

 <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p>SHIVAJI UNIVERSITY, KOLHAPUR - 416 004, MAHARASHTRA PHONE : EPABX – 2609000, www.unishivaji.ac.in, bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर - ४१६ ००४, महाराष्ट्र दूरध्वनी - ईपीएबीएक्स - २६०९०००, अभ्यासमंडळे विभाग दूरध्वनी ०२३१-२६०९०९४</p>	
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Ref.: SU/BOS/No. 168

Date : 06/02/2023

To,

The Head,

Music and Dramatics Department

Shivaji University, Kolhapur.

Subject :Regarding syllabi of M.A. Vocal / Instrumental Music Part – I &II, M.A. Tabla

Part – I&II, , M.A. Dramatics Part - I&II under the Faculty of Inter-Disciplinary Studies.

Sir/Madam,

With reference to the subject, mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the syllabii of M.A. Vocal / Instrumental Music Part – I & II, M.A. Tabla, Part – I & II, M.A. Dramatics Part – I & II, under the Faculty of Inter-Disciplinary Studies. as per National Education Policy 2020.(NEP)

This syllabi shall be implemented from the academic year 2022-2023 onwards. A soft copy containing the syllabi is attached herewith and it is also available on university website www.unishivaji.ac.in. (Online Syllabus)

The question papers on the pre-revised syllabi of above mentioned course will be set for the examinations to be held in October / November 2022 & March/April 2023. These chances are available for repeater students, if any.

You are, therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully,

Dy Registrar

Copy to:

1	Director, Board of Evaluation and Examination	7	Centre for Distance Education
2	The Dean, Faculty of IDS	8	Computer Centre / I.T.cell
3	The Chairman, Respective Board of Studies	9	Affiliation Section (U.G.) / (P.G.)
4	B.A.,B.Com.,B.Sc. Exam	10	P.G.Admission / P.G.Seminar Section
5	Eligibility Section	11	Appointment Section -A/B
6	O.E. I, II, III, IV Section	12	Dy.registrar (On/ Pre.Exam)

SHIVAJI UNIVERSITY KOLHAPUR



Reaccredited By NAAC with 'A ++' Grade

**CHOICE BASED CREDIT SYSTEM WITH MULTIPLE ENTRY AND MULTIPLE
EXIT OPTION IN THE POSTGRADUATE DEGREE PROGRAMME**

Revised Syllabus For

**Master of Arts Music –Tabla
Department of Music & Dramatics
(Faculty: Interdisciplinary Studies)**

SEMESTER I, II, III AND IV

**(Regulations in accordance with National Education Policy 2020 to be
implemented from Academic Year 2022-2023 onwards)
(Subject to the modifications to be made from time to time)**

SHIVAJI UNIVERSITY, KOLHAPUR
Revised Syllabus for M.A Music -Tabla
(Part I & Part II)
Choice Based Credit System - (CBCS)

(Regulations in accordance with National Education Policy 2020 to be implemented from Academic Year 2022-2023 onwards)

1. Course Title: M.A Music -Tabla

2. Faculty: Interdisciplinary Studies

3. Year of Implementation: The revised syllabus will be implemented from the academic year 2022-2023 onward.

4. Preamble: Taal plays a crucial role in Indian Music. The importance of Taal is indisputable in Hindustani classical music. The Pakhavaj and Tabla are two prominent percussion instruments used to accompany various forms of vocal and instrumental music and Dance. Over the years Tabla has gain wide popularity due to its immense capacity to accompany with any form of Music from western classical, jazz, rock, and Pop music to folk Music. The experiment of Tabla in fusion music is remarkable and thus Tabla has gained an important place in the percussion world. Tabla is a complete solo instrument with wide range of rich repertoire. The syllabus includes all the theory and practical aspects of Tabla Music.

5. Introduction: This Masters course will help student to learn theory and practical aspects of Tabla. The program also provides an applied approach towards Indian Music. The program is designed to acquire Music skills and also to acquaint Music research. The program offers an opportunity for the students to learn basic to advance skills in Tabla solo performance and accompaniment. The purpose of introducing this

course is to create equilibrium between performance and academics hence to create good performers, academicians, Artists, researchers and musicologists etc.

6. Objectives of the course:

- 1.** The main objective of this course is to prepare students as good performers and academicians.
- 2.** The emphasis will be given on developing students as good Tabla players as a soloist and accompanists as well.
- 3.** To acquaint the students with the application of Tabla playing techniques in applied Music.
- 4.** To train the students to develop their insight and skills in recent trends in Music by using their knowledge.
- 5.** To develop their overall personality and awareness about their roles and responsibilities as an artist / performer/ academician etc. in the society.

7. Duration: -The Course shall be a full time course. The duration of the course shall be **Two** Years of **Four** semesters.

8. Pattern: The pattern of the exam shall be CBCS -Semester with (80 + 20 marks) system. Semester with credits and continuous Internal Evaluation shall be in existence simultaneously. 20 marks are being assigned for CIE.

9. Fee Structure: -The entire fee for the course –As per University Rules
- The fee for the reservation candidate shall be as per the University Rules.

-The Fee structure for the Foreign Students will be according to the University Rules.

-The entire amount of the Fee has to be paid during the admission process.

10. Medium of Instruction: The medium of Instruction shall be Marathi. However the teaching will be carried in Hindi / English for Non Marathi and Foreign students. Students will have an option to write answer sheets, practical, Projects etc. in Marathi and Hindi besides English.

11. Eligibility for Admission: In order to secure admission for first year of two-year full time Master of Arts (Tabla Specialization) course, the candidate should fulfill the following eligibility criteria.

- 1) The candidate should possess any Bachelor's degree of minimum of three years duration in any discipline recognized by the UGC.
- 2) Besides the above mentioned qualification the candidate should have completed Bridge course / Visharad / Two year Diploma from any institutes in Tabla or the candidate should have at least five years' experience of Tabla playing.
- 3) Candidate should appear and qualify for the Audition Test which will be conducted by the Department prior to final admission.
- 4) The admission will be given according to the merit list displayed after the audition.
- 5) Intake of the Course: 15 Seats.
- 6) Eligibility criteria for the admission of foreign students will be as per the University rules.

12. Minimum 70% attendance is compulsory and shall be calculated regularly on monthly basis. All the theory / practical lectures, practical assignments, seminars, study tour, viva and participation in Departmental activities are compulsory.

13. Structure of Course: The structure of the course shall be of Semester System MA Music -Tabla of Two years, four semesters in accordance with the University decision.

14. Scheme of Teaching and Examination: This is a full time master degree program. The curriculum of this program is two years divided into four semesters. The theory and practical examinations will be held at the end of each semester conducted by the department.

a) The M.A. Tabla specialization program shall have 8 Theory papers and 8 practical of 100 marks (80 + 20), SEC & AEC of 400 Marks thus entire M.A Tabla examination shall be of total 2000 marks.

b) The M.A Tabla specialization program is total of 80 credits, 22 Credits for Semester I & II, 18 credits for Semester III & IV.

15. Standard of passing:

1. To pass the examination candidate is required to obtain minimum 40% marks in each theory paper and practical.

2. A Candidate can claim exemption for each theory or practical paper, if he/she secures 40% marks in theory or practical paper.

3. The Candidate shall be declared to have passed in the examination in Pass Class, if he/she passes the examination with minimum 40% aggregate marks.

4. In order to secure a Second Class, a candidate shall have to secure at least 50% aggregate marks or more marks.

5. In order to secure a First Class, a candidate shall have to secure at least 60% aggregate marks or more marks.

6. In order to secure a First Class with distinction a candidate shall have to secure at least 70% aggregate or more marks.

7. The class will be awarded on the aggregate total marks of semester I, II, III and semester IV.

8. Allowed to keep terms (A.T.K.T) rules shall be applicable to Theory and Practical Papers as per University rules.

- **Conversion of Marks into grades:** The marks obtained by a candidate in each paper or practical/ CIE out of 100 or any fraction like **80 +20** shall be converted into grades on the basis of the following table.

Grades Points	Range of marks obtained out of 100 or in any fraction	
0	From 00	To 39
1	40	44
2	45	49
3	50	54
4	55	59
5	60	64
6	65	69
7	70	74
8	75	79
9	80	84
10	85	89
11	90	94
12	95	100

- **Grade and Grade Points:**

The students' performance of programme will be evaluated by assigning a letter grade on a few point scales as given below. The grade and grade points and credits shall be calculated as under:

Grades	Credit Points
O	10 to 12
A+	8 to 9.99

A	6 to 7.99
B+	4 to 5.99
B	2 to 3.99
C+	1 to 1.99
C	0 to 0.99

The students shall be further graded on a scale ranging from 12 to 0. The grade and grade points as shown below will express the level of students.

Overall Final Credits	Level of Students	
10 to 12	Higher Distinction Level	Extraordinary
8 to 9.99	Distinction Level	Excellent
6 to 7.99	First Class	Very Good
4 to 5.99	Higher Second Class	Good
2 to 3.99	Second Class	Satisfactory
1 to 1.99	Pass	Fair
0 to 0.99	Fail	Unsatisfactory

• **Continues internal evaluation (Internal Marks): 20 Marks**

Note: Passing minimum shall be 40% out of 20 marks i.e. 8 Marks

❖ Common Question Paper Pattern: Theory Course (Sem I to IV)

Time: 3 Hours

Total Marks: 80

- ❖ **Instructions:** 1) All questions are compulsory.
2) All questions carry equal marks.
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**Q.1 – A) Multiple Choice Questions:
B) Match the Pairs**

[20 Marks]

- Solve five multiple choice questions.
- All multiple choice questions carry equal marks **i.e. 2 marks each.**

Q.2 – A) Definitions / Notation of the following

[20 Marks]

- Attempt any 4.
- All questions carry equal marks **i.e. 5 mark each.**

Q.3): Write Notes or descriptive answers (any 2)

[20 Marks]

- Solve any two descriptive questions out of four.
- All descriptive questions carry equal marks **i.e. 10 marks each.**

Q.4) Write essay or long answers:

[20 Marks]

- Write essay on any one from given topic.
Or
- Write long answers any two from given questions

16. Program outcomes:

1. Students will be trained in Tabla playing knowledge and applied Music skills.
2. Students will be able to perform effectively and efficiently.
3. Students will learn the skills of Tabla solo playing and accompaniment.
4. Students will become competent as a performer and for job opportunities in Music and related fields.
5. Students will be educated about Indian classical Music Tradition.

17. Programme Specific Outcome (PSO)

PSO1: To develop students ability to Perform a complete Tabla solo recital.

PSO2: Students will get thorough knowledge about the technical terminologies in Tabla playing.

PSO3: Students will learn the History and development of percussion instruments of ancient India with its structure and playing styles etc.

PSO4: Students will learn the north Indian and the south Indian Taal system in detail.

PSO5: Students will learn the Gharana system of Tabla in detail.

PSO6: Students will be able to accompany various forms of Music.

PSO7: Students will come to know the importance of *Nikas* technique and *padhant* in Tabla playing.

PSO8: Students will develop the capacity to analyze any *Bandish* with its characteristics.

PSO9: Students will learn the basics of research methodology & will be inspired to go for further research in specialized area of Tabla playing like solo performance, Applied Music, Ethnomusicology etc.

PSO10: Students will learn about the aesthetics of Indian Music and Tabla.

PSO 11: Students will develop the ability to compose various *Bandish* in various Taals.

PSO 12: Students will develop an interdisciplinary approach.

Shivaji University, Kolhapur
Department of Music & Dramatics
From June, 2022 Onwards
Programme Structure for Master of Arts - Tabla

SEM	DSC (Theory/ Practical)	DSE	AECC	SEC (Skill enhancement courses)	Total
I	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	----	Internship / Apprenticeship x 4 Credits Total = 4 Credits	SEC – I x 2 Credits	22
II	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	Research Project 1 x 4 = 4	----	SEC – II x 2 Credits	22
III	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) Total = 12	1 Paper x 4 Credits Total = 4 (Out of Three Courses)	----	SEC – III x 2 Credits	18
IV	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) + 1 Research Project x 4 credits Total = 16	----	----	SEC – IV x 2 Credits	18
Total Credits (Sem. I,II,III & IV)					80

DSC = Discipline specific Core Course

DSE= Discipline specific elective (Elective courses offered under the main discipline / subject of study are referred to as Discipline specific elective courses)

AECC = Ability Enhancement Compulsory Courses

SEC = Skill Enhancement Compulsory Courses SEC courses are value-based and / or skill-based and are aimed at providing hands-on- training, competencies, skills, etc.; These courses may be chosen from a pool of courses designed to provide value- based and/or skill-based knowledge.

18. Structure of course:

M.A. Music – Tabla (Semester I to IV)

Paper	Course	Category	Credit	Marks
Semester I			22	550
MA-DSC-TH-I	Applied Theory	Theory	4	(80 + 20)
MA-DSC-TH- II	General Theory History of Indian Membranophone instruments	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Taal Study	Viva Voce	4	(80 + 20)
MA-DSC-P-II	Practical Test of Taals	Practical	4	(80 + 20)
AECC	Internship / Apprenticeship	Practical	4	(80 + 20)
SEC	SEC - I	Theory / Practical	2	(30 + 20)
Semester II			22	550
MA-DSC-TH-I	Writings in Tabla	Theory	4	(80 + 20)
MA-DSC-TH-II	Study of Technical terms in Tabla	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Taal Study	Viva Voce	4	(80 + 20)
MA-DSC-P-II	Stage Performance	Practical	4	(80 + 20)
DSE	Research Project	Theory	4	(80 + 20)
SEC	SEC - II	Theory / Practical	2	(30 + 20)
Semester III			18	450
MA-DSC-TH-I	Aesthetics of Tabla & Research Methodology	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Taal Study	Viva Voce	4	(80 + 20)

MA-DSC-P-II	Practical test of Taals	Practical	4	(80 + 20)
MA-DSE-TH-II (Any One)	DSE- I Tabla Accompaniment	Theory	4	(80 + 20)
	DSE – II Traditional Compositions of Tabla	Theory	4	(80 + 20)
	DSE – III Hastasadhana / Riyaz and its Types	Theory	4	(80 + 20)
SEC	SEC - III	Theory / Practical	2	(30 + 20)
Semester IV			18	450
MA-DSC-TH-I	Study of Gharanas of Tabla	Theory	4	(80 + 20)
MA-DSC-P-I	Detail Taal study	Viva Voce	4	(80 + 20)
MA-DSC-P-II	Stage Performance	Practical	4	(80 + 20)
MA-DSE-TH-II	Project work	Theory	4	(80 + 20)
SEC	SEC - IV	Theory / Practical	2	(30 + 20)
Total			80	2000

19. Title of Papers, Units and distribution of Lectures:

Semester I

Theory Paper I – Applied Theory

Course outcomes (CO):

CO1: Students will learn the importance of extendable compositions.

CO2: Students will learn about *Tehai* and its Types

CO3: Students will be able to write Notation

CO4: Students will be able to write various *Layakari*

Unit I to IV	Marks	Lectures (per week)
<u>Importance of extendable compositions</u> <ul style="list-style-type: none">• <i>Peshkar, Kayda, Rela, Rau ladi</i> etc. definitions with specific examples	20	4
<u>Study of <i>Tehai</i> and its types</u> <ul style="list-style-type: none">• <i>Dumdar</i> and <i>Bedam Tehai</i> , definitions and writing these <i>Tehais</i> in various Taals	20	4
<u>Notation system in Tabla</u> <ul style="list-style-type: none">• Contribution of Pt. Bhatkhande and Pt. Paluskar , Bhatkhande Taal Notation and Pulaskar Taal notation system in detail• Its comparison and writing compositions in notation system, Taal and Theka	20	4

concepts in Tabla, its role and comparative study.		
<u>Study of various <i>Layakari</i></u> <ul style="list-style-type: none"> Aad, Kuaad and Biaad of Teentaal, ektaal, Jhaptaal, Rupak and Pancham Sawari. 	20	4

Theory Paper II – General Theory

Course outcomes (CO):

CO1: Students will learn the History and Development of Tabla.

CO2: Students will learn about Ancient Taal system

CO3: Students will be able to express their views on any topic in Music

Unit I to IV	Marks	Lectures (per week)
<u>History origin and development of Tabla</u> <ul style="list-style-type: none"> History / origin of Tabla Development of Tabla 	20	4

<p><u>Study of ancient Taal system</u></p> <ul style="list-style-type: none"> • Study of Taal system in Bharat Natyashastra • Study of Taaladhyay in Sangeet Ratnakar 	20	4
<p><u>Essays on any topic</u></p> <ul style="list-style-type: none"> • Role of Laya-taal Instrument in Indian Music • Fusion Music & Tabla • Tabla Accompaniment • Electronic Music • Technology in Indian Music • Music and General education • Music and Personality development • Recent trends in Tabla solo and accompaniment • Film Music • Contribution of Tabla players in Promotion and Propagation of Tabla Music. 	20	4
<p><u>Contribution to Music of various Artists</u></p> <ul style="list-style-type: none"> • Ustad Aamir Hussain Khan • Ustad Ahmadjan Thirakwa • Pt. Samta Prasad • Ustad Allarakha • Pt. Ravi Shankar • Pt. Bhimsen Joshi 	20	4

Practical Paper I

Course outcomes (CO):

CO1: Students will be able to play solo in Teentaal and Ektaal.

CO2: Students will be able to play various compositions

CO3: Students can recite every composition on *Hastkriya*

Detail Taal study Comprehensive study of Teentaal, Ek Taal with <i>Peshkar, Kayda, Rela, Tukda, Chakkardar, Gat</i> etc. with <i>Padhant</i> and <i>Hastkriya</i> .	80	4
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Practical Paper II

Course outcomes (CO):

CO1: Students will learn Jhaptaal solo in detail

CO2: Students will learn about *Bedam and Dumdar* Tehai.

CO3: Students will be able to demonstrate *Layakari*

Practical test of Taal <ul style="list-style-type: none">• Detail study of Jhaptaal with <i>Peshkar, kayda, Rela, Chakkardar, Tukda, gats</i> etc.• <i>Dumdaar</i> and <i>Bedam Tehai</i> in Teentaal, Jhaptaal, Ektaal.• Presentation of <i>Layakari Aad, Kuaad, Biaad</i> etc.	80	4
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AECC

INTERNSHIP/APPRENTICESHIP

Objectives:

- 1) To enhance the ability of the students through Practical training.
- 2) To understand the working of Music Institutions, Radio stations, Recording studios etc.
- 3) To gain hands – on training in the field.
 - ❖ Students will Visit various Music Institutes, All India Radio Stations, FM stations, recording studios etc. for their internship.

Sr. No.	Rules Regarding Submission Of Internship/Apprenticeship
1	Internship is compulsory for each student of MA first semester.
2	Admitted students of then Department will be divided among the existing faculty members to complete their Internship.
3	In the Internship programme each student has to select two/three Institutes/ agencies to complete their Internship.
4	As per the Rules defined by the Department of Music & Dramatics each student has to submit the required attendance and report to respective faculty.
5	In Internship 80 marks will be assigned to practical work and 20 marks will be assigned for internal Viva-Voce.

Semester II

Theory Paper I – Applied Theory

Course outcomes (CO):

- CO1: Students will learn about the importance of non-extendable compositions
- CO2: They will get familiar with Karnatic Taal system.
- CO3: Students will learn various forms of *Gats*
- CO4: Will be able to write *Layakari*

Unit I to IV	Marks	Lectures (per week)
<u>Importance of non extendable / Fix compositions</u> <ul style="list-style-type: none"> Tukda, Chakkardar, Paran and its various types, Gats and its types. 	20	4
<u>Study of Karnatik Taal system</u> <ul style="list-style-type: none"> Detail study of <i>Saptsuladi</i> Karnatik Taal system Comparison of Hindustani and Karnatik Taal System 	20	4
<u>Detail study of following forms of Gats</u> <ul style="list-style-type: none"> <i>Dudhari, tidhari, chaudhari, Kamali, tipalli, chaupalli, Darjedaar gat, Sab akaal gat</i> etc. 	20	4
<u>Study of various Layakari</u> Writing Jhaptal in Teental, Teentaal in Jhaptal, Ektaal in Teentaal, Teentaal in ektaal, 3/4 and 4/3 of prescribed Taals.	20	4

Theory Paper II – General Theory

Course outcomes (CO):

CO1: Students will learn about Membraphone Instruments

CO2: Students will learn about *Gharanas* of Tabla

CO3: Students will be able to learn various forms of Vocal Music

CO4: will learn about importance of *Riyaz*

Unit I to IV	Marks	Lectures (per week)
<u>History of Indian Percussion Instruments</u> <ul style="list-style-type: none"> • Detail study of Indian Membraphone Instruments, • Study of Coated (Applied <i>Syahi</i>) Instruments 	20	4
<u>Gharans of Tabla</u> <ul style="list-style-type: none"> • Concept of Baaz and Gharana • Study of Tabla Gharanas • Study of characteristics of above Gharanas 	20	4
<u>Detail Study of Vocal Music</u> <ul style="list-style-type: none"> • <i>Khayal</i> • <i>Thumri</i> • <i>Dadra, Tappa, Kajari, Chaiti, Hori</i> etc. • <i>Tarana, Trivat, Chatarang</i> etc. 	20	4
<u>Importance of Riyaz in Music</u> <ul style="list-style-type: none"> • Concept of Riyaz • Importance of <i>Taalim</i> • Concept of <i>Upaj</i> • <i>Chilla</i> system, types of Riyaz 	20	4

Practical Paper I

Course outcomes (CO):

CO1: Students will learn Taal Jhaptaal and Rupak in detail

CO2: They will learn various extendable and non - extendable compositions

CO3: will be able to recite all compositions

Detail Taal study Comprehensive study of Jhaptaal and Rupak with <i>Peshkar, Kayda, Rela, Tukda, Chakkardar, Gat</i> etc. with <i>Padhant</i> and <i>Hastkriya</i> .	80	4
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Practical Paper II

Course outcomes (CO):

CO1: Students will be able to perform on stage

CO2: Students will develop accompanying skills.

CO3: Students will be able to play different *Laggis*

Practical test of Taal <ul style="list-style-type: none">• Stage performance solo for 15 – 20 min.• Accompaniment with various forms of Vocal Music / Instrumental Music & Dance• Playing Laggis.	80	4
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Research Project

- ❖ Students will complete a Research project on any topic of their choice in specialized subject. They will write a Research project which will carry 80 marks and internal viva-voce of 20 marks.

Semester III

Theory Paper I – Aesthetics of Tabla & Research Methodology

Course outcomes (CO):

CO1: Students will learn about Aesthetics

CO2: Students will learn about Aesthetics in Tabla

CO3: Students will learn about Research Methodology

CO4: will learn various elements of Research

Unit I to IV	Marks	Lectures (per week)
<u>Aesthetics of Music</u> <ul style="list-style-type: none">• Meaning and Definition• Concept of Aesthetics in Percussion	20	4
<u>Aesthetics of Tabla</u> <ul style="list-style-type: none">• Aesthetics in Gharana, compositions etc.• Aesthetics in <i>Khali-Bhari, Sam, Padhant</i> etc.• Aesthetics in <i>Nikas</i> and <i>Tehai</i>	20	4
<u>Research Methodology</u> <ul style="list-style-type: none">• Concept , Meaning , Need and Process of Research• Research Design :Meaning , Definition and Steps in Research Design• Synopsis- concept and essential Components• Selection of research problem• Hypothesis: Meaning, Definitions	20	4

<u>Research methodology in Music</u> <ul style="list-style-type: none"> • Research methods • Data collection Tools and techniques • Types of data: Primary & Secondary Questionnaire, Interview etc. 	20	4
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Theory Paper II – Elective course (Any One)

Course Outcomes (CO):

1. CO1: Students will learn accompaniment
CO2: They will be familiar with various types of *Thekas*
CO3: Students will learn principles of Accompaniment

2. CO1: Students will learn compositions of Tabla
CO2: They will be acquainted with traditional compositions
CO3: They will know the characteristics of *Bandishies* in various schools

3. CO1: Students will learn the concept of *Riyaz* and its importance
CO2: They will study various types of *Riyaz*
CO3: They will study the ideal phrases for *Riyaz*

Paper	Elective course	Marks	Lectures (Per week)
1	<u>Tabla Accompaniment</u> <ul style="list-style-type: none"> • Accompaniment with Vocal, Instrumental and Dance. • Knowledge of Various <i>Thekas</i> • Accompaniment with Semi classical and light Music • Principals of Accompaniment 	80+20	4
2	<u>Traditional Compositions of Tabla</u> <ul style="list-style-type: none"> • Study of Various Extendable and Non extendable compositions of Tabla • Study of traditional compositions and composers • Characteristics, <i>Nikas</i> of <i>Bandishies</i> and detail study of Gharana 	80+20	4
3	<u>Hastasadhana / Riyaz and its Types</u> <ul style="list-style-type: none"> • Importance of <i>Riyaz</i> in Tabla • Physical and Mental <i>Riyaz</i> • <i>Nikas</i> and <i>Akshar sadhana</i> • Ideal Phrases and <i>Murakka</i> in <i>Riyaz</i> • <i>Riyaz, chilla</i> system in Gharanas of Tabla 	80+20	4

Practical Paper I

Course Outcomes (CO):

CO1: Students will learn Matta Tal solo

CO2: Students will learn Taal Pancham Sawari

CO3: Students will be able to recite compositions on *Hastkriya*

Detail Taal study Comprehensive study of Matta (9 Matra) and Pancham Sawari (15 Matra) with <i>Peshkar, Kayda, Rela, Tukda, Chakkardar, Gat</i> etc. with <i>Padhant</i> and <i>Hastkriya</i> .	80 + 20	4
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Practical Paper II

Course Outcomes (CO):

CO1: Students will develop an ability to play vilambit Ektaal

CO2: Students will learn to play drut theka of Teentaal, Ektaal, Adachautaal

CO3: They will learn layakari of above Taals

Practical Test of Taal <ul style="list-style-type: none"> • Ability to Play Vilambit Theka of Ektaal, Tilwada, Jhumra, Adachautaal • Drut Theka of Ektaal, Adachautaal, Teentaal • Study of Deepchandi, Tappa and Punjabi Theka etc. • Reciting above thekas in <i>Tigun, chaugun, Paungun (3/4), Aad -laya</i> 	80+20	4
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Semester IV

Theory Paper I – Critical study of Gharanas and writings of Tabla

Course Outcomes (CO):

CO1: Will get detail knowledge about Tabla Gharana

CO2: Students will do comparative study of Gharana

CO3: Students will learn literature in Tabla

CO4: Students will study the principles of compositions

Unit I to IV	Marks	Lectures (per week)
<u>Critical study of Gharana</u> <ul style="list-style-type: none">• Characteristics of Tabla Gharana• Critical study of Gharana	20	4
<u>Comparison of Gharanas</u> <ul style="list-style-type: none">• Delhi- Ajrada• Lucknow – Farukhabad• Lucknow- Banaras• Compositions of above Gharana	20	4
<u>Study of Literature in Tabla</u> <ul style="list-style-type: none">• <i>Tabla</i> : Pt. Arvind Mulgaonkar• <i>Tabla -Pakhavaj Ke Gharane Aur Paramparaye</i> : Dr. Aban Mistry• <i>Tabla Vadan – Kala Aur Shastra</i> : Pt. Sudhir Mainkar• <i>Tabla of Lucknow</i>: James Kippen• <i>Dehli ka Tabla</i> : Pt. Umesh Moghe	20	4

<u>Study of principles in Composition</u> <ul style="list-style-type: none"> • Language in Tabla and its role in <i>Bandish</i> • Khali- Bhari concept in <i>Bandish</i> • Mathematical, Aesthetical aspect of <i>Bandish</i> • Study of <i>Nikas, Padhant</i> etc. in various compositions 	20	4
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Practical Paper I

Course Outcomes (CO):

CO1: Students will be able to play solo in 11 matra and 14 matra Taal

CO2: Students will be able to do *Padhant* and *Hastkriya*

CO3: Students will develop skill to perform odd Matra Taal

Detail Taal study Comprehensive study of Rudra (11 Matra) and Adachautaal (14 Matra) with <i>Peshkar, Kayda, Rela, Tukda, Chakkardar, Gat</i> etc. with <i>Padhant</i> and <i>Hastkriya</i> .	80+20	4
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Practical Paper II

Course Outcomes (CO):

CO1: Students will perform on stage

CO2: Students will perform odd Matra Taal

CO3: They will gain Stage confidence

<p style="text-align: center;">Stage Performance</p> <p>Detail Tabla solo performance in Teentaal for 15 min. and Tabla solo performance for 15 min. in any one Taal :</p> <ol style="list-style-type: none"> 1. Matta (9 Matra) 2. Rudra (11 Matra) 3. Pancham Sawari (15 Matra) 	80+20	4
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Theory Paper II-Project work

Course Outcomes (CO):

CO1: Students will work on their desirable topic

CO2: They will be able to develop their research skills

CO3: Students will learn to develop Research writing skills

<p style="text-align: center;">Project work</p> <p>Students will undertake a project work in any topic related to Tabla of their choice and will submit a detail project (Dissertation) up to 25-30 pages.</p>	60+20+20	4
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*Marks assigned for Dissertation is 60, 20 for Viva-voce and 20 for CIE

Skilled Enhanced Course (SEC)

SEC – I Basic Techniques in Maintenance of Musical Instruments - I

Unit – I

Classification of Indian Musical Instruments, Percussion, Non- Percussion, String Instruments, Wind Instruments, Bowing Instruments, Plucked Instruments (*Tat*), Unplucked (*Vitat*), Idiophones etc.

Unit – II

Role of Indian Musical Instruments, Nada, Swara, Saptak (Octave) in Indian Music, types of Octaves, Mandra Saptak, Madhya Saptak, Taar Saptak, Basic concepts of Thaata, Raaga, Laya, Taal, Technical terms etc.

Unit – III

Indian Accompanying Musical Instruments, Role of Tanpura, Tabla and Harmonium in Accompaniment, History of Tanpura, Tabla and Harmonium.

SEC – II Basic Techniques in Maintenance of Musical Instruments – II

Unit – I

Anatomy of Tanpura, Anatomy of Tabla and Anatomy of Harmonium, Understanding the structure of Tanpura, Tabla and Harmonium, Types of Tanpura, Types of Tabla, Types of Harmonium.

Unit – II

Parts of Musical Instruments Tanpura, Tabla, Harmonium, sitting postures while playing the instruments, handling the Instruments, Playing basics, playing techniques etc.

Unit – III

Male Tanpura, Female Tanpura, Instrumental Tanpura or Tamburi, Kinds of Tanpura, Miraj Style, Tanjore Style, Tamburi, Making of Tanpura, Tuning the Strings, Replacing the strings of Tanpura, Maintenance, Tuning Tabla, Dugga, role of Syahi, Pulling Tabla Vadi, Maintenance of

Tabla and Dugga, Tuning of Harmonium, Types of Reeds, role and Maintenance of Bellows (*Bhata*), Maintenance of Harmonium.

SEC III - ELEMENTS OF DRAMA AND ACTING

Unit I -

What is Drama?, Origins of Drama, Brief History of Indian and Western Drama, Ancient and Modern to Drama and Theatre, Types of Drama and Theatre, Indian Folk Forms and Theatre, Dashroopaka, Natyashastra, etc.

Unit II -

Elements of Drama - Literary Elements, Technical Elements, Performance Elements, Plot, Theme, Characters, Action, Conflict, Dialogue, Music or Rhythm, Spectacle, Convention, Genre, Audience, Theatre and other Art Form, Performing Art and Art of Performance, Relation between Artistic Process and Final Product, Importance of Theatre and Drama in Shaping Identity and Culture, Why and How do we Analyse the Play?, etc.

Unit III -

What is acting? Types of Acting, Acting Theory - Natyashastra and Method Acting, Different Acting Traditions - Indian and Western, Importance and Elements of Acting - Body Language, Body Movements, Gestures, Voice Modulation, Voice Culture, Space, Diction, Pauses, Pitch and Volume, Tempo, Dialogue Delivery, Breath Control, Expressions, Navarasa, Bhav, Improvisation, Theatre Games and Exercise, Group Dynamics and Relation with other actors and directors, Mime and Pantomime, Mon acting, Acting on Stage, Radio and Camera, etc.

SEC IV - Technical Elements of Drama and Theatre

Unit I -

Fundamentals of Scene Designing and Properties, Functions of Set purpose of Stage Setting, Drawing Ground Plan - Cross Section Plan and Elevation Plans, Importance of Hand and Set Properties in Play Production, Different Types of Stage Setting - Realistic, Symbolic, Expressionistic, Formalistic, Making Hand and Set Properties for a given Play using raw materials.

Unit II -

Fundamentals of Stage Lighting, Sound and Music, Importance of Lights, Sound and Music, Learn How to Design and Realize Lighting and Music that contributes positively to overall effect of the Performance, Develop the Ability to Design and Realize Lighting, Music and Sound capable of establishing the Location, Time and to Enhance Mood or Atmosphere, Relation between Light and Costume, Make-up and Set, Making a Cue Sheet for Different Plays, etc.

Unit III -

Study of Models, Actors Facial Anatomy, Shapes of Head and Face, Facial Proportions Types of Eyes, Nose, Hair, Lips., Character Make-up for stage, Costume in Relation to Character, Set, Light and Make-up, Designing Sample Costume, Materials, Costume and Ornaments Making, Study of Traditional, Mythological Costumes, Innovative Costumes, Difference between T.V., Cinema and Theatre Make-up, etc.

Recommended Readings:-

1. *Athvanincha Doha* by Pt. Arvind Mulgaonkar
2. *Avartan* by Pt. Suresh Talwalkar
3. *Dehli Ka Tabla* by Pt. Umesh Moghe
4. *Ijajat* by Pt. Arvind Mulgaonkar
5. *Musicians of India* by Amal Das Sharma

6. *Padvuttar Tabla* by Pt. Amod Dandge
7. *Performers perspective* by Dr. Aneesh Pradhan
8. *Prayogjivi Kalansathi Sanshodhan Paddhati* by Milind Malshe
9. *Research Methodology in Indian Music* by Dr. Amit Kumar Verma
10. *Sangeet Kala Vihar Journals* by A.B.G.M.V Mumbai
11. *Sangeet mein Shodh Pravidhi* by Dr. Ravi Sharma
12. *Sangeet Ratnakar ka Taaladhyay* by Pt. Umesh Moghe
13. *Sangeet Visharad* by Vasant
14. *Sangitatil Sanshodhan Paddhati* by Dr. Anaya Thatte
15. *Sarvangin Tabla* by Pt. Amod Dandge
16. *Taal Prabandh* by Pt. Chotelal Mishra
17. *Tabla aur Pakhavaj ke Gharane aur Paramparaye* by Dr. Aban Mistri
18. *Tabla* by Pt. Arvind Mulgaonkar
19. *Tabla Granth* by Pt. Chotelal Mishra
20. *Tabla of Lucknow* by James Kippen
21. *Tabla Puran* by Pt. Vijayshankar Mishra
22. *Tabla Vadan Kala Aur Shastra* by Pt. Sudhir Mainkar
23. *Tabla Vadan Mein Nihit Saundarya* by Pt. Sudhir Mainkar
24. *Table ka udgam vikas aur shailiya* by Yogmaya shukla
25. *The Art of Tabla Rhythm* by Prof. Sudhir kumar Saxena
26. *Theory and Practice of Tabla* by Pt. Sadanand Naimpalli
