



Department of Music
Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.)
(A central university)

M.A. Hindustani Music (Tabla)
Based on National Education Policy 2020

Department of Music

School of Arts & Information Science



Curriculum Framework
Master of Arts in Hindustani Music- (Tabla)
Based on National Education Policy- 2020

Date of BoS: 13/09/2022

Doctor Harisingh Gour Vishwavidyalaya
(A Central University)
Sagar-Madhya Pradesh-470003



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About the Department

Department started its journey as teaching of music since 1973 with one temporary staff and then as fully fledged department since Feb 1979. Vocal Tabla and Sitar was main focus of the teaching department. Several students of this department have won accolades, brought ranks in state level, inter university and National level competitions/ youth festivals and some students got gold medal. Our alumni are giving their services in the music field at national and international level platform. Performances of many students and staff of this department were telecasted number of times on national channel of Doordarshan and also from All India Radio. Documentaries and educational episode were recorded and telecasted form national channels. departmental teachers have developed 03 online MOOC courses from CEC and successfully run on SWYAM Platform every year.

Courses Offered by the Department

The department is conducting

- **B.A. Hindustani Music (Vocal)** (As one Sub.),
- **B.A. Hindustani Music (Tabla)** (As one Sub.),
- **Master of Art in Hindustani Music (Vocal)**
- **Master of Art in Hindustani Music (Tabla)**
- **PhD in Music**

Assessment

The learner in the programme will be assessed throughout the duration of the programme in a formative and summative evaluations i.e. Mid (I&II) and End Semester examinations. To be eligible to appear in End semester examination a student must appear in Mid semester examinations along with 75 per cent attendance in classroom processes.



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Scheme of Course based on National Education Policy 2020

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Proposed from 2022-23

Scheme of Course

First Semester

Year /semester	Nature of the Course	course Code	Course	Credits	Type	Hours
L8 First Year Sem-I	Discipline Specific: Major-1	MUT-DSM-121	Study & Practice I	4	Practical	120
		MUT-DSM-122	History of Ancient Indian Percussion Instruments	2	Theory	30
	Discipline Specific: Major-2	MUT –DSM-123	Elaboration Revision & Presentation	4	Practical	120
		MUT -MDM-124	Theoretical Survey and Principles of Aesthetics	2	Theory	30
	Multy-Disciplinay major-3	MUT -MDM-125	Study & Practice II	4	Practical	120
		MUT -MDM-126	History of medieval Indian Percussion Instruments	2	Theory	30
	Skill Enhancement Course(SEC)	MUT-SEC-127	General Introduction of Light Music- 1	03	Theory	45
		MUT-SEC-128	General Introduction of Light Music- 2	01	Practical	30
			Total credit	22		

Second Semester

Sem-II	Discipline Specific: Major-1	MUT-DSM-221	Comprehension & Practice I	4	Practical	120
		MUT -DSM-222	Detailed study of applied theory	2	Theory	30
	Discipline Specific: Major-2	MUT -DSM-223	Solo Presentation	4	Practical	120
		MUT -DSM-224	Principals of Composition	2	Theory	30
	Multy-Disciplinay major-3	MUT -MDM-225	Comprehension & Practice II	4	Practical	120
		MUT –MDM-226	History of Taal System and Notation	2	Theory	30
	Skill Enhanceme nt Course (SEC)	MUV-SEC-227	General Introduction of Tabla- 1	03	Theory	45
		MUV-SEC-228	General Introduction of Tabla- 2	01	Practica l	30
		Total credit	22			

*Changeable as per guidelines

Dr.Rahul Swarnkar
Assistant Professor Tabla
Department of Music
Dr.Harisingh Gour Vishwavidyalaya Sagar



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L	T	P	C
-	-	4	4
Hours 120			

MUT-DSM-121

First Semester
Study & Practice I

Course Objective

1. To Improve knowledge of Laya and classification
2. To demonstrate and practice with solo presentation of Adachaar taal and rudra taal in detail
3. solo playing order.
4. To present compassion in talas like Teentaal, Jhaptaal, Rupak,.
5. Practical introduction of Gat and its aesthetical aspect.

Course Learning Outcome

1. The student is able to give a practical demonstration of the prescribed Talas.
2. Student is able to demonstrate various aspects of Talas and their differentiation.
3. Students will be able to present full solo performance on stage after complete the course

Solo Presentation in following Taal with Lahra accompany:-

- Rudra -11 beats
- Teen Taal

Unit -2

Full solo presentation and special creation of advance technique in Roopak,

Unit -3

Demonstration with Tali Khali (Shashabd, Nishabd Kriya) of all Taal of syllabus in various Layakaries.

Unit -4

Intensive study of “Gat” and its types..

Unit -5

To learn and practices layas and its classification.



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1. Taal Ke Lakshya –Lakshan swaroop me eak roopta by Dr.Vasudha sakshena Kanishk Publication New Delhi
2. Playing Techniques of Tabla Banaras Ghrana by Pt.Chote Lal Mishra Kanishk Publication New Delhi
3. Table ki Bandishen Dr.Abaan E.Mishtri Sangeet Sadan Prasan South Malaka Allahabad
4. Tabla Vadan ki Vistarshil Rachnayan by Dr.Jamuna PatelKanishk Publication New Delhi
5. Taal Prasoon by Pt.Chote Lal Mishra Kanishk Publication New Delhi
6. Table ki Bandishen by Dr. Aban Mishtri Sangeet Sadan Allahabad.
7. Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi.
8. Table ki Paramparagat vadan shaili ka astitwa by Dr.Rahul Swarnkar,ND Publication(seminar Proceeding)
9. Tabla ,Arvindra Moolgaonkar, Luminus Publication.



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First Semester

L	T	P	C
2	-	-	2
Hours 30			

MUT -MDM-122 History of Ancient Indian Percussion Instruments

Course Objects To develop the interest of the students in musicology from ancient texts of music

- To teach them about the evolution and development of various Indian Percussion musical
- Brief Study of South Indian Taal system.

Course Learning Outcome

- detailed history of Tabla & Pakhawaj
- study about the various kind of ancient Percussion Instruments
- texts of ancient scholars
- Students learn to write the practical compositions according to the Notation system
- Students study about the theoretical aspects of Talas
- Introduction of tabla gats from different Gharanas
- . Studies of Tala Notations System North and south

Unit-1

A brief study of Percussion Instruments as mentioned in Natyashastra, and other Granthas:- Mridanga, Panava, Mardal, Patah, Muraj, Dundubhi Hudakka, Bheri etc.

Unit -2

A brief study of ancient Ghan Vadyas as mentioned in various Granthas. Chimta, Jhanj, Manjeera, Tasha, Daf, Chipali, Ek tara, etc.

Unit –3

Detailed History and development of Tabla And Pakhawaj.

Unit -4 History of Ancient Teaching System.

Unit -5

A detailed knowledge of Karnataka Taal System



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Reference Books-

2. Pakhawaj aur table ke gharane evam paramparaye by Dr. Aban Mishtri
Sangeet Sadan Allahabad.
3. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
4. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan
Allahabad
5. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
6. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
7. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
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MUT -DSM-123

First Semester
Elaboration Revision & Presentation

L	T	P	C
-	-	4	4
Hours 120			

Course Objects

- To focus of students on his stage management of at the time of playing instrument. and padhant of different talas
- To continue to focus on tune the instrument, padhant of different talas and compositions.
- To encourage for improvisation skills while.
- To focus on his playing and.
- To practice of Layakari in prescribed talas.
- A brief knowledge of two talas keherwa and Dadra with laggies in order to accompany in light music.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- Student will learn to play various compositions from defferent style of tabla.
- students will gain their performance skills from the syllabus.

Unit -1

Ability of Solo presentation with Lahara at least 30 minutes in following Taals:-, Rudra, Tritaal, Roopak,

Unit -2

Solo presentation and demonstration for 20 minutes asked by examiner from syllabus Taal.

Unit -3

Maintenance and fine tuning of Tabla.

Unit -4

Show Different Layakaries on Hands and on Tabla in Taal of Syllabus.

Unit -5

Demonstration and accompany with semi classical music through Laggi, Ladi and deferent type of thekas.



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Reference Books -

- 1 Tabla Vadan ki Vistarshil Rachnayen by Dr.Jamuna Patel Kanishk Publication New Delhi
- 2 Taal Prasoon by Pt.Chote Lal Mishra Kanishk Publication New Delhi
- 3 Table ki Bandishen by Dr. Aban Mishtri Sangeet Sadan Allahabad.
- 4 Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi.
- 5 Tabla Vadan me nihit Soundaryaby Pt.Sudhir mainkar Saraswati Publication Jeevan Sangram Kandiwali 400067
- 6 Taal Ke Lakshya –Lakshan swaroop me eak roopta by Dr.Vasudha sakshena Kanishk Publication New Delhi
- 7 Table ki Paramparagat vadan shaili ka astitwa by Dr.Rahul Swarnkar,ND Publication(seminar Proceeding)
- 8 Tabla ,Arvindra Moolgaonkar, Luminus Publication.



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L	T	P	C
2	-	-	2
Hours 30			
12 Hours per unit			

First Semester

MUT –MDM-124 Theoretical Survey and Principles of Aesthetics

Course Objective

- The course helps the students of the practical knowledge, skill and idea of Tabla
- Comparative study basic Bols, Varna, Nikas of Tabla/Pakhawaj.
- To gain knowledge of Dashpran
- Aesthetic of Ras Bhav Laya and Bole

Course Learning Outcome

- Knowledge and techniques of Tabla/Pakhawaj.
- Knowledge about the Thekas of talas with Thah, Dugun and Chaugun layakaries.
- Ability to demonstrate various compositions.
- Ability to understand Naad.

Unit -1	Definition and knowledge of the following words with examples:- Uthaan, Peshkar, kayda, Baant,
Unit -2	Study and knowledge of Dashpran of Tala.
Unit -3	Scientific analysis of musical sound. Anahat Naad Aahat Naad (Taarta Tivrata and Visheshta)
Unit -4	Introduction of Ras Bhav, Laya, Bole.
Unit -5	Comparative study of compositions between Tabla and Pakhawaj.



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2. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
3. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan
Allahabad
4. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
5. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
6. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
7. Sangeet ke Gharano Ki Charcha by Dr.Shushil Kumar Choubey U.P.Hindi
Grunth Academy Lucknow
8. Table ki Paramparagat vadan shaili ka astitwa by Dr.Rahul Swarnkar,ND
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9. Tabla ,Arvindra Moolgaonkar, Luminus Publicatio



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L	T	P	C
-	-	4	4
Hours 120			

MUT-MDM-125

First Semester
Study & Practice II

Course Objective

- To Improve knowledge of Laya and classification
- To demonstrate and practice with solo presentation of Adachaar taal and rudra taal in detail
- solo playing order.
- To present compassion in talas like Teentaal, Jhaptaal, Rupak,.
- Practical introduction of Gat and its aesthetical aspect.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas.
- Student is able to demonstrate various aspects of Talas and their differentiation.
- Students will be able to present full solo performance on stage after complete the course

Unit-1

Solo Presentation in following Taal with Lahra accompany:-

- Adachartal-14 beets
- Teen Taal

Unit -2

Full solo presentation and special creation of advance technique in Jhaptaal.

Unit -3

Demonstration with Tali Khali (Shashabd, Nishabd Kriya) of all Taal of syllabus in various Layakaries.

Unit -4

Intensive study of “Laggi” and presentation on Tabla.

Unit -5

To learn and practices accompaniment.



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First Semester

MUT -MDM-126 History of medieval Indian Percussion Instruments

L	T	P	C
2	-	-	2
Hours 30			
12 Hours per unit			

Course Objects

- To develop the interest of the students in musicology from ancient texts of music
- To teach them about the evolution and development of various Indian Percussion musical
- Brief Study of South Indian Taal system.

Course Learning Outcome

- detailed history of Tabla & Pakhawaj
- study about the various kind of ancient Percussion Instruments
- texts of ancient scholars
- Students learn to write the practical compositions according to the Notation system
- Students study about the theoretical aspects of Talas
- Introduction of tabla gats from different Gharanas
- . Studies of Tala Notations System North and south

Unit-1

12 Hours

- i. A brief study of Percussion Instruments as mentioned in Sangeet Ratnakar and other Granthas :- Mridanga, Panava, Mardal, Patah, Muraj, etc.
- ii. A brief study of playing style of ancient Ghan Vadyas as mentioned in various Granthas. Chimta, Jhanj, Manjeera, Tasha, Daf, Chipali, Ek tara, etc.

Unit-2

12 Hours

- i) Evolution and Historical developments of Tabla.
- ii) Evolution and Historical developments of Pakhawaj.

Unit –3

12 Hours

Historical Development of Different Gharanas and Baaj of Tabla.

Unit -4

12 Hours

A detailed knowledge of Jati bhed, and Gati bhed.

Unit -5

12 Hours

Comparative study of North Indian and Karnataka Taal System.



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10. Pakhawaj aur table ke gharane evam paramparaye by Dr. Aban Mishtri
Sangeet Sadan Allahabad.
11. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
12. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan
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13. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
14. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
15. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
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Semester-I

General Introduction of Light Music -I

MUT	SEC	127
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L	T	P	C
3	-	-	3
Hours- 45			

Course Objects

- To learn Origin of light music
- To learn basics of semi classical music
- To learn basic taal of light music
- To practice of singing style of songs with instruments.

Course Outcomes

- Learn basics of light music.
- Learn about concept of classification of different light music compositions
- This course will widen the approach of classical singer towards light music

Unit 1- Theoretical introduction of Poetry.

Chand Shastra and Historical development of poetry, content and characteristics of Poetry
(Geet).Types and variety of poetry

Unit 2- General introduction of popular styles of singing in classical music and comparative study with
Light music. Use of different instruments in light performance.

Unit 3 Theoretical study of styles of light music.

a) Geet b) Gazal c) Bhajan

Unit 4-Famous poets of India (Bhakt Kavi, shayar, geetkaar)

Study of Folk music , Definition ,Types ,Bundeli music , Bundeli Songs and dance

Unit 5 Theoretical study of following talas :-

Dadara, Kaharwa, roopak, Jhuptaal,

Reference Books/

1. Sangeet Shastr—Shri tulsiram devangan
2. Sangeet sursari by Shri ramsingh tomar
3. Rag parichaya by Harishchandra shrivastava
4. Sugam sangeet sursari by dr.Awadhwshtomer



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Semester-I

MUV	SEC	128
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L	T	P	C
-	-	1	1
Hours- 30			

General Introduction of Light Music -II

Course Objects

- To learn practice of light music style.
- To learn semi classical style
- To learn basic taal of light and semi classical music
- To practice of singing style of songs with instruments.

Course Outcomes

- Learn basics of light music.
- Learn about concept of classification of different light music compositions
- .This course will widen the approach of classical singer towards light music
- Ability to perform some light music composition with taal.

Unit 1- Practical study of different styles of light music sung by different singers in different period of time.

a) Geet b) Gazal c) Bhajan

Unit 2- At least one composition of each type of following to be learned with

a) Geet b) Gazal c) Bhajan

Unit 3- Practical Study of Folk music- ,Bundeli music , Bundeli Songs and dance

Unit 4- Practical study of following talas :-

Dadara, Kaharwa, roopak, Jhuptaal,

Reference Books/

1. Sangeet Shastr—Shri tulsiram devangan
2. Sangeet sursari by Shri ramsingh tomar
3. Rag parichaya by Harishchandra shrivastava
4. Sugam sangeet sursari by dr.Awadhws h tomer



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Second Semester

L	T	P	C
-	-	4	4
120 hours			

MUT-DSM-221

Comprehension & Practice I

Course Objective

- Skill of play with Lahra
- Detailed presentation of Taal with special creation
- Creative skill of Layakari in solo .

Course Learning Outcome

- Students will able to play visham matraa taal from syllabus
- Special composition from gharanas .
- Prosody of composition and Taal.

Unit-1

Solo Presentation in following Taal with Lahra accompany in 13 beats

Unit -2

Detail knowledge of pakhawaj Taal Basant Taal, choutal, and previous Taal of the Syllabus.

Unit -3

Practice and presentation of Tihai from different part of Taal.

Unit -4

Demonstration of composition with Upaj Anga of Tabla.

Unit -5

. Practice and knowledge with example of prosody



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2. Bartiya sangeet ke naye ayaam by Pt.vijay Shankar Mishra ,Kanishska publication new delhi
3. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
4. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
5. taal prabandh chote lal mishra kanishsk publication new delhi.
6. Bhartiya Sangeet Vadyas' by Dr. Lalmani Mishra, Bhartya Gyan Peeth-Cannaught Place, New Delhi.
7. Sansamaran (Table ke jadugar PadmBhushan Pt.Samta Prasad Ji ki smruiti me) by Dr.Renu Johari Anubhawa Publication Allahabad.
8. Antarnad: SurAur Saaj by Pt.Vijay Shankar Mishra Kanishk Publication New Delhi
9. Tal vadya shastra Manohar bhalchand raw marathe Sharma Pustak sadan GwaliorM.P.
10. Tabla Vadan ki Vistarshil Rachnayen by Dr.Jamuna PatelKanishk Publication New Delhi



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Second Semester

MUT-DSM-222

Detailed study of applied theory

L	T	P	C
2	-	-	2
Hours 30			
06 Hours per unit			

Course Objective

- **Brief study of natyashastra and other granthas**
- History of Terminological words.
- Knowledge about the history of of Indian Tala system and its findings in the leadind Medival texts.
- Enabling the students to read and write talas in notation systems.
- Special creation of Taal and Laya
- School system and its compassion

Course Learning Outcome

- The student studies about the history of Indian Music
- Student studies the texts of ancient scholars of Hindustani music
- Student studies of Tala Notations System
- Student learns to write the practical compositions according to the Notation system
- Understand the Aesthetic instrument and importance in music

Unit -1

Historical development of the Awanadhya and Ghan Vadya.

Unit -2

A critical knowledge of Terminological words based on Natyashashtra and sangeet Ratnakar.

Unit -3

Review of Modern literature of Tabla.

Unit -4

Biography and playing style of Tabla Maestros.

Pt.Anindo Chatarjee.

Pt. Swapan Chaudhuri

Pt.Suresh Talwalkar.

Pt.Shushil Kumar Jain.

Unit -5

Brief study of Aesthetic of Tabla.



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Reference Books -

1. Tabla –Per Delhi Aur Poorabi by Satya Narain Vashisht, Prakash Sangeet Karyalays, Hathras (U.P.).
2. Bhartiya Sangeet Mein Tala Aur Roop Vidhan' by Smt. (Dr.) Sudhadra Chaudhary, Krishan Brothers, Ajmer.
3. Tabla Vadan ki Vistarshil Rachnayanen by Dr.Jamuna Patel Kanishk Publication New Delhi
4. Table ki Bandishe Aur Vistar Vidhi by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp.
5. Tabla Vadan me nihit Soundaryaby Pt.Sudhir mainkar Saraswati Publication 8 Jeevan Sangram Kandiwali 400067
6. Bartiya sangeet ke naye ayaam by Pt.vijay Shankar Mishra ,Kanishska publication new delhi
7. Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi
8. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
9. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
10. Banaras gharane ke tabla vada me mukhdaby dr prem narayan singh ,kanishsk publication new delhi.



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Second Semester

L	T	P	C
-	-	4	4
120 hours			

MUT -DSM-223

Solo Presentation

Course Objective

- To gain ability to play in front of audience
- To learn and hold time with playing style.
- Accompaniment skill with vocal and instruments.

Course Learning Outcome

- Students will be able to play solo and accompaniment in front audience.
- Different style of Thekaa while presentation.
- Development the skill of layakari
- This course will help to give opportunity to students in the field work.

Unit -1

Presentation of any one Taal of syllabus for at least 30 minutes before the invited guests asked by examiner.

Unit -2

The Candidate has to perform for at least 20 minutes before expert in the Taal of his /her choice.

Unit -3

Practice to accompany classical vocal (bada khyal) in bilamvit style in music.
(Eak Taal, Ada choutaal, Jhoomra, Tilwada) .

Unit -4

Practice to Play Lehra on Harmonium of different Talas of the syllabus

- i) Vilambit laya
- ii) Madhya Laya
- iii) Drut Laya

Unit -5

Practice to play Teentaal in atidrut laya by using different style.



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Reference Books-

1. Taal Prasoon by Pt.Chote Lal Mishra Kanishk Publication New Delhi
2. Table ki Bandishen Dr.Abaan E.Mishtri Sangeet Sadan Prasan South Malaka Allahabad
3. Taal Kushum by Kushum Ji Pt.Shital Prasad Mishra Bhatkhande Sangit Santhan Deemed V.V. Lucknow
4. Awanaddha Vadya Siddhant evam Vadan Parampara by Mahendra Pratap Saharma (BAMBAM) Abhishekh Publication Chandigarh
5. Laya Shashtra by Gurunath Shivapuri M.P. Hindi Grunth Academy Bhopal
6. Quaida Aur Peshkar by Satyanarayan Vashishth
7. Tabla Vadan me nihit Soundaryaby Pt.Sudhir mainkar Saraswati Publication Jeevan Sangram Kandiwali
8. Pramukh Taal Vadya Pakhawaj Tatha Table ki vibhinna paramparaye by Dr. Mohini Varma



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MUT –DSM-224

Second Semester
Principals of Composition

L	T	P	C
2	-		2
Hours 30			

Course Objective

- To learn history of Tihai system
- To learn defferant chakrdaar and their uses.
- Spot creation of bol.
- Skill to hold difficult Layakari
- Present scenario of classification of Indian percussion instrument

Course Learning Outcome

- Course helps in Tihai creation
- Develop the Solo and accompaniment skill.
- Current uses of Lyakari in Music
- New creation with other instrument.
- Prosody of compassion

Unit -1 Principals of 32 circles of Tihai system of Acharya Brahaspati.

Unit -2 Practice to create the composition of notation with the help of given bole in syllabus Taal.

Unit -3

Study of the following Layakaries and ability to write in notation the Layakaries in any Theka prescribed in the syllabus:-

Poungun (3/4), Sawagun (5/4), Pounedugun (7/4),Sawadogun(9/4),
Dhaigun (5/2), Pounetigun (11/4), Sawatigun (13/4).

Unit -4 Brief introduction of prosody and its use in Taal

Unit -5 Principles to make different type of Chakkardar Tukda :-

- i. Sadharan chakkardar
- ii. Farmayeshi chakkardar
- iii. Kamali chakkardar
- iv. Chakkardar with Nauhakka



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Reference Books-

1. Sansamaran (Table ke jadugar PadmBhushan Pt.Samta Prasad Ji ki smruiti me) by Dr.Renu Johari Anubhawa Publication Allahabad.
2. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
3. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
4. taal prabandh chote lal mishra kanishsk publication new delhi.
5. Tabla –Per Delhi Aur Poorabi by Satya Narain Vashisht, Prakash Sangeet Karyalays, Hathras (U.P.).
6. Tabla Kaumadi’ by Ram Shankar Pagaldass, Ram Chander Sangeetalaya Lashkar Gwalior (Madhya Pradesh).
7. Tabla Vadan ki Vistarshil Rachnayan by Dr.Jamuna Patel Kanishk Publication New Delhi
8. Table ki Bandishe Aur Vistar Vidhi by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp.
9. Taal Vadya Prichaya by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp.



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Second Semester

MUT-MDM-225

Comprehension & Practice II

L	T	P	C
-	-	4	4
Hours 120			

Course Objective

- Skill of paly with Lahra
- Detailed presentation of Taal with special creation
- Creative skill of Layakari in solo .

Course Learning Outcome

- Students will able to play visham matraa taal from syllabus
- Special composition from gharanas .
- Prosody of composition and Taal.

Unit-1

Solo Presentation in following Taal with Lahra accompany:-Ek Taal -12 beets

Unit -2

Detail knowledge of 9 beats Matt Taal and previous Taal of the Syllabus..

Unit -3

Demonstration of Jati, Kriya, Aang.

Unit -4

Introduction of Prosody and its presentation

Unit -5

Oral renderings of all the above mentioned Taals, Bols with display on Hand.



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Reference Books -

11. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
12. Bartiya sangeet ke naye ayaam by Pt.vijay Shankar Mishra ,Kanishska publication new delhi
13. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
14. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
15. taal prabandh chote lal mishra kanishsk publication new delhi.
16. Bhartiya Sangeet Vadyas' by Dr. Lalmani Mishra, Bhartya Gyan Peeth-Cannaught Place, New Delhi.
17. Sansamaran (Table ke jadugar PadmBhushan Pt.Samta Prasad Ji ki smruiti me) by Dr.Renu Johari Anubhawa Publication Allahabad.
18. Antarnad: SurAur Saaj by Pt.Vijay Shankar Mishra Kanishk Publication New Delhi
19. Tal vadya shastra Manohar bhalchand raw marathe Sharma Pustak sadan GwaliorM.P.
20. Tabla Vadan ki Vistarshil Rachnayen by Dr.Jamuna PatelKanishk Publication New Delhi



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Second Semester

History of Taal System and Notation

L	T	P	C
2	-	-	2
Hours 30			
06 Hours per unit			

MUT-MDM-226

Course Objective

- **Brief study of natyashastra and other granthas**
- History of Terminological words.
- Knowledge about the history of of Indian Tala system and its findings in the leadind Medival texts.
- Enabling the students to read and write talas in notation systems.
- Special creation of Taal and Laya
- School system and its compassion

Course Learning Outcome

- The student studies about the history of Indian Music
- Student studies the texts of ancient scholars of Hindustani music
- Student studies of Tala Notations System
- Student learns to write the practical compositions according to the Notation system
- Understand the classification of instrument and importance in music

Unit -1

Detail study of Margee and Desi Taal System.

Unit -2

A critical knowledge of Terminological words based on Natyashashtra and sangeet Ratnakar.

Unit -3

“Guru shishya” Teaching tradition .Its merits and demerits.

Unit -4

Comparative study of various “Tabla Gaharanas”.

Unit -5

Importance of Classification of Instruments.



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Reference Books -

11. Tabla –Per Delhi Aur Poorabi by Satya Narain Vashisht, Prakash Sangeet Karyalays, Hathras (U.P.).
12. Bhartiya Sangeet Mein Tala Aur Roop Vidhan' by Smt. (Dr.) Sudhadra Chaudhary, Krishan Brothers, Ajmer.
13. Tabla Vadan ki Vistarshil Rachnayen by Dr.Jamuna Patel Kanishk Publication New Delhi
14. Table ki Bandishe Aur Vistar Vidhi by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp.
15. Tabla Vadan me nihit Soundaryaby Pt.Sudhir mainkar Saraswati Publication 8 Jeevan Sangram Kandiwali 400067
16. Bartiya sangeet ke naye ayaam by Pt.vijay Shankar Mishra ,Kanishska publication new delhi
17. Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi
18. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
19. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
20. Banaras gharane ke tabla vada me mukhdaby dr prem narayan singh ,kanishsk publication new delhi.



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M.A. Hindustani Music- (Tabla)
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L	P	T	C
1	-	-	3
Hours 30			
06 Hours per unit			

Second Semester

MUT- SEC -227

General Introduction of Tabla I

Course Objective

- History of Indian instruments.
- To learn terms of taal
- Basic terms of Laya
- Introduction of Tabla schools

Course Learning Outcome

- Understand skill of holding instruments.
- Compassion of gharana
- Students will gain Skill of tabla solo.
- Creation with Tali khali

Unit -1 History of Indian percussion instruments.

Unit -2 History and development of Tabla.

Unit -3

Definitions and Terminological words of Taal.

Maatra, Bihaag, Sam, Khali, Bhari, Theka.

I. Notation of taal with Thah, Dugun, Chougun.

Dadra, Rupak, Teentaal and Jhaptal.

Unit-4 Definition and kinds of Laya
Vilambit, Madhya, Drut

Unit -5 General Introduction of Schools of Tabla:-

I. Definition of Gharanas / Schools.

II. Brief Study of:-

- A. Delhi Gharana
- B. Ajarada Gharana
- C. Banaras Gharana
- D. Lucknow Gharana
- E. Panjaab Gharana



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Reference Books -

1. Pakhawaj aur table ke gharane evam paramparaye by Dr. Aban Mishtri
Sangeet Sadan Allahabad.
2. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
3. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan
Allahabad
4. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
5. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
6. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
7. Sangeet ke Gharano Ki Charcha by Dr.Shushil Kumar Choubey U.P.Hindi
Grunth Academy Lucknow



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MUT- SEC -228

Second Semester
General Introduction of Tabla II

L	P	T	C
-	1	-	1
Hours 30			
06 Hours per unit			

Course Objective

- Practical knowledge of simple bol.
- Simple compassion of vilambit and Madhya laya .
- To knowledge of Tihai
- Orel padhnt skill of syllabus taal and bol.

Course Learning Outcome

- Student will learn small example of solo.
- Course will help to student in advance label.
- Develop oral rendering capacity
- Understanding of Lahra skill.

Unit -I Practice and knowledge of following compositions.

- i. Peshkar
- ii. kayda

Unit –II Practice and knowledge of following compositions

- I. mukhda
- II. tukada
- III. chakradar

Unit –III Practice and knowledge of Tihai

- I. Damdaar
- II. Bedam

Unit –IV Practice and oral rendering of following taal.

Dadra, Rupak,Teentaal and Jhaptal.

Unit –V Practice to play with Lahra.



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2. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
3. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan Allahabad
4. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
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