII. Music and Education: - Gurukula based System.

Bibliographies:

- a. Biswas, D. (2009). *Evolution of Music Dance and Drama*. Jaipur: ABD publisher .
- b. Choudhary, R. D., & Dingh, B. (1990). *Studies in Indian History and Culture*. Delhi: Ramanand Vidhya Bhawan.
- c. Iyer, P. (2004). *History of Music*. New Delhi: Vishwabharti Publications.
- d. Iyer, P. (2004). *Music Perception and Congnition*. New Delhi: Vishwabharaathi Publications.

- e. Kuma, R. (2013). *Indian art and Culture*. New Delhi: Rishabh Books.
- f. Kumar, M. (2015). *Great Mughal Empire*. New delhi: Amazing Publication.
- g. Mishra, R. (2014). *Cultural Heritage of India*. New Delhi: Rishabh Books.
- h. Priyamvada, A. (2013). *The cultural Study of Music*. Jaipur: ABD publishers.
- i. Shekhawat, P. (2015). *Archaeology of ancient Civilisation*. Ghaziabad: Shiksha Deep Prakashan.

Course – 104 (Theory (Applied and General))

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To know the history of Pakhawaj
2. To learn and write bols in appropriate notations system.

Course Content:-

I. Applied Theory:

- a. To study History of Pakhawaj and its relation to Tabla.
- b. Definition and interpretation of Laya and its different patterns namely Vilambit, Madhya and Drut.
- c. Knowledge of writing the notation and bols in Teental and Jhaptal respectively.

II. General Theory:

- a. Definition of the following terms: Sangeet, Laya, Matra, Sam, bhari or Tali , Khali, Vibhag and avartan.
- b. Life history and contribution of the following maestro's: Pt. Ayodhya Prasad, Pagal Das and Pt.kanthe maharaja.
- c. Definition of music
- d. Importance of laya in music

Bibliographies:-

- a. Dr. Bahulkar, S. *Kalashastra Visharad (Vol. 1 - 4)*. Mumbai:: Sanskar Prakashan.
- b. Kumar, A. (2010). *Pakhawaj ki uppatti, vikas evm shailiya*. New delhi: Kanishka Publishers and Distribtors.

- c. Lele, A. (2012). *Mala Umagalela Tabla*. Mumbai: Sanskar Prakashan.
- d. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 105 (Practical Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. Learn to produce various syllabus of Tabla.
2. To study prescribed Talas's.
3. Learn to recite the compositions with Tali and Khali orally.
4. Learn to tune the instrument.
5. Learn to recite the tekhas with simple composition.
6. Learn to accompany Druth Khayal.
7. Learn to play Tabla solo as presented.

Course Content:-

I. Viva-voce:

(75)

- a. Practice of producing different syllables (varna's) on Tabla-Bayan/Pakhawaj.
- b. To study of following Talas in detail:
 - (a) Teental: - Four kayadas with 8 paltas and Tihai.
Four tukras, Two Chakradhar's and one paran.
 - (b) Jhaptal: - Two kayadas with 8 paltas and Tihai.
Two tukras, Two Chakradhars and two Tihai.
- c. Oral rendering of all the matters learnt, with Tali and Khali on hands.
- d. Elementary knowledge of tuning the instrument.

II. Other Forms in Music

(25)

- a. To study of thekhas with simple compositions and their oral renderings in the following Talas with simple and double laya's
 - (a) Chautal
 - (b) Sooltal

b. Ability to accompany Drut Khayal.

III. Stage Performance:

(50)

a. Performing a Tabla Solo in Jhaptal / Teental for **15** minutes.

Bibliographies:

- a. Dandage, A. Complete Tabla.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jamuna., D. P. Taal Vadhy Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- f. Lele, A. (2012). *Mala Umagalela Tabla*. Mumbai: Sanskar Prakashan.
- g. Pt. Mulgaonkar, A. Tabla.
- h. Wegner, F. Vintage Tabla Reporteiry.
- i. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

**BACHELOR OF PERFORMING ARTS (TABLA)
II SEMESTER**

Course - 201 (Environmental Studies)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

The course envisages that all the under graduates coming out of our University system are aware of our natural resources, ecosystems and their linkages to society, livelihood, environment and conservation. This theoretical learning shall be supported by the actual field visits.

- ✚ The Multi – Disciplinary Nature of Environmental studies Nature, Scope and Importance; need for public awareness.

I. Natural Resources:

- Renewable and Non-Renewable resources: natural resources and associated problems
 - a. Forest Resources: use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
 - b. Water Resources: use and over-exploitation of surface and ground water; floods, droughts, conflicts over water, dams-benefits and problems.
 - c. Mineral Resources: use and exploitation, environmental effects of extracting and using mineral resources; case studies related to mining and its effect on siltation and loss of biodiversity.

d. Food Resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity; case studies.

e. Energy Resources: growing energy needs, renewable and non-renewable energy sources, use of alternative energy sources, case studies

f. Land Resources: land as a resource, land degradation, man-induced landslides, coastal erosion, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

II. Ecosystems:

Concept of an ecosystem, structure and functions of ecosystems; producers, consumers and decomposers, energy flow in the ecosystem, ecological succession, food chains, food webs and ecological pyramids.

Introduction, types, features, structure and functions of the following ecosystems: forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystem (ponds, streams, lakes, rivers, oceans, coastal zone, estuaries).

III. Biodiversity and its Conservation:

Introduction, definition, genetic, species and ecosystem diversity; biogeographical classification of India; value of biodiversity - consumptive use, productive use, social, ethical, aesthetic and option values; biodiversity at global, national, regional and local levels; India as a mega-diversity nation; hotspots of biodiversity; threats to biodiversity - habitat loss, poaching of wildlife, man-wildlife conflicts, bio-invasion, and over exploitation; endangered and endemic species of India (at least 5 examples of animals and plants each); conservation of biodiversity- in-situ and ex-situ conservation, role of biotechnology in conservation of biodiversity.

IV. Field visit to different ecosystems/Landscapes and to learn biodiversity.

Visit to a local area to document environmental assets - river/ forest/ grassland/ hill/ mountain; study of common plants, insects, birds; study of simple ecosystems- pond/ river/ hill slopes, etc. A report of field visit(s) to be maintained.

V. Environmental Pollution:

Definition, causes, effects and measures to control air pollution, water pollution, soil pollution, marine pollution, noise pollution, thermal pollution, nuclear hazards; waste – types, causes, effects; waste management –solid, sewage and effluents;

measures to control industrial and urban wastes; role of an individual in prevention of pollution; pollution case studies (Bhopal gas tragedy and mining); disaster mitigation and management-floods, droughts, earthquakes, landslides, cyclones, Tsunami.

VI. Social issues and the Environment:

From unsustainable to sustainable development; urban problems related to energy; water conservation, rainwater harvesting, watershed management; resettlement and rehabilitation of people - problems and concerns, case studies; environmental ethics - issues and concerns; climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust, case studies; wasteland reclamation; consumerism and associated waste products; Objectives and scope of Environment (Protection) Act, Air (Prevention and Control of Pollution) Act, Water (Prevention and Control of Pollution) Act, Forest Conservation Act, Wildlife Protection Act, Forest Rights Act and Biodiversity Act; Issues involved in enforcement of environmental legislation; public awareness.

VII. Human Population and the Environment

Population growth, variation among nations; population explosion - Family Welfare Programme; environment and human health; human rights; value education; HIV/AIDS; women and child welfare; role of Information Technology in environment and human health; case studies.

VIII. Tourism and Environment:

Definition and typology of tourism; mass tourism and environment - aspects of degradation and exploitation, physical and social impacts; examples at local, regional, national and international levels, Sustainable tourist.

IX. Field visit local polluted/waste treatment site(s)

Visit to local polluted site urban/ rural/ industrial/ agricultural and waste treatment plant(s)/ sustainable tourism site(s). A report of field visit to be maintained.

Bibliographies:

- a. Agarwal K.C. (2001): Environmental Biology, Bikaner, Nidi
- b. Bharucha E.: The Biodiversity of India, Ahmedabad, Mapin
- c. Bharucha E.: Textbook of Environmental Studies. Orient BlackSwan
- d. Brunner R.C. (1989): Hazardous Waste Incineration, New York, McGraw-Hill
- e. Chatwal G.R. & Sharma H. (2005): A Textbook of Environmental Studies, Mumbai, Himalaya
- f. Clark R.S.: Marine Pollution, Oxford, Clarendon.
- g. Cunningham W.P., Cooper T.H., Gorani E. & Hepworth M.T. (2001): Environmental Encyclopaedia, Mumbai, Jaico.
- h. De A.K.: Environmental Chemistry, Wiley
- i. Desai R.J. (2003): Environmental Studies, Mumbai, Vipul.

- j. Gleick H.P. (1993): Water in Crisis, Stockholm Env't. Institute, OUP
- k. Hawkins R.E.: Encyclopaedia of Indian Natural History, Mumbai, BNHS
- l. Heywood V.H. & Watson R.T. (1995): Environment Protection and Laws, Mumbai, Himalaya
- m. Jadhav H. & Bhosale V.M. (1995): Environment Protection and Laws, Mumbai, Himalaya
- n. McKiney M.L. & Schoel R.M. (1996): Environment Science, Systems and Solutions, Web Enhanced Edition.
- o. Mhaskar A.K.: Matter Hazardous, Techno-Science Publications
- p. Miller T.G. Jr.: Environmental Science, Wadsworth
- q. Odum E.P. (1971): Fundamentals of Ecology, Philadelphia, W.B. Saunders
- r. Rao M.N. & Datta A.K. (1986): Waste Water Treatment, Oxford & IBH
- s. Santra S.C. (2004): Environmental Science, Kolkata, Central Book Agency
- t. Sharma B.K. (2001): Environmental Chemistry, Meerut, Goel Publishing House
- u. Townsend C., Harper J. & Begon M.: Essentials of Ecology, Blackwell Science
- v. Trivedi R.K.: Handbook of Environmental Laws, Rules, Guidelines, Compliances and Standards, Vol.1 & 2, Enviro Media.
- w. Trivedi R.K. & P.K. Goel: Introduction to Air Pollution, Techno-Science Publications
- x. Wagner K.D. (1998) Environmental Management, Philadelphia, W.B. Saunders

Course - 202 (Hindi)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

आधुनिक हिंदी कथा साहित्य एवं व्याकरण

Course Objective:-

1. पाठक्रम में रखी गई कहानियों का गहन अध्ययन करना, उनपर चर्चा करना, उनका विवेचन करना, कहानियों की भाषा की विशेषताओं तथा अर्थ को समझाना।
2. पाठक्रम में रखा गया उपन्यास का गहन अध्ययन कराना, उपन्यासकी भाषा की विशेषताओं तथा अर्थ को समझाना।
3. व्याकरण के तत्वों के आधार पर उसकी चर्चा करना।
4. संवाद लेखन के बारे में जानकारी देना।

Course Content:-

I. हिंदी कहानी-

(50)

बंग महिला- दुलाई वाली

प्रेमचंद- प्रायश्चित

अज्ञेय- खितीन बाबू

फणीश्वरनाथ रेणु- ठेस

राजेंद्र यादव- दायरा

रामदरश मिश्र- एक औरत एक जिन्दगी

मैत्रेयी पुष्पा- बेटी

उदय प्रकाश- आचार्य की रजाई

मोहनदास नैमिशराय- आवाजें

जयश्री राय- आस्था

कैलास बनवासी- बाजार में रामधन

II. उपन्यास- दौड- ममता कालिया (10)

III. व्याकरण- उपसर्ग, प्रत्यय, समास, विराम चिन्ह, लोकोक्तिया और मुहावरे (10)

IV. संवाद लेखन (10)

ISA [20 Marks]

1. लिखित परिक्षा – 10 Marks

2. आलेख - 10 Marks

संदर्भ ग्रंथ-

1. कामताप्रसाद गुरु- हिंदी व्याकरण, हिंदी मराठी प्रकाशन, नागपुर 2011
2. गोपाल राय- हिंदी कहानी का इतिहास- भाग 1, भाग 2 राजकमल प्रकाशन, 2011
3. डा. वेदप्रकाश अमिताभ- हिंदी कहानी के सौ वर्ष, मधुबन प्रकाशन, मथुरा, 1988
4. डा. बदरीदास- हिंदी उपन्यास- पष्ठभूमि और परंपरा, प्रकाशन ग्रंथ, रामबाग, कानपुर, 1966.

Course - 203 (Indian Culture and Art)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. To ensure the preservation and promotion of Indian Art and Culture.
2. To provide practical knowledge to protect our cultural heritage.
3. To keep our basic cultural and aesthetic values and perceptions active and dynamic among the students.

Course Content:-

- I. Ancient Indian Architecture, Sculpture and painting with special reference to music.
- II. Music and Mass media: - Doordarshan.
- III. Institutions for promoting of music: - Department of Culture.
- IV. Music conferences and festivals of music composers.
- V. Music and Education: - Institution based system.
- VI. Music in theatrical arts and dance forms.
- VII. Sabhas: - Award of titles for promotion of Music.
- VIII. Private organization for promotion of Music.
- IX. Indian council for Cultural relations.
- X. Indian Cinema and Music

- XI. Famous musicians of 20th century - Hindustani and Carnatic. Knowledge about five musicians from Hindustani and Carnatic both and representation of vocal and different Instruments.

Bibliographies:

- a. Biswas, D. (2009). *Evolution of Music Dance and Drama*. Jaipur: ABD publisher .
- b. Choudhary, R. D., & Dingh, B. (1990). *Studies in Indian History and Culture*. Delhi: Ramanand Vidhya Bhawan.
- c. Iravati. (2003). *Peforming artists in Ancient India*. New Delhi: D.K. Printworld (P) Ltd.
- d. Iyer, P. (2004). *History of Music*. New Delhi: Vishwabharti Publications.
- e. Iyer, P. (2004). *Music Perception and Congnition*. New Delhi: Vishwabharaathi Publications.
- f. Kuma, R. (2013). *Indian art and Culture*. New Delhi: Rishabh Books.
- g. Kumar, A. (2014). *Sculpturees from India: Iconography and style*. New Delhi: Rishabh Books.
- h. Mishra, R. (2014). *Cultural Heritage of India*. New Delhi: Rishabh Books.
- i. Priyamvada, A. (2013). *The cultural Study of Music*. Jaipur: ABD publishers.
- j. Shekhawat, P. (2015). *Archaeology of ancient Civilisation*. Ghaziabad: Shiksha Deep Prakashan.

Course - 204 (Theory (Applied and General))

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To study the origin of Tabla
2. To study the appropriate notation System.
3. To study Laya and its different parts.
4. The evolution of ancient percussion instruments.
5. History and contribution of maestros in the field of Tabla and Pakhawaj.

Course Content:-

I. Applied Theory:

- b. To study of different views of origin of Tabla.
- c. Knowledge of writing the bols in ektal,dadra and keherwa in bathkhande notation system.
- d. Application of Laya and its different parts namely vilambit, Madhya and Drut.

II. General Theory:

- a. Ancient percussion instruments of Vedic period and its evolution.
- b. Life history and contribution in the field of Tabla and pakhawaj of the following :
 - i. Bharat and Sharang Dev
 - ii. Sidhar khan dhadi
 - iii. Allaudin khan
 - iv. Ustad Munir khan

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming .
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- d. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- e. Pt. Mulgaonkar, A. Tabla.
- f. Wegner, F. Vintage Tabla Reporteiry.

Course - 205 (Practical – Viva voce and Other Forms)**Credits: 6****Marks: 120****Internal assessment: 30****Total: 150****Course Objectives:-**

1. Produce basic syllabus on Tabla and Laya
2. To study of Ektal, Dadra and Kherva
3. Oral rendering of the compositions.
4. Tuning of instrument.
5. To learn the grouping of syllabus of Tabla.
6. Accompanying of Druth Khayal.
7. Learn the art of Playing Tabla solo on the Stage.

Course Content:-**I. Viva-voce:****(75)**

- a. Practice of producing different syllable (Varna) on Tabla-Banya/ pakhawaj.
- b. To study the following Talas in detail:
Ektal: - Two kayadas with Eight paltas ,Tihai.
i. One rela, Two tukras and Two chakradhar's.
Dadra: - Two variations of the Theka.
Keharva: - Two variation of the theka and simple Tihai.
- c. Oral rendering of all the matters learnt with tail and Khali on hands.
- d. Elementary knowledge of tuning the instrument.
- e. Performance of various groups of Bol's for Riyaz.

II. Other Forms in Music

(25)

- a. To study thekha's with simple compositions and their oral renderings in the following Talas with single and double laya's
 1. Rupak Taal
 2. Ada-Chautal
 3. Tevra Taal`

- b. Ability to accompany Drut Khayal.

III. Stage Performance:

(50)

- a. Performance of Tabla Solo in Ektal / teental for 15 minutes.

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming.
- b. Dandage, A. Complete Tabla.
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- f. Pt. Mulgaonkar, A. Tabla.
- g. Wegner, F. Vintage Tabla Reporteiry.

**BACHELOR OF PERFORMING ARTS (Tabla)
III SEMESTER**

Course-301 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Knowledge of writing compositions in appropriate notation system.
2. Study of notation system
3. Comparative study of compositions of Tabla.

Course Content:-

- I. Ability to write composition of all Tala's and matter prescribed in practical course in notation system.
- II. Study Pt.Bhtakhande and Pt. Paluskar system of notation and their Comparison.
- III. Comparative study of the following :
 - a. Taal and Thekha
 - b. Kayada-Rela
 - c. Chakradhar-Gat Toda
 - d. Gat –Gatparan
 - e. Adachautal-Deepchandi
 - f. Tilwada-Zhomra

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- d. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- e. Pt. Mulgaonkar, A. Tabla.

- f. Wegner, F. Vintage Tabla Reporteiry.
- g. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

Course-302 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Knowledge of Ten Prana's of Tabla and their application in music
2. Contribution of various maestro's to the field of music.
3. To study different types of Baaj in Tabla.
4. To study different Gharana's of Tabla.

Course Content:-

- I. Elementary knowledge of Ten prana's of Tala and their application in music.
- II. Life account and contribution of the following artists:
 - a) V.N.Bathkhande
 - b) Khaprumama Parvatkar
 - c) Maharaj Kudau Singh,
 - d) Nana Sahib Panse,
 - e) Ustad Habibuddin Khan
 - f) Pt.Samta Prasad (Gudai Maharaj)
 - g) Ram Shankar Das.
- III. To study the Band and Khulla Baz styles of Tabla
- IV. To study Dehli and Poorab Gharana's of Tabla

Bibliographies:

1. Courtney, D. Solo Tabla Drumming .
2. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
3. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
4. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.

5. Pt. Mulgaonkar, A. Tabla.
6. Wegner, F. Vintage Tabla Reporteiry.
7. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

Course-303 (Practical - Viva Voce and Other Forms)

Credits: 6
Marks: 120
Internal assessment: 30
Total: 150

Course Objectives:-

1. To play Tabla solo in teental and ChauTaal.
2. Tune the instrument.
3. Learn to play lehra for different tala's.

Course Content:-

I. Viva Voce:

- a. Demonstration of Tabla/Pakhawaj in any of the following Taala's as mentioned:
 1. Teental
 2. Chautal
- b. Practice of fine tuning of the instrument offered and simple tuning of the other instruments (Tabla/ Pakhawaj)

II. Other forms in music

- I. Knowledge of playing lehra of different Tala's on harmonium or any other swar instrument.

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming .
- b. Dandage, A. Complete Tabla.
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- f. Lele, A. (2012). *Mala Umagalela Tabla*. Mumbai: Sanskar Prakashan.
- g. Pt. Mulgaonkar, A. Tabla.
- h. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- i. Wegner, F. Vintage Tabla Reporteiry.
- j. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

Course - 304 (Practical - Stage Performance)

Credit: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-:

1. Learn the art of playing Tabla solo on stage.

Performance of any one Taal of student's for the duration of 30 minutes with special reference to the following points:-

1. Tuning of Tabla properly.
2. Presentation of Bandishes.
3. Development of compositions with Badhat and UPAJ.
4. Introduction and development of Layakari.
5. Recitation of composition in Druth.
6. Proper body language while presenting on the stage.
7. Overall impression

Course - 305 (Subsidiary Practical in Harmonium)

Credit: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. To play sargam geet, one chota khayal in the prescribed raaga's.
2. To play 5 Alaankars in the prescribed Raaga's

Course Content:-

- I. Ability to play one sargam geet and one chota khayal in the following ragas.
 - a. Bhupali
 - b. Kafi
 - c. Vrindavani sarang

- II. Ability to play five alankar in the following Ragas:
 - a. Kalyan
 - b. Bilawal

Bibliographies:

- a. Banerjee, G. Raag Shastra (Vol.1-2). Sangeet Sadan Prakashan.
- b. Jha, Ramashray. Abhinav Geetanjali(Vol.5). Illahbad:: Sangeet Sadan Prakashan.
- c. Pt. Gajendragadakar, A. (2000). *Harmonium Guide*. Pune: Devdatt prakashan.
- d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- e. Srivastava, H. Raag Parichay (Vol.1,2). Sangeet Sadan Prakashan.
- f. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 1-7).

**BACHELOR OF PERFORMING ARTS (Tabla)
IV SEMESTER**

Course - 401 (Applied theory)

**Credits: 4
Marks: 80
Internal assessment: 20
Total: 100**

Course Objectives:-

1. Learn to write Talas in different Layakaris.
2. Learn to accompany music with different styles.
3. Learn to define technical terms of the Tabla.
4. Study of folk instrument.

Course Content:-

- I. Writing of Talas in different layakaris.
- II. To study different styles of accompaniment
- III. Define and study following technical terms of Tabla performance:
 - a. Navahakka-Chakradhar
 - b. Atit-Anagat
 - c. Damdar-Bedam
 - d. Farmaish chakradhar and Kamali Chakradhar
- IV. To study of Folk instruments of Tabla.

Bibliographies:

1. Courtney, D. Solo Tabla Drumming.
2. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
3. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
4. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
5. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
6. Pt. Mulgaonkar, A. Tabla.
7. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
8. Wegner, F. Vintage Tabla Reporteiry.
9. **Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.**

Course - 402 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn to define specific technical terms of Tabla.
2. Study the History of music.
3. Learn the differences between Pakhawaj & Mridangam and their relation to Tabla.
4. Learn the importance of Tabla in Music.

Course Content:-

- I. Define the following terms:
 - a. Layakari and its different types
viz. Barabar, Dugan and chowgun, ade, Kuade and biad.
 - b. Peshkara, gat and its different varieties, simple chakradar.
- II. History of music of ancient time (from Vedas).
- III. Comparison of Pakhawaj and Mridangam with Tabla as an instrument and also as a style of performance.
- IV. Importance of Tabla in Indian Music

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming .
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan,;
- f. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- g. Pt. Mulgaonkar, A. Tabla.

- h. Pt. Sewngupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Wegner, F. *Vintage Tabla Reporteiry*.
- k. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

Course - 403 (Practical Viva voce and Other Forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. Learn to play Tabla solo in Roopak and Sooltal.
2. Learn to accompany Tabla with string instrument.
3. Learn to play basic level pakhawaj.

Course Content:-

I. Viva Voce:

- a. Demonstration of Tabla/ Pakhawaj in any of the following Taala's as mentioned:
 1. Roopak Taal
 2. Sooltal
- b. Practice of accompaniment with string instrument

II. Other forms in music

- a. Knowledge of applying dough on the left side of pakhawaj.
- b. Students offering Tabla should be able to play pakhawaj for 15 minutes in pakhawaj Taal or Viva-versa

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming .
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- e. Kumar, A. (2010). *Pakhawaj ki uppati, vikas evm shailiya*. New delhi: Kanishka Publishers and Distribtors.
- f. Nainpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- g. Wegner, F. Vintage Tabla Reporteiry.
- h. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilaahabad:: Rubi Prakashan;.
- i. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.
- j. distributors.
- k. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.

Course - 404 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of playing Tabla on Stage.

Course Content:-

- I. Performance of any one Tala of student's choice (Other than the one performed in Ist semester) from the Taala's prescribed for practical for the duration of 30 minutes with special reference to the following points:-
 1. Tuning of Tabla properly.
 2. Presentation of Bandishes.
 3. Development of compositions with Badhat and UPAJ.
 4. Introduction and development of Layakari.
 5. Recitation of composition in Druth.
 6. Proper body language while presenting on the stage.
 7. Overall impression

Course – 405 (Subsidiary Practical in Harmonium)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. Learn to play Alankar in prescribed Ragas.
2. Learn to identify the prescribed Ragas.

Course Content:-

- I. Ability to play 5 alankar in the following Ragas:
 1. Kafi
 2. Bhairav
 3. Khamaj

- II. Identification of the following raaga's:
Yaman, Bhairav, Bhairavi, Bageshri, Bilawal

Bibliographies:

- a. Banerjee, G. Raag Shastra (Vol.1,2,). Sangeet Sadan Prakashan.
- b. Jha, Ramashray. Abhinav Geetanjali (Vol. 4,) Illahbad:: Sangeet Sadan Prakashan.
- c. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 -2). Hatras:: Sangeet Karyalaya.
- d. Pt. Gajendragadakar, A. (2000). *Harmonium Guide*. Pune: Devdatt prakashan.
- e. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- f. Srivastava, H. Raag Parichay (Vol. 1, 2, 3, 4) . Sangeet Sadan Prakashan.
- g. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 2, 3).

**BACHELOR OF PERFORMING ARTS (TABLA)
V SEMESTER**

Course - 501 (Applied Theory)

**Credits: 4
Marks: 80
Internal assessment: 20
Total: 100**

Course Objectives:-

1. Learn to compose composition of Tabla as prescribed.
2. Learn to define the technical terms of Tabla.
3. Study and learn to compare the various composition of Tabla as prescribed.

Course Content:-

I. Applied theory

- a. Ability to compose kayada, peshkara, rela, tukra, and paran in Different Talas.
- b. Definition of the following terms in detail:
Farshbandi, Chalan, Paran, Tihai (Damdard And Bedam) Chakradar (Simple, Farmaishi Chakradar And Kamali Chakradar), Ganda Bandhan.
- c. Ability to compare the following:
 - a) Rela-Rau
 - b) Palta-bant
 - c) Farmaishi-Kamali chakradhar Paran
 - d) Roopak -Tevra Taal
 - e) Dhamar-Deepchandi
 - f) Teental-Tilwada Taal
 - g) Panchamsawari-Gajajhampa Taal

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming .
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.

- e. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and distributors.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- g. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.+
- h. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- i. Pt. Mulgaonkar, A. *Tabla*.
- j. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.
- k. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.
- l. Wegner, F. *Vintage Tabla Reporteiry*.

Course - 502 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To study the Gharanas of Tabla.
2. To learn the different styles of playing Tabla.
3. To study ten Prana's of Talas.
4. To study types of 'Yati's' with appropriate examples.

Course Content:-

- I. To study different Gharanas of Tabla/Pakhawaj.
- II. To study different styles of playing viz, Delhi, Ajrada, Lucknow, Farukhabad and Banaras with their examples.
- III. Detailed study of dasa Prana of a Taala.
- IV. Explanation of various Yati's with appropriate examples of phrases that resemble Gopucha, Mridanga, Pipilika, Strothagata yati's.

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.
- e. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- f. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- g. Pratap., D. T. (2012). *Tabla Visharad*. New Delhi: Kanishka Publishers and Distributors.
- h. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
- i. Pt. Mulgaonkar, A. Tabla.
- j. Wegner, F. Vintage Tabla Reporteiry.
- k. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- l. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.

Course - 503 (Practical)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. Learn to perform solo in the prescribed Tala's.
2. Learn to play 9.5 Matras for a short duration.
3. Learn to recite the prescribed Tala's

Course Content:-

I. Viva-voce:

- a. Solo performance of any two tals of odd matras of 11, 13 in the following Tala's:
Rudra, Jai Tal,
Short Playing of 9.5 Matras

II. Other Forms in Music:

- b. Ability to recite with the clap and play on instrument the following Taals in different Layakari's:
Laxmi Taal, Rudra Taal, Ganesh Taal.

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- c. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.
- d. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- e. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- f. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
- g. Wegner, F. *Vintage Tabla Reporteiry*.
- h. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- i. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilaahabad:: Rubi Prakashan;.

Course - 504 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of playing Tabla on Stage.

Course Content:-

- I. Performing of any one Tala of student choice other than Taals presented in Viva-voce: for the duration of 30 minutes with special reference to the following points:-
 1. Tuning of Tabla properly.
 2. Presentation of Bandishes.
 3. Development of compositions with Badhat and UPAJ.
 4. Introduction and development of Layakari.
 5. Recitation of composition in Druth.
 6. Proper body language while presenting on the stage.
 7. Overall impression

Course - 505 (Subsidiary Practical in Harmonium)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. Study the importance of Notation System with comparison and application.
2. Learn to define thaata.
3. Learn to write Notations of one Chota Khayal.

Course Content:-

I. Theory:

- a. Importance of notation system, comparative to study of notation of Pt. Bathkhance & Pt. Paluskar.
- b. Define Thaata and write about Pt. Bathkhanda's 10 Thaata.
- c. Ability to write notations of one chota khayal.

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Pt. Gajendragadakar, A. (2000). *Harmonium Guide*. Pune: Devdatt prakashan.
- c. Dr. Oke, V. (2015). *22 Shruti*. Mumbai: Sanskar Prakashan.
- d. Dr. Sharma, M. Music India. A. B. H. Publishing Hoose.
- e. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- f. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.

**BACHELOR OF PERFORMING ARTS (TABLA)
VI SEMESTER**

Course - 601 (Applied Theory)

Credits 4

Marks 80

Internal assessment 20

Total 100

Course Objectives:-

1. Define the terms of Tabla.
2. Learn to write prescribed Talas in Notation System.
3. Learn to compare the various composition of Tabla.

Course Content:-

- I. Definition of the following terms:
Taal, Kriya, Ang, Graha, Jati and its types.
Farshbandi, Gat kayada, Kayada Rela, Gatang Rela, Anagath, Atith.
Tripali, Chaoupali, Gharchagat, Lalkilhaparan, Luggikayada, Uthan.
- II. Writing of Talas in different layakari's in notation system.
- III. Ability to compare the following pairs:
 - a. Kayada-Peshkar
 - b. Paran-Tukra
 - c. Kayada-Gat
 - d. Damdar-Bedam Tihai.

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.
- f. Pt. Mulgaonkar, A. Tabla.
- g. Wegner, F. Vintage Tabla Reporteiry.
- h. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.
- k. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 602 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total :100

Course Objectives:-

1. Learn the basic forms of Kathak style of dance.
2. To study various Gharanas of Kathak dance.
3. Study the contribution various artists in the field of Tabla.
4. To study Chanda Shastra and its application in composition of Tabla and pakhawaj
5. Learn and define Peshkar and its importance.

Course Content:-

- I. Fundamental knowledge of basic forms of kathak style of dance.
- II. Study of various Gharana's of Kathak Dance.
- III. Life sketch and contribution of the following artists in the field of Tabla and pakhawaj :Purshottam Das Pakhawaji, Govindrao Burhanpurkar, Ustad Masit Khan, Ustad Karamatulla Khan, Beeru Mishra, Pt. Kishan Maharaj.
- IV. To study Chanda Shastra and its application in the composition of Tabla and pakhawaj
- V. Definition of Peshkar and its importance in Tabla solo Performance

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Dandage, A. Complete Tabla.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Kippen, J. (2005). *The Tabla of Lucknow: A cultural analysis of a musical tradition*. New Delhi: Manohar Publishers and Distributors.
- e. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
- f. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- g. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- h. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course -603 (Practical – Viva Voce and Other Forms)

Credits: 6
Marks: 120
Internal assessment: 30
Total: 150

Course Objectives:-

1. Learn to play a solo as prescribed.
2. Learn to play short Tabla solo in 9.5, 7.5 Mantras.
3. Learn to recite and play the prescribed Tala's.
4. Learn to play pakhawaj for 15 Minutes.

I. Viva – Voce:

- a. Demonstration of Tabla/Pakhawaj in any of the following Taala's as mentioned:
 1. Any Tala other than Teental learnt in previous year's practical course
 2. Sooltal
- b. Short playing of following Taala's
9.5, 7.5 matra Taala's
Practice of accompaniment with string instrument

II. Other forms in music:

- a. Ability to recite , clap and play on the instrument the following Taals, in different Laykari's
Pancham sawari, Matta Taal, Dhamar, Pashto Taal, Punjabi Taal.
- b. Playing a short solo in Dhamar Taal

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming.
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.

- f. Pt. Mulgaonkar, A. *Tabla*.
- g. Wegner, F. *Vintage Tabla Reporteiry*.
- h. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- i. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 604 (Practical -II Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing Tabla on Stage.

Course Content:-

Performance of any one Tala of student's choice (Other than the one performed in Ist semester) from the Taala's prescribed for practical for the duration of 30 minutes. With special reference to the following points:-

1. Tuning of Tabla properly.
2. Presentation of Bandishes.
3. Development of compositions with Badhat and UPAJ.
4. Introduction and development of Layakari.
5. Recitation of composition in Druth.
6. Proper body language while presenting on the stage.
7. Overall impression

Course - 605 (Subsidiary Practical in Harmonium)

Credit: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. Study the different musical terms.
2. Study the various ragas as prescribed.
3. Learn to play alankar as prescribed.
4. Learn to identify the prescribed ragas.

Course Content:-

I. Theory

- a. Knowledge of different musical forms:
Sargam geet, Lakshan Geet, Chota Khayal, Tarana, Dhrupad, Dhamar.
- b. Description of the Ragas prescribed for the practical:
Ability to play 5 alankar in the following Ragas:
 1. Kafi
 2. Bhairav
 3. Khamaj
- c. Identification of the following raaga's:
Yaman, Bhairav, Bhairavi, Bageshri, Bilawal

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Oke, V. (2015). *22 Shruti*. Mumbai: Sanskar Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- e. Pt. Gajendragadakar, A. (2000). *Harmonium Guide*. Pune: Devdatt prakashan.
- f. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- g. Vidhyadhar., D. O. (2007). *22 Shrutis and Melodium*. Mumbai: Sanskar Prakashan.

**BACHELOR OF PERFORMING ARTS (TABLA)
VII SEMESTER**

Course -701 (Applied Theory)

**Credits: 4
Marks: 80
Internal assessment: 20
Total: 100**

Course Objectives:-

1. To familiarize students with the Notation System.
2. Compose different types Tihai and Chakradar in various Taala's.
3. Explain the Prasthan kriya with examples of
4. Improvisation of Kayada.
5. To familiarize the student with the concept of Awartan.

Course content:-

- I. Ability to write all the matters and Talas learnt so far in Pt. Bhatkhande and Pt. Paluskar notation system.
- II. Ability to write North Indian Talas into Carnatic and western notation System.
- III. Knowledge of composing various types of Tihai's and different kinds of Chakradar in different Talas.
- IV. Explanation of Prasthan kriya with examples of improvisation of Kayada.

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming.
- c. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and distributors.
- d. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.
- e. Kippen, J. (2005). *The Tabla of Lucknow: A cultural analysis of a musical tradition*. New Delhi: Manohar Publishers and Distributors.
- f. Pt. Mulgaonkar, A. *Tabla*.
- g. Wegner, F. *Vintage Tabla Reporteiry*.
- h. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

Course-702 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To make the students understand and compare the various composition of Tabla.
2. To make the student understand life account and contribution of the various artists of Tabla.
3. Study of North Indian percussion folk instrument.

Course Content:-

- I. Knowledge to compare following similar terms.
 - a) Palta-bant.
 - b) Kayada-peshkara
 - c) Mukhda-tukra-paran
 - d) Rela-Rau.
 - e) Gat-kayada.
- II. Life sketch and contribution in the field of Tabla and pakhawaj of the following artists:

Ustad allarakha, Ustad Zakir Hussain, Kadir baksha Pt. Gyan Prakash Ghosh, Pt.Nikhil Ghosh,Pt. laljee srivastava, Pt. laljee Ghokhle, Abid Hussain Khan, Pt. Ram Sahai, Nathu Khan Munir Khan, Parvat singh Ghanshyam pakhawaji.
- III. Brief study of North Indian Percussion Folk Instruments
- IV. Definition of Awartan and its Concept

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.

- d. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and distributors.
- e. Jagdhale, S. (2015). *Taalsparsh (Vol.1 - 2)*. Mumbai:: sanskar prakashan;.
- f. Pratap., D. T. (2012). *Tabla Visharad*. New Delhi: Kanishka Publishers and Distributors.
- g. Pt. Mulgaonkar, A. *Tabla*.
- h. Wegner, F. *Vintage Tabla Reporteiry*.
- i. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.
- j. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- k. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.
- l. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 703 (Practical – Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. Learn the various Gharana's of Tabla and pakhawaj.
2. To emphasise on the Punjab Gharana of Tabla and its differences with other Gharana's.
3. Learn to accompany various style of singing and Kathak dance.
4. Understand the quality of the instrument and importance.

Course Content:-

I. Viva-voce:

- a. Practically differentiate various Gharana's of Tabla and Pakhawaj.
- b. Practical knowledge of Punjab Gharana
- c. Practically differentiate Panjab Gharana with other other Gharana's of Tabla.

II. Other Forms in Music:

- a. Candidates offering Tabla should be able to accompany with various styles of singing. They should have preliminary knowledge to accompany kathak dance.
- b. Knowledge of accompanying various styles of vocal music viz. classical, semi-classical and light music.

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and distributors.

- e. Jagdhale, S. (2015). *Taalsparsh* (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- f. Kumar, A. (2010). *Pakhawaj ki uppati, vikas evm shailiya*. New delhi: Kanishka Publishers and Distribtors.
- g. Pratap., D. T. (2012). *Tabla Visharad*. New Delhi: Kanishka Publishers and Distributors.
- h. Pt. Mulgaonkar, A. *Tabla*.
- i. Wegner, F. *Vintage Tabla Reporteiry*.
- j. Jagdhale, S. (2012). *Taalgandh* (Vol. 1- 2). Mumbai:: Sankar Prakashan;.
- k. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- l. Srivastava, G. C. (2011). *Taal Parichay* (Vol. 1-3). Ilaahabad:: Rubi Prakashan;.
- m. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course-704 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of playing Tabla on Stage.

Course Content:-

Performance of any one Tala of student choice from the following Tala's for 25 minutes and other Tala asked by the examiner from prescribed Tala's for 10 minutes. With special reference to the following points:-

Safari, Jai Taal (13 matra's)

1. Tuning of Tabla properly.
2. Presentation of Bandishes.
3. Development of compositions with Badhat and UPAJ.
4. Introduction and development of Layakari.
5. Recitation of composition in Druth.
6. Proper body language while presenting on the stage.
7. Overall impression

Course 705 (Acoustics)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. State and explain what acoustics is.
2. State and explain the application of acoustic principles in music field.
3. Explain in details the working of microphone and amplifiers.

Course Contents:-

- I. What is acoustics?
Its importance in music for the richness in musical instruments:
- II. Use of acoustics in designing auditorium.
- III. Types and use of microphones.
- IV. Structure and functioning of sound system including-
 1. Amplifier
 2. Cables and wires
 3. Mixer

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune:: Madhavi Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Malik(Ed.). (1999). *Dhavani: Nature and Culture of Sound*. New Delhi: Indira Gandhi National Centre for Arts.

**BACHELOR OF PERFORMING ARTS (TABLA)
VIII SEMESTER**

Course - 801 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Revise all the aspects covered in the previous syllabus.
2. Study the various compositions in a Taal.
3. Study of composition in various Other Gharana's.
4. Study of Dasha Prana of a Taala and their application.

Course Content:-

- I. Practice and knowledge of previous year courses is essential.
- II. Practice and knowledge of following compositions in Teental – (one in each) – Gat, Fard, Rou, Tipalli, Choupalli, Ekhatti Paran, Peskara, Nouhakka.
- III. Practice and knowledge of compositions of Delhi, ajrada and Lucknow Gharana.
- IV. Study of Dasha Prana of a Taala and their application along with examples.

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
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- e. Pratap., D. T. (2012). *Tabla Visharad*. New Delhi: Kanishka Publishers and Distributors.
- f. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
- g. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- h. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- i. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 802 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Knowledge to comparing various technical terms of Tabla.
2. Study of life sketch and contribution of various artists of Tabla.

Course Content:-

- a. Knowledge to compare the following similar terms.
 - a) Tihai-Chakradhar
 - b) GatKayada-KayadaRela.
 - c) Gat-tukra
 - d) Chalan-Rau
 - e) Farmaish Chakradhar-Kamali Chakradhar.
- b. Life sketch and contribution in the field of Tabla and pakhawaj of the following artists:
Ustad Amir Hussain Khan, Pt. Chaturlal Ustad Nizamuddin Khan, Ustad Shaik Daood, Pt. Suresh Talwalkar, Pt.. Nikhil Ghosh.

Bibliographies:-

1. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
2. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
3. Kippen, J. (2005). *The Tabla of Lucknow: A cultural analysis of a musical tradition*. New Delhi: Manohar Publishers and Distributors.
4. Nainpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
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6. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
7. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
8. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
9. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 803 (Practical – Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To make students study about Ajrada Gharanas and its uniqueness with respect to other Gharanas.
2. Accompany various styles of singing and Kathak dance.
3. Knowledge of selecting good instrument.

Course Content:-

I. Viva-voce:

- a. Practical knowledge of Previous year's course.
- b. Practical knowledge of Ajrada Gharana and capacity to differentiate it with other Other Gharana's of Tabla.

II. Other Forms in Music:-

- a. Candidates offering Tabla should be able to accompany with various styles of singing. They should have preliminary knowledge of various bandishes used to accompany kathak dance.
- b. Knowledge of selecting good instrument and principles of accompaniment to vocal and instrumental music with special reference to vilambit Taal's used in Vocal music

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhya Shastra*. Gwalior: Sharma Pustak sadan.
- b. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- c. Kippen, J. (2005). *The Tabla of Lucknow: A cultural analysis of a musical tradition*. New Delhi: Manohar Publishers and Distributors.
- d. Nainpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.

- e. Pratap., D. T. (2012). *Tabla Visharad*. New Delhi: Kanishka Publishers and Distributors.
- f. Pt. Mishra, C. (2015). *Taal Prabhandh*. New Delhi: Kanishka Publishers and Distributors.
- g. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- h. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- i. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 804 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing Tabla on Stage.

Course Content:-

Performance of any one Tala of student choice from the following Talas for 25 minutes and other Tala asked by the examiner from prescribed Talas for 10 minutes. With special reference to the following points:-

Rudra Taal (11 Matras), Deepchandi Taal

1. Tuning of Tabla properly.
2. Presentation of Bandishes.
3. Development of compositions with Badhat and UPAJ.
4. Introduction and development of Layakari.
5. Recitation of composition in Druth.
6. Proper body language while presenting on the stage.
7. Overall impression

Course - 805 (Acoustics)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. State and explain the relation between velocity, frequency and wavelength.
2. State the geographical representation of sound wave.
3. Explain the basic principles related to sound production, propagation.
4. Explain in details the type of sound waves.

Course Contents:

- I. Sound waves and their propagation.
- II. Types of waves (transverse and longitudinal)
- III. Relation between velocity, frequency and wavelength.
- IV. Graphical representation of sound wave.

Bibliographies:

1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
2. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune:: Madhavi Prakashan.
3. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
4. Malik(Ed.). (1999). *Dhavani: Nature and Culture of Sound*. New Delhi: Indira Gandhi National Centre for Arts.