

MASTER OF PERFORMING ARTS (TABLA)
I SEMESTER

Course - 101(Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To study the history and development of the notation system in India and the west.
2. To compare the notation systems of Pt. Bhatkhande and Pt. Paluskar

Course Content:-

- I. Comparative study of Pt. Bathkhande and Pt. Paluskar Notation Systems and their advantages and disadvantages.
- II. History and Development of notation system in north and south India as well as in western countries
- III. Knowledge of all the aspects of the syllabus learn in the previous Years

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. 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 102 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To define 'Layan ang'
2. To understand South Indian Tala notations systems in detail.
3. To be familiar with the pranas of Tabla and their application
4. Learn how to accompany various aspects of vocal music.
5. To be acquainted the Dravid Taal Padhati.

Course Content:-

- I. Detailed knowledge of south Indian Tala notation systems.
- II. Deep study of ten pranas of Tabla and their practical application in the music (Tala system)
- III. To study of approach to the accompaniment to the various aspects of vocal music.
- IV. Definition of 'Laya ang'
- V. To study of Dravid Taal Padhati: Detailed study of Seven Main Tala's

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. 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.

- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course -103 (Practical)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

Viva-voce:

- I. Solo demonstration of any Taal of fractional matra as 51/2 matras. Capacity to play kayada, gat of different Other Gharana's in various Tala's.

Candidate must be able to demonstrate with clap on hands the advance pattern of Laykaris asked by the examiner.

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 - 104 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

Performance of any one Tala of student's choice from the Tala's prescribed for the practical manner for the duration of 30 minutes.

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 - 105 (Research Methodology)

Credits: 2

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. Define research.
2. Describe various types of research.
3. Identify related areas of research.
4. Collect data through prescribed sources of research.

Course Contents:-

- I. What is research?

- II. Types of research
 - a. Pure
 - b. Applied
 - c. Evaluation
 - d. Action

- III. Characteristics of every type
 - i. Area of research
 - ii. Sources of Research
 - a. Primary
 - b. Secondary
 - c. Tertiary
 - d. others

Bibliographies:-

- a. Choudri, S. Sangeet me Anusundhan.
- b. Gautam, R. Sources of Research in Indian Music. New Delhi:: Kanishka Publishers.
- c. Mahalshe, M. Pray of Kalansathi Sanshodhan Padhati. Pune:: Suvichar Prakashan Mandal.
- d. Mhalashe, S. G. Shodh Lekhan. . Mumbai:: Lokvangmay Gruh.
- e. Shakuntala, K. Prabhandh Lakanachi Paddhati. Pune:: Universal Prakashan

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

Course - 201 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To define and explain the various types of Gat's.
2. To write in Pt. Bathkande Notation System.
3. To revise the syllabus of the previous semesters.
4. To articulate their experience while playing the Tabla.

Course Content:-

- I. Essay writing on the experience of self journey of learning and playing Tabla.
- II. Ability to write in Pt. Bathkande notation system a full solo in fractional matra's like 7.5, 9.5 matra's.
- III. Knowledge of all the aspects of the syllabus learned graduate level..
- IV. Definition and explanation of Various Types of Gat's.

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhy 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 - 202 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To use the correct techniques and skill while playing Tabla.
2. To understand the ten pranams of Tabla and their application.
3. To comprehend how to accompany various instrumental music.
4. To be familiar with the prescribed Kaals.

Course Content:-

- I. Study of application of technique, matter and manner to the art of Tabla playing and expressing the same in your own words.
- II. Critical appreciation of a recent Tabla solo concert that has been personally attended by students in their own words .
- III. Study of various aspects of accompanying instrumental music.
- IV. To study following:
 - a) Vilambit Kaal
 - b) Drut Kaal
 - c) Laghu Kaal
 - d) Guru Kaal
 - e) Pluta Kaal

Bibliographies:-

- a. Bhalchandra., D. M. (1991). *Taal Vadhyshastra*. Gwalior: Sharma Pustak sadan.
- b. Garg, L. (1991). *Taal - Prakash*. Haras: 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.

- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 203 (Practical)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

Viva-voce:

I. Solo demonstration of any Taal of fractional matra as 9.5 matras. Capacity to play Rela, chalan, rau of different Other Gharana's in various Tala's.

Candidate must be able to demonstrate with clap of hands the advance pattern of Laykaris asked by the examiner.

Course - 204 (Stage Performance)

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

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

Performance of any one Tala of student's choice from the Tala's prescribed for the practical manner for the duration of 30 minutes.

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 - 205 (Research Methodology)

Credits: 2

Marks: 40

Internal assessment: 10

Total: 50

Course Objectives:-

1. Write a review of literature with their perspective subject
2. Prepare a research proposal and research report
3. Make hypothetic conclusion
4. Prepare a bibliography.

Course Content:

- I. Review of a literature

- II. Steps in preparing a research proposal

- III. Write a research report
 - a. Hypothesis
 - b. Index
 - c. Bibliography
 - d. Foot notes
 - e. Research objective
 - f. Scope and limitations

Bibliographies:-

- a. Choudri, S. Sangeet me Anusundhan.
- b. Gautam, R. Sourves of Research in Indian Music. New Delhi:: Kanishka Publishers.
- c. Mahalshe, M. Pray of Kalansathi Sanshodhan Padhati. Pune:: Suvichar Prakashan Mandal.
- d. Mhalashe, S. G. Shodh Lekhan. . Mumbai:: Lokvangmay Gruh.
- e. Shakuntala, K. Prabhandh Lakanachi Paddhati. Pune:: Universal Prakashan.

**MASTER OF PERFORMING ARTS (TABLA)
III SEMESTER**

Course -301 (Applied Theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To comprehend the Tal system of Natya Shastra and Sangeet Ratnakar.
2. To compose different bandishes on the basis of a given set of bols.
3. To understand the influence of folk instruments on Tabla.

Course Content:-

- I. To study Chapters dealing with Tal system of Natya Shastra and sangeet Ranker.
- II. Capacity of composing different set of bandishes Compositions) on the basis of given set of boll's
- III. To study of the influence folk percussion instruments on Tabla. Along with different types of folk instruments.

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. Naimpalli, 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.

- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 302 (General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To be acquainted the modern history and the great master of music.
2. To understand the Gharana system and need to improve it.
3. To know how to accompany various light and semi classical music.

Course Content

- I. To study of modern history of Music and Great Master's.
- II. To study of Gharana system of music India and suggestions to improve the system.
- III. To study of approach to the accompaniment to the various aspects of Light and semi classical 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 303 (Practical)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To learn the art of performing following on stage.
 - a. Deepchandi
 - b. Roopak
 - c. Basant (nine Mantra's)
 - d. Ada Chautal
 - e. Matta Taal

Course Content:-

Viva-voce:

- I. Candidate has to play a Tabla solo of any of the following Taal asked by the examiner. He/She must be able to differentiate all the prevailing other Other Gharana's with practical examples Deepchandi, Roopak, Basant tal(Nine Matra's), Ada Chautal, Matta Taal.

Course - 304 (Stage Performance)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

A student has to give a concert of minimum of 55 to 60 minutes duration before the invited audience in which he/she will perform a solo performance in one Tala of his choice from the Tala's prescribed for practical. The solo performance should consist of all the basic forms required for performance of a solo recital. A student will also perform other Tala as suggested by the examiner from the Talas prescribed for the practical.

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 (Methodology of research &
Contribution of musicologist's
: Methodology of research)**

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

Course Objectives:-

1. Select appropriate research design.
2. State characteristics of Research Methods.
3. Identify literature in various aspects of music .
4. Write a research paper about the contribution of musicologist.
5. Work and contribution of following musicologist

Course Content:-

- I. Methods of research
- II. Types:
 - a) Descriptive
 - b) Historical
 - c) Experiment/Empirical
- III. Contribution of Musicologist
 - a. Pt. Bathkhande
 - b. B.R.Devdhar
 - c. S.N.Ratanjankar
 - d. Pt.Vamanrao Deshpande
 - e. Dr.Ashok Ranade

Bibliographies:

- a. Gautam, R. Sources of research in Indian Classical Music. New Delhi:: Kanishka Publishers and Distributors.
- b. Sharma, C. K., & Jain, M. K. Research Methodology. New Delhi:: Shree Publishers and distributors.
- c. Malashe, S. G. Shodha Lekhan Lokvangmay . Mumbai:.
- d. Milind., D. M. *Prayog Kalasathi Sanshodhan Padhati* . Pune:: Suvichar Prakashan Mandal.
- e. Dr. Kshirasagar, S. *Prabhandha Lekhanachi Paddhati* . Pune:: Universal Prakashan.

**MASTER OF PERFORMING ARTS (TABLA)
IV SEMESTER**

Course -401 (Applied Theory)

Credits 4

Marks 80

Internal assessment 20

Total 100

Course Objectives:-

1. To understand the Tal system of Natya Shastra and sangeet Ratnakar.
2. To compose different sets of Bandishes on the basis of a given set of bols.
3. To be acquainted with influence of Western percussion and folk instrument of Tabla.

Course Content:-

- I. To study of Chapters dealing with tal system of Natya Shastra and sangeet Ratnakar.
- II. Capacity of composing different set of bandishes Compositions) on the basis of given set of bol's
- III. To study of influence the Western percussion, folk instruments on Tabla.

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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 402(General theory)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

Course Objectives:-

1. To analyze and articulate the journey of the Tabla students.
2. To understand the Gharana System of music and its benefits to Tabla.
3. To be familiar with accompany classical music, semi classical music and world music.
4. To write essay related to Tabla.

Course Content:-

- I. Ability of reproducing ones experience of journey of learning and the evolution of internal knowledge attained form all the previous years in your own words.
- II. To study of Gharana system of music in India and the benefits attained from them in order to update the knowledge regarding Tabla.
- III. To study of approach to the accompaniment to the various aspects of music ranging from classical music, semi classical music and world music.
- IV. Writing an essay on any subject of music relevant to Tabla.

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. Naimpalli, 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. Pt. Sengupta, A. (2011). *Facets of Tabla Playing*. New Delhi: Kanishka Publishers and Distributors.
- h. Saxena, S. K. (2006). *The art of Tabla Rythm: Essentials, Tradition and Creativity*. New Delhi: Sangeet Natak Akademy.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course - 403 (Practical – Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal assessment: 30

Total: 150

Course Objectives:-

1. To learn the art of performing following on stage.
 - a. Panchamsawari
 - b. Ektal
 - c. Deepchandi
 - d. Rudra Taal
 - e. Farodast Taal (14) matra

Course Content:-

Viva-voce:

- ✚ Candidate has to play a Tabla solo of any of the following Taal asked by the examiner. He/She must be able to differentiate all the prevailing other Gharana's with practical examples Panchamsawari, Ektal, Deepchandi, Rudra Taal, Farodast Taal (14) matra and all the Taala's learnt in the previous year.

Course - 404 (Stage Performance)

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

Course Objectives:-

1. To learn the art of performing Tabla solo on stage.

Course Content:-

A student has to give a concert of minimum of 55 to 60 minutes duration before the invited audience in which he/she will perform a solo performance in one Tala of his choice from the Tala's prescribed for practical. The solo performance should consist of all the basic forms required for performance of a solo recital. A student will also perform other Tala as suggested by the examiner from the Talas prescribed for the practical.

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 (Project Work)

Credits: 4

Marks: 80

Internal assessment: 20

Total: 100

A student will be required to compose his own composition (Peshkar, Kayada, Rela, Chalan, Chakradhar, and Gat) in any tal with notation system hand written. The above completed project work is to be submitted at least ten days before the commencement of annual examination, to the controller of examination of Goa University for assessment as a paper 4 of the examination. The composition that are composed need to be played along with a lehra and a C.D shall be submitted along with the written project work.