



जननायक चन्द्रशेखर विश्वविद्यालय बलिया

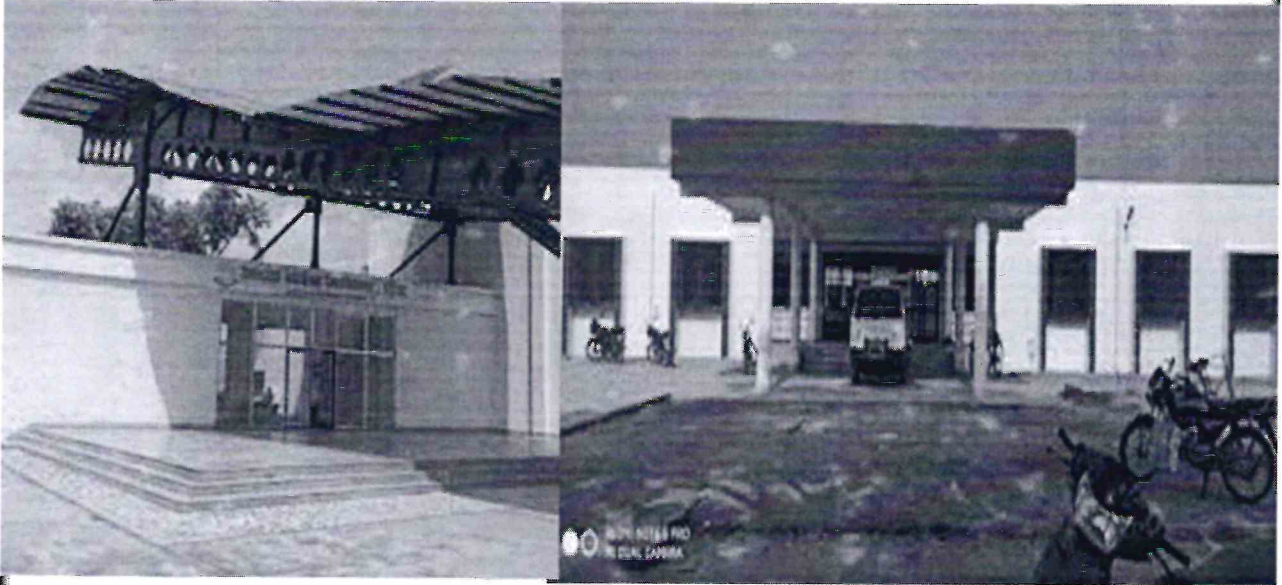


Jananayak Chandra Shekhar University Ballia

Shaheed Smark, near Taal Basantpur Ballia -277301, Uttar Pradesh, India

**Curriculum in Accordance with
National Education policy- 2020**

**Programme name -B.A.
Subject- Music (Tabla)**



***Department of Music
Jananayak Chandra Shekhar University Ballia
Shaheed Smark, near Taal Basantpur Ballia -277301, Uttar Pradesh, India***

प्र. १०१२



जननायक चन्द्रशेखर विश्वविद्यालय बलिया



Jananayak Chandra Shekhar University Ballia

Shaheed Smark, near Taal Basantpur Ballia -277301, Uttar Pradesh, India

Syllabus for four years undergraduate programme in accordance with national education policy-2020 and common minimum syllabus

MUSIC TABLA

Semester wise title of the papers

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A310101T	Basic Fundamental of Tabla	Theory	02
1	I	A310102P	Tabla Practical and stage performance I	Practical	04
1	II	A310201T	Principles of Taal	Theory	02
1	II	A310202P	Tabla Practical and stage performance II	Practical	04
2	III	A310301T	History of Tabla	Theory	02
2	III	A310302P	Tabla Practical and stage performance III	Practical	04
2	IV	A310401T	Study of Taal system	Theory	02
2	IV	A310402P	Tabla Practical and stage performance IV	Practical	04
3	V	A310501T	Aesthetical aspects of Tabla	Theory	04
3	V	A310502P	Tabla Practical /Viva	Practical	04
3	V	A310503P	Stage performance	Practical	02
3	V	A310504R	Project Report -1	Project	03
3	VI	A310601T	Study of musical Epics/Books	Theory	04
3	VI	A310602P	Tabla Practical /Viva	Practical	04
3	VI	A310603P	Stage performance	Practical	02
3	VI	A310604R	Project Report -2	Project	03
4	VII	A310701T	History of Indian music	Theory	4
4	VII	A310702T	Introduction and principles of taal	Theory	4
4	VII	A310703P	Practical paper-1(presentation of taal)	Practical	4
4	VII	A310704P	Practical paper -2(detailed study of taal and viva-voce)	Practical	4
4	VII	A310705P	Stage performance	Practical	4
4	VII	A310706R	Research project	Project	4
4	VIII	A310801T	Asthetics and musical science	Theory	4
4	VIII	A310802T	Introduction and principles of taal	Theory	4
4	VIII	A310803P	Practical paper-1(presentation of taal)	Practical	4
4	VIII	A310804P	Practical paper -2(detailed study of taal and viva-voce)	Practical	4
4	VIII	A310805P	Stage performance	Practical	4
4	VIII	A310806R	Research project	Project	4

- ❖ At The Graduation Level Every Student Have to Complete *Minor Research Project* in Third year(fifth and sixth semester) and Fourth year (seventh and eighth semester).

प्र. १९१३९

Semester	First	
Course code	A310101T	
Course title	Basic fundamental of Tabla	
Credits	02	
Course objective: <ul style="list-style-type: none">• To enhance the students’ ability to perform and comparatively demonstrate the Difference between different taals .• This course aims to introduce students to the basic knowledge of tabla.• The purpose of this course is to think about the history of music and the usefulness of instruments.		
Course outcome: : <ul style="list-style-type: none">• To introduce the Heritage and rich cultural wisdom of Indian music.• To develop the skill of fundamental knowledge and language of tabla .		
SYLLABUS		
Basic Fundamental of Tabla (Theory paper)		
1.	<ul style="list-style-type: none">• Notation of learned Bandishes (Tabla) ,• Notation of Alankars.• Note - Prescribed Taal - Teentaal , Jhaptaal , Chartaal and Dadrataal	
2.	<ul style="list-style-type: none">• Importance of music in Indian culture• Brief description of Bhatkhande Swar and Taal notation system ,• Ability to write different taal in bhatkhande Taal notation system	
3.	<ul style="list-style-type: none">• Definition of various technical terms with example :• Naad , Swar , Alankar , Sam, Tali , Khali , Vibhag , Matra Theka , Avartan , laya and layakari .	
4.	<p>Tabla -Parts and Varnas -</p> <ul style="list-style-type: none">• Parts of tabla with diagram .• Varnas of tabla,• Playing Techniques of Varnas• Theoretical study of practical course -• Introduction of Taals ,• Notation of Dugun TigunChaugun in prescribed Taal.	

Dr. R. S. Singh

Suggested Readings

:

- 1 Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication,NewDelhi.**
- 2 Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 Agra.3 Acharya Girish Chandra Srivastava ,Tal Parichay,Bhag 1,2.**
- 4 Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad.**
- 5 Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1.**

प्र. १२३४

SEMESTER	First
COURSE CODE	A310102P
COURSE TITLE	Tabla Practical and Stage performance I
CREDITS	04

COURSE OBJECTIVE:

- To enhance the Students ability to perform and comparatively demonstrate the Difference between different Taals .
- To familiarize students with Indian traditional music by imparting knowledge of Indian musical heritage.
- This course aims to introduce students to the basic knowledge of tabla.

Course outcome: :

- To learn the Pattern of hand approach on Tabla and playing saral boles.
- Tabla performance with simple bole material.
- Padhant of different saral Layakari and boles , exercise of Alankars.

SYLLABUS

Tabla Practical and Stage Performance I (Practical)

1.	<ul style="list-style-type: none"> • TEENTAL • -One Saral Peshkar with four paltas & Tihai, • Two Basic Kayadas of Tit and Tirkit with four paltas & tihai. • Minimum two Sada Tukras & one Chakkardar Tukras. • One Sada Paran . <p>Padhant - Theka, Dugun and Chaugun layakari</p>	
2.	<ul style="list-style-type: none"> • JHAPTAL • One Saral Peshkar with four paltas & tihai, • One Basic Kayadas with four paltas & tihai. • DADRATAAL • Theka, Dugun and Chugun layakari. 	
3.	<ul style="list-style-type: none"> • JHAPTAL • Minimum two Sada Tukras & one Chakkardar Tukras. One Sada Paran. • Padant - Theka, Dugun and Chaugun layakari • Knowledge of SWAR • Knowledge of any four basic ALANKAR 	
4.	<ul style="list-style-type: none"> • CHAARTAAAL • Theka and Dugun • One sada Paran and Tihaiyan . • Padhant 	

R. S. S. S.

Suggested Readings:

1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad2.pt.
- keshav talegawnkerSulabh Tabla vadan – Sulab sangit prakashan Agra
- 3 .shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
- 4 .Prof Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad

R. Singh

SEMESTER	Second	
COURSE CODE	A310201T	
COURSE TITLE	Principles of Taal	
CREDITS	02	
COURSE OBJECTIVE: <ul style="list-style-type: none">• To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .• Putting more emphasis on the practical side, the objective of the experimentalside isto make the student an artist and tabla player.• Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty		
Course outcome: : <ul style="list-style-type: none">• To introduce about the Principles of Taal• Origin of Taal and different views of music scholars• To Provide thePlaying techniquesof Tabla players		
SYLLABUS		
Principles of Taal (Theory)		
1	<ul style="list-style-type: none">• Origin of Taal, Definition of Taal• according to deffrent scholars• Development of Taal• Importance of Taal.	
2	<ul style="list-style-type: none">• Ten prans of Taal• Principles of Taal construction	
3	<ul style="list-style-type: none">• Definition of various Technical terms with example - Uthan, Peshkar, Kayada, Tukra and kism of theka.• Laya and Laykari	
4	<ul style="list-style-type: none">• Life sketches and contribution of eminent tabla artist's• Pandit kanthe Maharaj• Ustad Habibuddin khan• Ustad Allarakha Khan• Ustad Zakir Hussain	

R. 729152

Suggested Readings

- **Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi**
- **Achary Prof. Girish Chandra Srivastav, Tal Kosh, Roobi Prakashan, Allahabad**
- **Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, 3 Sangeet Sadan Prakashan, Allahabad.**
- **Madhukar gneshe godbole, Tabla Shastra, Kanishka Publication, New Delhi**
- **Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hataras 6 pt. Keshav talegawnkar Sulabh Tabla Vadan Bhag 2 Agra**
- **Life sketches Dr. yogmaya shukl <https://www.exoticindiaart.com/>**
- **Life sketches ustad ALLARAKHA KHAN <https://en.m.wikipedia.org/><https://en.m.wikipedia.org/>**

Dr. 78034

SEMESTER	Second		
COURSE CODE	A310202P		
COURSE TITLE	Tabla Practical and stage performance II		
CREDITS	04		
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .Providing knowledge of various Gharana and their playing style.The purpose of this course is to prepare for the stage performance.			
Course outcome: : <ul style="list-style-type: none">Tabla stage performance with essential bole material in Teental Or Ektaalknowledge about khule bole ki Taal as Dhamar Taal..Basic Sangat in Kaharwa Taal.Skill development of Lahara playing ,padhant and sangat also.			
SYLLABUS			
Tabla Practical and stageperformance II (Practical)			
1	<ul style="list-style-type: none">TeentalUthan, Peshkar, with four Paltas and tihaiMinimum two Kayadas of Chatrastra Jati		
2	<ul style="list-style-type: none">TeentalChakradar tukdas and Chakrdar ParanPadhant- Theka Dugun, Tigun and Chaugun layakari.		
3	<ul style="list-style-type: none">EaktalUthan, One Saral Peshkar, One kayadas of Tit or Tirkithwith four paltas and tihai		
4	<ul style="list-style-type: none">EaktalTwo Sada tukdras, two Sada Paran, onechakardar Tukraand Paran inEktaalPadhant – Theka , Dugun and Chaugun Layakari.		

R. Singh

Suggested Readings

:Books

- **Pt. Chhote Lal Mishra, Tal Praseon, Kanishka Publication, New Delhi**
- **Dr. Pravin Uddhav, Tabla Kavya ke roop rang , Kala Prakashan, Varanasi**
- **Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras**
- **Prof. Girish chandra Shrivastava, Tal Parichay, Bhag1,2, Sangeet Sadan Prakashan, Allahabad Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad**

ST. 2938

SEMESTER	Third	
COURSE CODE	A310301T	
COURSE TITLE	History of tabla	
CREDITS	02	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .This course aims to introduce students to the basic knowledge of tabla.The purpose of this course is to think about the history of music and the usefulness of instruments.		
Course outcome: : <ul style="list-style-type: none">To introduce about the history of origin and development of Tabla.Place and importance of Tabla in Indian Music.Study of Indian Percussion instruments .Brief summary of different Tabla Gharana.		
SYLLABUS		
History of Tabla (Theory)		
1	<ul style="list-style-type: none">Origin of Tabla-- different views of music scholarsDevelopment of tabla and its relation with otherpercussion instruments.	
2	<ul style="list-style-type: none">Importance of tabla in Indian musicUtility and importance of percussion instruments inIndian music	
3	<ul style="list-style-type: none">Introduction of percussion instruments with diagrams -Pakhawaj, Mradang, Dholak, and NakkaraClassification of Indian instruments	
4	<ul style="list-style-type: none">Theoretical study of practical workIntroduction of TaalsNotation of taalsKnowledge of technical terms in prescribed course	

R. Singh

Suggested Readings

- **Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi**
- **Dr. Lal Mani Mishra, Bharteey Sangeet Vadhya Bhartiya gyanpeedh kanatplace new delhi**
- **Poonam Mittal. Pramukh Badhya Tabla : ek Shodhparak drishti, Kanishka Publication, New Delhi**
- **Dr. Priyanka Sharma. Avanaddh Vadyon me Tabla ek Sarvachch Vadhya, Kanishka Publication, New Delhi**
- **Dr. Yogmaya Shukla, Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanvnnideshalaya delhi university delhi**
- **Dr. Aban Mistry Pakhawaj or Tabla ke gharane evm pramprayan Swar Sadhna Samiti Mumbai**
- **Dr. Chitra Gupta Sangit me taal vadhya shastra ki upyogita radha publication Delhi**
- **Dr. Arun Kumar Sen Bhartiya Taalo K shastriya vivechan M. Phindi granth akadmi bhopal**
- **Sri Manohar Bhalchandra Rao Marathe, Tal Vadhy Shashtra, M.P. Sangeet**

R. 7908

SEMESTER	Third	
COURSE CODE	A310302P	
COURSE TITLE	Tabla Practical and stage performance III	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .Providing knowledge of various Gharana and their playing style is also the aim of this courseThe purpose of this course is to prepare for the stage performance.		
Course outcome: : <ul style="list-style-type: none">Skill development for Tabla stage performance with essential and specific bole material.To provide Knowledge of Khule Bol taal with essential material.To provide Knowledge of defferent matras taal.		
SYLLABUS		
Tabla Practical and stage Performance III (Practical)		
1	<ul style="list-style-type: none">TEENTAAL:Uthan, Peshkar, with Paltas and tihai.One Kayada of Chatsr jati and one Tishr Jati.	
2	<ul style="list-style-type: none">TEENTAAL:Rela, Mukhda ,Mohra ,Two Gats (Duppli and Tippali)Sada chakardar tukda and Paran.	
3	<ul style="list-style-type: none">AADACHARTAAL:Uthan ,One Saral Peshkar, two kayadas with four paltasand tihai. <p>AADACHARTAAL:</p> <ul style="list-style-type: none">Two Sada tukdras, two Sada Paran, one ChakkardarTukra andParanPadhant – Theka, Dugun, Tigun and Chaugun Layakari	
4	<ul style="list-style-type: none">TEEVRAATAAL:Theka, Dugun Tigun and chaugun Layakari.•Prakars of Theka ,Two sada paran , chakkardar paran and TihaiyanPadhant	

B. 7812

Suggested Readings:

- **Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi**
- **Dr. Praveen Uddhav, Tabla Kavya Ke Roop Rang, Kala Prakashan, Varanasi**
- **Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, Sangeet Sadan Prakashan, Allahabad**
- **Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur**
- **Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1.**

R. 88181

SEMESTER	Fourth	
COURSE CODE	A310401T	
COURSE TITLE	Study of Tal System	
CREDITS	02	
COURSE OBJECTIVE: <ul style="list-style-type: none">• To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .• Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player.• Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty		
Course outcome: : <ul style="list-style-type: none">• Detail study about North Indian and South Indian Tal System• Brief description of Western Music• Importance of laya and layakari		
SYLLABUS		
Study of Taal system (Theory)		
1	<ul style="list-style-type: none">• Definition of different technical Terms -• Rela Dupalli,Tipalli ,Chaupalli, Gat and kinds of Gat	
2	<ul style="list-style-type: none">• Detail Knowledge and characteristics Of North Indian and South Indian Taal system	
3	<ul style="list-style-type: none">• Brief Study of Western music system• Western Time Signature• Definition of related Technical terms of western music	
4	<ul style="list-style-type: none">• Notation of Leared Bandishes (Tabla)• Notation of Lahras/Nagma• NOTE prscribed Taal - Teentaal , Roopaktaal , Sooltaal,Keharwa Taal	

R. 39152

Suggested Readings

:

- **Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad**
- **Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani, Sri Bhuvneshwari Prakashan, Allahabad**
- **Sri Manohar Lal Joshi- Tal Vigyan Tabla:**
- **Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmibhopal**
- **Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan, Allahabad**
- **Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit Anubhav**

R. J. 2022

SEMESTER	Fourth	
COURSE CODE	A310402P	
COURSE TITLE	Tabla Practical and stage performance IV	
CREDITS	04	
COURSE OBJECTIVE:		
<ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .Providing knowledge of various Gharana and their playing style is also the aim of this courseThe purpose of this course is to prepare for the stage performance.		
Course outcome: :		
<ul style="list-style-type: none">To provide the knowledge and utility of Tabla Instrument.To Provide the knowledge of Tabla accompaniment with classical, semi classical, folk music and Filmmusic.Characteristics and Skills of a good Tabla Player.		
SYLLABUS		
Tabla Practical and stage performance IV (Practical)		
1	<ul style="list-style-type: none">TEENTAAL:Uthan, Peshkar, .Minimum three Kayadas of different style.	
2	<ul style="list-style-type: none">TEENTAAL:Rela, Mukhda ,Mohra , Duppali and Tippali GatSada and Farmayshi Chakkardar Tukra and Navhakkain teentaal	
3	<ul style="list-style-type: none">ROOPAKTAALTwo Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran.Padhant – Theka , Dugun and Chaugun Layakari.	
4	<ul style="list-style-type: none">SOOLTAAL:Theka,Dugun and chaugun Layakari.Two sada paran , chakkardar paran and Tihaiyan Padhant	

Dr. R. S. S.

Suggested Readings

:

- **Pt.Keshav Talegwnker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,AgraProf. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3-Sangeet Sadan Prakashan,Allahabad**
- **Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi**
- **Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhar 5.Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri Sangeet Sadan Prakashan,Allahabad6 Shri Bhagwat saran Sharma Taal Prakash sangit**

R. 8932

SEMESTER	Fifth		
COURSE CODE	A310501T		
COURSE TITLE	Aesthetical Aspects of Tabla		
CREDITS	04		
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player.Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty			
Course outcome: : <ul style="list-style-type: none">Imparting the Knowledge of Ras and Saundarya in reference of Indian Music.Aesthetical aspects of Tabla PerformanceMerits and Skills of a good Tabla PlayerKnowledge of Tabla Tuning and Tabla accompany with Vocal, Instruments and Dance			
SYLLABUS			
Aesthetical aspects of Tabla (Theory)			
1	<ul style="list-style-type: none">Aesthetics - Indian and Western OutlookArt and classification of arts , Importance of music inFine arts		
2	<ul style="list-style-type: none">Rasa – Rasa Nishpatti in musicRelation with swara tala and expression in music		
3	<ul style="list-style-type: none">Aesthetical aspects of tabla playing - sitting, pattern ofhand approach, techniques of bol nikas ,daav-gaans,Merits and demerits of tabla playerBeauty of sam, beauty of tihai .		
4	<ul style="list-style-type: none">Laya, layakariAbility to write all Talas which prescribed in your coursein different layakari,Notation to any taal in any other taals .		

Dr. 8937

Suggested Readings

:

1. **Prof. Swatantra Sharma** Saundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad
2. **Subhash Rani Chaudhary** - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi
3. **Suneeta Shrivastava**- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi
4. **Shri Sudhir Mainkar**- Tabla Vadan Kala aur Shastra -
5. **Shubha Shrivastava**- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk publication new delhi
6. **Dr. Amit k. Verma** Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi

Dr. Amit K. Verma

SEMESTER	Fifth	
COURSE CODE	A310502P	
COURSE TITLE	Practical/Viva	
CREDITS	04	
COURSE OBJECTIVE:		
<ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: :		
Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prescribed Taals.They'll also understand the concept of laya and layakari through some talas.		
SYLLABUS		
Tabla Practical /Viva (Practical)		
1	<ul style="list-style-type: none">Detailed study of Roopak Taal-Uthan, peshkar minimum three kayada's of various Style ,Rela, sada Tukras, Sada paransFarmayshi and, Kamali chakkardartukras and parans Minimum two Gats of different style.Thihaiyan ect.	
2	<ul style="list-style-type: none">Detail study of Jhap Taal -Uthan peshkar minimum three kayada's of various StyleRela ,sada Tukras, Sada parans ,Farmayshi	
3	<ul style="list-style-type: none">Detail study of TeentaalWith advanced course.Uthan peshkar and Minimum four kayadas .Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran.Gats , various Thihaiyan	
4	<ul style="list-style-type: none">Laggi Ladi and Thihaiyan in dadrataal, kaharwataal and chanchartaal. Chaar Taal –sada and chakkardar paran ,ThihaiyanTheaka of Ganesh Taal and Rudra Taal	

R. 89132

Suggested Readings:

- 1.Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi.**
- 2.Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,Kala Prakashan,Varanasi.**
- 3PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad**
- 4.Dr,ABAN a. Mistry Tablai ki bandishai .**

Pr. 28/5

SEMESTER	Fifth
COURSE CODE	A310503P
COURSE TITLE	Stage performance
CREDITS	02
COURSE OBJECTIVE: <ul style="list-style-type: none"> To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals . Providing knowledge of various Gharana and their playing style is also the aim of this course The purpose of this course is to prepare for the stage performance. 	
Course outcome: : <ul style="list-style-type: none"> *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *Introduction of aesthetical approaching tabla to the students *Introduction of different layakari of tabla to the students *Introduction of technical knowledge of practical aspects. 	
SYLLABUS	
Stage performance (Practical)	
1	<ul style="list-style-type: none"> Presentation in any Tal of interest from the given Talas. To perform Thihai and paran in Chaar Taal.
2	<ul style="list-style-type: none"> Ability to perform prakars of theka and other variations In Dadra, kaherwa .
3	<ul style="list-style-type: none"> Ability to perform prakars of theka and other variations In Dadra, kaherwa . Ability to perform laagi Ladi in Dadra and Kaharwa
4	<ul style="list-style-type: none"> Tuning of Tabla NOTE Solo performance of tabla (minimum 20 minutes) Prscribed Taal Rupak Taal, jhaptaal, teentaal Dadra Taal kaharwataal and chanchartaal Chaartaal .

Suggested Readings:

- Dr Indu Sharma, Bharteey Film Sangeet me Tal Samanvay, Kanishka Publication, New Delhi.
- S.R. Chishti, Bharteey Talon Me Theke Ke vibhinn Swaroop, Kanishka Publication, New Delhi.
- Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi

Dr. J. S. Singh

SEMESTER	Fifth
COURSE CODE	A310504R
COURSE TITLE	Project report-1
CREDITS	03
COURSE OBJECTIVE: To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .	
Course outcome: : The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.	
SYLLABUS	
Project Report –1 (Project)	
1	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)

Suggested Readings

:

- Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book).
- Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi.
- Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI.
- Dr shreya shrivastava Sangit nikunj K. R Pub new delhi.
- Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga
Dr. Madhu Shukla ANAHAD Allahabad.

R. Singh

SEMESTER	Fifth
COURSE CODE	A310601T
COURSE TITLE	Study Of Musical Epics/Books
CREDITS	04

COURSE OBJECTIVE:

To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .

Course outcome: :

- To Introduce the History of Indian Music
- This will help in knowing about the history of music from Vedic times to the present world.
- Study of Natyashastra and Sangeet Ratnakar in reference of Tal
- Introduction Of important books of Tabla.

SYLLABUS

Study of musical Epics/Books (Theory)

1	<ul style="list-style-type: none"> • History of Indian music: Ancient period, Medieval period and Modern period. 	
2	<ul style="list-style-type: none"> • Natya Shastra written by Bharatamuni- Introduction • ,Talaadhyay and Vadyadhyay. 	
3	<ul style="list-style-type: none"> • Sangeet Ratnakar written by Sharangdev Introduction-Talaadhyay and Vadyadhva. • Varnas of Tabla and its gradual development . 	
4	<ul style="list-style-type: none"> • Introduction of leading books of Tabla • Taal kosh – Acharya Girish Chandra Shrivastava • Tabla puran - Pt. Vijay Shankar Mishra • Pakhawaj evam Tabla ke gharane evam paramparayen • Dr.Aban . A Mistry • 5.Table ka udgam, vikas evam unki vadan shailiyan • Dr.Yogmaya shukl 	

Suggested Readings

:

- Dr. Venu Vanita, Tabla Granth Manjoosha, Kanishka Publication, New Delhi 2. Ichcha Nayar, Natyashastra; Tal Tha Talvadhya Shatayu, Anubhav Publication, Allahabad
- Dr. Shraddha Malviya, Bharteey Sangeet Granth evam Sangeetagy, Kanishka Publication, New Delhi 4 Paranjpai Bhartiya sangit ka itihash
- Umesh Joshi Bhartiya sangit ka itihash MANSAROVER Prakashan firojabad
- Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi

Dr. Tez Singh

SEMESTER	Sixth
COURSE CODE	A310602P
COURSE TITLE	Practical/Viva
CREDITS	04
COURSE OBJECTIVE: To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .	
Course outcome: : Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prescribed Taals. They'll also understand the concept of laya and layakari through some talas.	
SYLLABUS	
Tabla Practical /Viva (Practical)	
1	<ul style="list-style-type: none"> History of Indian music: Ancient period, Medieval period and Modern period.
2	<ul style="list-style-type: none"> Detailed study of Pancham Savari Tal - Uthan peshkar minimum two kayada's Rela, sada Tukras
3	<ul style="list-style-type: none"> Pancham Savari - Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat.
4	<ul style="list-style-type: none"> Basant Tal – Parans and Tihaiyan Theka of Panjabi, Jat Tal, Tilvada, and Matt Tal. Harmonize your instrument and accompaniment with Vilambit and Drut Khyal.

Suggested Readings

:

- Pt. Chhote Lal Mishra, Tabla Prabhandh, Kanishka Publication, New Delhi.
- Dr. Pravin Uddhav, Tabla Kavya Ke Roop Aur Rang, Kala Prakashan, Varanasi
- Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi.
- Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur
- Prof. Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai
- Prof. Jamuna Prasad patel Taal Vadhyaparichy
- Dr. Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad

Dr. J. Singh

SEMESTER	Sixth
COURSE CODE	A310603P
COURSE TITLE	Stage Performance
CREDITS	02
COURSE OBJECTIVE: <ul style="list-style-type: none"> To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals . Providing knowledge of various Gharana and their playing style is also the aim of this course The purpose of this course is to prepare for the stage performance. 	
Course outcome: : Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prescribed Taals. They'll also understand the concept of laya and layakari through some talas.	
SYLLABUS	
Stage performance (Practical)	
1.	Complete presentation in any Tal of interest from the given Talas.
2.	<ul style="list-style-type: none"> 5 minutes presentation of another Tala based on the Interest of examiner from the given list of Talas.
3.	<ul style="list-style-type: none"> To perform Tihai and Paran in Basant Tala . To Perform of Bandishes' with Padhant as needed .
4.	<ul style="list-style-type: none"> Tuning of Tabla NOTE- Solo performance of tabla (minimum 20 minutes) Prescribed Taal - Ek Taal , Pancham Savari , Teen Tal Basant Taal.

Suggested Readings

- Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur
- Prof. Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai
- Prof. Jamuna Prasad patel Taal Vadhya Parichy
- Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad
- .DR.S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi

89159

SEMESTER	Sixth
COURSE CODE	A310604R
COURSE TITLE	Project report-2
CREDITS	03
COURSE OBJECTIVE: To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .	
Course outcome: : :The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material In the form of a well prepared report/brief dissertation	
SYLLABUS	
Project Report –2	
1	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)

Suggested Readings

:

- **Prof . Swatantra Sharma**Bharteey Sangeet ka itihashik Vishleshan- Anubhav Prakashan Allahabad
- **Dr.Sharatchandra Shridhar Paranjpe-** Bharteey Sangeet ka itihash - Madhya Pradesh Sangeet Academy
- **Dr.Venu Vanita**Tabla Granth Manjoosha-,Kanishka Publication New Delhi
- **Shraddha Malviya-** Bharteey Sangeetagy evam Sangeet Granth-Kanishka Publication New delhi
- **Dr. Shobha Kodeshoya-** Prachin Taal ke Pariprekshy me vartman Tabla vadan - Kanishka Publication New delhi
- Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book
- Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI
- Dr shreya shrivastava Sangit nikunj K. R Pub new delhi
- Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga

Dr. 7915

SEMESTER	SEVENTH	
COURSE CODE	A310701T	
COURSE TITLE	HISTORY OF INDIAN MUSIC	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate theDifference between different Taals .This course aims to introduce students to the basic knowledge of tabla.The purpose of this course is to think about the history of music and the usefulness of instruments.		
Course outcome: : <ul style="list-style-type: none">To Introduce the History of Indian Music.This will help in knowing about the history of music from Vedic times to the present world.Study of Natyashastr and Sangeet Ratnakar in reference of Tal.Introduction Of important books of Tabla.		
SYLLABUS		
HISTORY OF INDIAN MUSIC		
1.	DETAILED AND COMPARITIVE STUDY OF ANCIENT,MEDIVEL AND MODERN HISTORY OF MUSIC	
2.	STUDY OF NATYASHASTRA,SANGEET RATNAKAR,BRIHADDESHI,NARDIYA SHIKSHA.	
3.	MARGI AND DESHI TAAL	
4.	STUDY OF CONTRIBUTION OF DIFFERENT MUSICOLOGIST LIKE AMEER KHUSRO,SHARANGDEV,AHOBALRAMAMATYA, VYANKATMUKHI ETC.	
Suggested Readings <ul style="list-style-type: none">Pt. Vijay Shankar Mishra, Tabla Puran,Kanishka Publication,New DelhiDr. Lal Mani Mishra,Bharteey Sangeet Vadhya Bhartiya gyanpeedh kanatplace new delhi 3 Poonam Mittal.Pramukh Badhya Tabla : ek Shodhparak drishti,Kanishka Publication,NewDelhi.Dr. Priyanka SharmaAvanaddh Vadyon me Tabla ek Sarvochch. Vadhya,Kanishka Publication,New Delhi.Dr. Yogmaya Shukla,Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyamDr. Aban Mistry Pakhawaj or Tabla ke gharane evm		

Pr. 789132

SEMESTER	SEVENTH	
COURSE CODE	A310702T	
COURSE TITLE	INTRODUCTION AND PRINCIPLE OF TAAL	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate theDifference between different Taals .Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player. Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty		
Course outcome: : The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea ofhow to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prscribed Taals.They'll also understand the concept of laya and layakari through some talas.		
SYLLABUS		
INTRODUCTION AND PRINCIPLE OF TAALS		
1.	DETAILED AND COMPARITIVE STUDY OF ALL TAALS OF SYLLABUS	
2.	DEFINITIONS OF KAYDA, MUKHRA, TIHAI,PALTA,RELA ETC.	
3	LAYA AND LAYAKAARI - 3/2,5/4,4/5,4/3	
4	LIFE SKETCH OF USTAAD MUNNE KHAN, PANDITRAM SAHAY, PANDIT ANOKHE LAAL MISHRA,PANDIT SAMATA PRASAD MISHARA.	
Suggested Readings <ul style="list-style-type: none">Prof. Swatantra SharmaSaundarya , Ras evam Sangeet - Anubhav prakashan, AllahabadSubhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publicationNew DelhiSuneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - KanishkpublicationNew DelhiShri Sudhir Mainkar- Tabla Vadan Kala aur Shastra -Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur SaundaryaTatva, Kanishkpublication new delhiDr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi		

Dr. Anish

SEMESTER	SEVENTH	
COURSE CODE	A310703P	
COURSE TITLE	PRACTICAL-1 (PRESENTATION OF TAAL)	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla.		
SYLLABUS		
PRACTICAL-1 (PRESENTATION OF TAAL)		
1.	JHUMRA TAAL,PANCHAM SAWARI,TILWARA,SHIKHAR TAAL WITH UTHAAN,PESHKAAR, KAAYADA, RELA, TIHAL,GAT, PARAN, TUKRA,ETC.	
2	ABILTY TO TUNE THE TABLA	
3	HAATH KI TAIYAARI(SHOWING LAYAKAARI THROUGH HANDS)	
4	ABILITY TO PLAY KAYDAS OF DIFFERENTGHARANAS	
Suggested Readings : <ul style="list-style-type: none">• Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi.• Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,Kala Prakashan,Varanasi• PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad.• Dr,ABAN a. Mistry Tablai ki bandishai		

Dr. Pravin

SEMESTER	SEVENTH	
COURSE CODE	A310704P	
COURSE TITLE	PRACTICAL-2 (DETAILED STUDY OF TAAL AND VIVA-VOCE)	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prescribed Taals. They’ll also understand the concept of laya and layakari through some talas.		
SYLLABUS		
PRACTICAL-2(DETAILED STUDY OF TAAL AND VIVA-VOCE)		
1.	DETAILED AND COMPARITIVE STUDY OF ALL PRESCRIBED TAALS OF SYLLABUS	
Suggested Readings :		
<ul style="list-style-type: none">• Pt.Chhote Lal Mishra,Tabla Prabhandh,Kanishka Publication,New Delhi. Dr.Pravin Uddhav,Tabla Kavya Ke Roop Aur Rang,Kala Prakashan,Varanasi• Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi.• Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai• Prof.Jamuna Prasad patel Taal VadhyaParichy• Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad		

Dr. 929135

SEMESTER	SEVENTH	
COURSE CODE	A310705P	
COURSE TITLE	STAGE PERFORMANCE	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals . Providing knowledge of various Gharana and their playing style is also the aim of this course The purpose of this course is to prepare for the stage performance.		
Course outcome: : *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *Introduction of aesthetical approaching tabla to the students *Introduction of different layakari of tabla to the students *Introduction of technical knowledge of practical aspects .		
SYLLABUS		
STAGE PERFORMANCE		
1.	Presentation in any Tal of interest from the given Talas.	
2.	ABILITY TO TUNE THE TABLA	
3.	5-10 minutes presentation of another Tala based on the Interest of examiner from the given list of Talas.	
4.	Solo performance of tabla (minimum 20 minutes)Prscribed TAALS	
Suggested Readings : <ul style="list-style-type: none">• Dr. Vidhiya nath singh Taal Sarwang chitisgarh rajya hindi granth akadmiRaipur• Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai3Prof.Jamuna Prasad patel Taal VadhyaParichy• Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad• DR.S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi		

Dr. S. R. Chishti

SEMESTER	SEVENTH	
COURSE CODE	A310706R	
COURSE TITLE	RESEARCH PROJECT	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.		
SYLLABUS		
RESEARCH PROJECT		
1.	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)	
Suggested Readings:		
<ul style="list-style-type: none">• .Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book• Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi• Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI• Dr shreya shrivastava Sangit nikunj K. R Pub new delhi• Dr. Pushpam Narayan BHAIRVI SANGIT SHODH PATRIKA DarbhangaDr. Madhu Shukla ANAHAD Allahabad		

Pr. Sarkar

SEMESTER	EIGHT	
COURSE CODE	A310801T	
COURSE TITLE	ASTHETICS AND MUSICAL SCIENCE	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate theDifference between different Taals .Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player.Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty		
Course outcome: : <ul style="list-style-type: none">the Knowledge of Ras and Saundarya in reference of Indian Music.Aesthetical aspects of Tabla Performance.Merits and Skills of a good Tabla Player.		
SYLLABUS		
ASTHETICS AND MUSICAL SCIENCE		
1.	PRINCIPLE OF ASTHETICS	
2.	STUDY OF RAS AND ITS PLACE IN INDIAN MUSIC.	
3.	CHANND (छंद) IN INDIAN MUSIC	
4.	KAAKU AND GAMAK ACOORDING SANGEET RATNAKAR.	
Suggested Readings : <ul style="list-style-type: none">Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication, New Delhi.Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 Agra.Acharya Girish Chandra Srivastava ,Tal Parichay, Bhag 1,2.Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad.Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1.		

Pr. Singh

SEMESTER	EIGHT	
COURSE CODE	A310802T	
COURSE TITLE	INTRODUCTION AND PRINCIPLE OF TAAL	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">• To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .• This course aims to introduce students to the basic knowledge of tabla.• The purpose of this course is to think about the history of music and the usefulness of instruments		
Course outcome: : <p>The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. In prescribed Taals.They’ll also understand the concept of laya and layakari through some talas.</p>		
SYLLABUS		
INTRODUCTION AND PRINCIPLE OF TAAL		
1.	DETAILED STUDY OF ALL TAALS OF SYLLABUS	
2.	DEVELOPMENT OF ORIGIN OF TABLA AND ITS PLACE IN INDIAN PERCUSSION INSTRUMENTS	
3.	STUDY OF TABLA AND PAKHAWAJ	
4.	ALL DETAILS OF TABLA AND ITS TUNNING METHOD	
Suggested Readings <ul style="list-style-type: none">• Prof. Swatantra Sharma Saundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad• Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi• Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi• Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra -• Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk publication new delhi• Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi		

R. Singh

SEMESTER	EIGHT	
COURSE CODE	A310803P	
COURSE TITLE	PRACTICAL -1(PRESENTATION OF TAAL)	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla		
SYLLABUS		
PRACTICAL -1 (PRESENTATION OF TAAL)		
1.	JHUMRA TAAL,PANCHAM SAWARI,TILWARA,SHIKHAR TAAL WITH UTHAAN, PESHKAAR, KAAYADA, RELA, TIHAI,GAT, PARAN, TUKRA,ETC.	
2.	ABILTY TO TUNE THE TABLA	
3.	HAATH KI TAIYAARI(SHOWING LAYAKAARI THROUGH HANDS)	
4.	ABILITY TO PLAY KAYDAS OF DIFFERENT GHARANAS	
Suggested Readings : • Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi • Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,KalaPrakashan,Varanasi • PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad. • Dr,ABAN a. Mistry Tablai ki bandishai .		

Dr. Pravin Uddhav

SEMESTER	EIGHT	
COURSE CODE	A310804P	
COURSE TITLE	PRACTICAL -2(DETAILED STUDY OF TAAL AND VIVAVOCE)	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students' ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : Students will know about the various grammatical aspects and respective rules of theprescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada rela with tukra paran and gats ect. In prscribed Taals.They'll also understand the concept of laya and layakari through some talas.		
SYLLABUS		
PRACTICAL -2(DETAILED STUDY OF TAAL AND VIVA VOCE)		
1.	DETAILED AND COMPARITIVE STUDY OF ALL PRESCRIBED TAALSOF SYLLABUS	
Suggested Readings: <ul style="list-style-type: none">• .Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book• Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi• Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI• Dr shreya shrivastava Sangit nikunj K. R Pub new delhi• Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA DarbhangaDr. Madhu Shukla ANAHAD Allahabad		

Pr. 89121

SEMESTER	EIGHT	
COURSE CODE	A310805P	
COURSE TITLE	STAGE PERFORMANCE	
CREDITS	04	
COURSE OBJECTIVE: <ul style="list-style-type: none">To enhance the Students' ability to perform and comparatively demonstrate theDifference between different Taals .Providing knowledge of various Gharana and their playing style is also the aim of this course The purpose of this course is to prepare for the stage performance.		
Course outcome: : <ul style="list-style-type: none">*Educate students for stage performance*Extension of the aesthetical approaching according to the the calibre of students*Introduction of aesthetical approaching tabla to the students*Introduction of different layakari of tabla to the students*Introduction of technical knowledge of practical aspects.		
SYLLABUS		
STAGE PERFORMANCE		
1.	Presentation in any taal of interest from the given Talas	
2	ABILITY TO TUNE THE TABLA	
3	5-10 minutes presentation of another Tala based on the Interest of examiner from the given list of Talas.	
4	Solo performance of tabla (minimum 20 minutes) Prescribed TAALS	
Suggested Readings		
<ul style="list-style-type: none">Dr. Vidhiya nath singh Taal Sarwang chitisgarh rajya hindi granth akadmi RaipurProf. Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai 3 Prof. Jamuna Prasad patel Taal Vadhya ParichyDr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabadDR.S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi		

Dr. 89130

SEMESTER	EIGHT	
COURSE CODE	A310806R	
COURSE TITLE	RESEARCH PROJECT	
CREDITS	04	
COURSE OBJECTIVE: To enhance the Students’ ability to perform and comparatively demonstrate the Difference between different Taals .		
Course outcome: : The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.		
SYLLABUS		
RESEARCH PROJECT		
1.	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)	
Suggested Readings:		
<ul style="list-style-type: none">• .Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book• Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi• Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI• Dr shreya shrivastava Sangit nikunj K. R Pub new delhi• Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA DarbhangaDr. Madhu Shukla ANAHAD Allahabad		

77. 89189