



National Education Policy-2020  
Common Minimum Syllabus for all U.P. State Universities  
Please provide these two tables in the beginning of the syllabus in each subject.

**Semester-wise Titles of the Papers in BA (Music Instrumental Tabla)**

| Year | Sem. | Course Code | Paper Title                               | Theory/Practical | Credits |
|------|------|-------------|---|------------------|---------|
| 1    | I    | A310101P    | Tabla Practical and stage performance I   | Practical        | 04      |
| 1    | I    | A310102T    | Basic Fundamental of Tabla                | Theory           | 02      |
| 1    | II   | A310201P    | Tabla Practical and stage performance II  | Practical        | 04      |
| 1    | II   | A310202T    | Principles of Taal                        | Theory           | 02      |
| 2    | III  | A310301P    | Tabla Practical and stage performance III | practical        | 04      |
| 2    | III  | A310302T    | History of Tabla                          | Theory           | 02      |
| 2    | IV   | A310401P    | Tabla Practical and stage performance IV  | Practical        | 04      |
| 2    | IV   | A310402T    | Study of Taal system                      | Theory           | 02      |
| 3    | V    | A310501P    | Tabla Practical /Viva                     | Practical        | 04      |
| 3    | V    | A310502P    | Stage performance                         | Practical        | 02      |
| 3    | V    | A310503T    | Aesthetical aspects of Tabla              | Theory           | 04      |
| 3    | V    | A310504R    | Project Report –1                         | Project          | 03      |
| 3    | VI   | A310601P    | Tabla Practical /Viva                     | Practical        | 04      |
| 3    | VI   | A310602P    | Stage performance                         | Practical        | 02      |
| 3    | VI   | A310603T    | Study of musical Epics                    | Theory           | 04      |
| 3    | VI   | A310604R    | Project Report –2                         | Project          | 03      |

### **PROGRAMME SPECIFIC OUTCOMES (PSOs)-**

**The purpose of this course is to think about the history of music and the usefulness of instruments.**

**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.**

**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.**

**The objective of this course is to provide an understanding of the usefulness of tabla playing in Indian classical music.**

**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.**

**The aim of this course is to prepare for easy tabla accompaniment with semi-classical music, sugam sangeet, folk music, etc**

| Programme/Class: Certificate<br>B.A.  | Year: First   | Semester: First |
|---|---|-----------------|
| Subject: Music Instrumental Tabla   |   |                 |
| Course Code: A310101P   | Course Title: <b>Tabla Practical and stage performance I</b>  |                 |
| <b>Course outcomes:</b><br>1.To learn the Pattern of hand approach on Tabla and playing saral boles<br>2. Tabla performance with simple bole material<br>3.padhant of different saral Layakari and boles , exercise of Alankars |   |                 |
| Credits: 04   | Core Compulsory   |                 |
| Max. Marks: 25+75=100   | Min. Passing Marks:33   |                 |
| Total No. of Lectures Practical { 60 } *  |   |                 |
| Unit  | Topics  | No. of Lectures |
| I   | <ul style="list-style-type: none"> <li>• TEENTAL</li> <li>• -One Saral Peshkar with four paltas &amp; Tihai,</li> <li>• Two Basic Kayadas of Tit and Tirkit with four paltas &amp;Tihai.</li> <li>• Minimum two Sada Tukras &amp; two Chakkardar Tukras.</li> <li>• One Sada Paran and one Chakkardar Paran</li> <li>• Padhant - theka, Dugun and Chaugun layakari .</li> </ul> | 15              |
| II  | <ul style="list-style-type: none"> <li>• JHAPTAL</li> <li>• One Saral Peshkar with four paltas &amp; Tihai,</li> <li>• Two Basic Kayadas of Tit and Tiakit with four paltas &amp;Tihai.</li> </ul>  | 10              |
| III   | <ul style="list-style-type: none"> <li>• JHAPTAL</li> <li>• Minimum two Sada Tukras &amp; two Chakkardar Tukras.</li> <li>• One Sada Paran and one Chakkardar Paran . Padant - theka, Dugun and Chaugun layakari</li> <li>• Chaugun layakari</li> </ul>   | 10              |
| IV  | <ul style="list-style-type: none"> <li>• CHAARTAAL</li> <li>• Theka, Dugun and chaugun</li> <li>• Two sada Paran, one chakkardar paran 3 Tihaiyan .</li> <li>• Padhant</li> </ul>   | 05              |
| V   | <ul style="list-style-type: none"> <li>• DADRATAAL</li> <li>• Theka, Dugun and Chaugun layakari.</li> <li>• Minimam four Prakars of Theka</li> <li>• Introduction and Theka of EKTAL</li> </ul>   | 05              |
| VI  | <ul style="list-style-type: none"> <li>• Knowledge of SWAR</li> <li>• knowledge of any five basic ALANKAR</li> </ul>  | 05              |
| VII   | <ul style="list-style-type: none"> <li>• To play Lahara/ Nagma in prescribed Tal of syllabus.</li> <li>• Padhant of all learned Bandish-</li> </ul>   | 05              |

|  |   |    |
|--|---|----|
| VIII   | <ul style="list-style-type: none"> <li>• minimum 10 minutes Stage Performance of TABLA in TEENTAL/JHAPTAL.</li> </ul> <p>NOTE- prscribed Taal Teentaal Jhaptaal chaartaal Dadrataal</p> | 05 |
| <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad</li> <li>2. Pt. Vijay Shankar Mishra Tabla Puran -Kanishka Publication, New Delhi</li> <li>3. pt. keshav talegawanker Sulabh Tabla vadan – Sulab sangit prakashan Agra</li> <li>4 shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras</li> <li>5 Prof. Girish chandra Shrivastava- Taal Preveshika</li> <li>6 Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad</li> </ol> |   |    |
| <p>This course can be opted as an elective by the students of following subjects: Open for all</p>   |   |    |
| <p>Suggested Continuous Evaluation Methods:<br/> Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/<br/> Presentations/ Research orientation of students.<br/> Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>  |   |    |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma. <b>Open for all</b></p>  |   |    |
| <p>Suggested equivalent online courses:<br/> Suggested equivalent online courses: SWAYAM, MOOCS.<br/> <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>  |   |    |
| <p>Further Suggestion: <b>*practical class two period will be count in one lecture</b></p>   |   |    |

|   |  |                 |
|---|--|-----------------|
| Programme/Class: Certificate<br>B.A   | Year: First                              | Semester: First |
| Subject: Music Instrumental Tabla   |  |                 |
| Course Code: A310102T   | Course Title: Basic Fundamental of Tabla |                 |
| <p>Course outcomes:<br/> <b>1 To introduce the Heritage and rich cultural wisdom of Indian music 2<br/> To develop the skill of fundamental knowledge and language of tabla .</b></p> |  |                 |
| Credits: 02   | Core <b>Compulsory</b>                   |                 |
| Max. Marks: 25+75 =100  | Min. Passing Marks: 33                   |                 |
| Total No. of Lectures Theory [ 30 ]   |  |                 |

| Unit | Topics   | No. of Lectures |
|------|--|-----------------|
| I    | <ul style="list-style-type: none"> <li>Indian Culture and Music - Definition and speciality</li> </ul>   | 04              |
| II   | <ul style="list-style-type: none"> <li>Importance of Indian Culture, Importance of music in Indian culture</li> </ul>  | 03              |
| III  | <ul style="list-style-type: none"> <li>Definition of various technical terms with example :</li> <li>Naad ,Swar ,Shruti, Alankar, laya ,Sam, Tali ,Khali ,Matra Thekea ,Avartan and laya or layakari etc.</li> </ul>             | 05              |
| IV   | <ul style="list-style-type: none"> <li>Tabla -parts and Varnas-</li> <li>Parts of tabla with diagram .</li> <li>Varnas of tabla, playing Techniques of Varna nikas</li> </ul>  | 04              |
| V    | <ul style="list-style-type: none"> <li>life sketches and his contribution Pandit Vishnu Narayan bhatkhande, and Pandit Vishnu digamber palusker</li> </ul>   | 03              |
| VI   | <ul style="list-style-type: none"> <li>Brief description of bhatkhande Swar and Taal notation system , Ability to write different taal in bhatkhande Taal notation system</li> </ul>   | 03              |
| VII  | <ul style="list-style-type: none"> <li>Theoretical study of the practical course -</li> <li>Introduction of Taals ,</li> <li>Notation of Dugun Tigun Chougun in prscribed Taal.</li> </ul>                                       | 05              |
| VIII | <ul style="list-style-type: none"> <li>Notation of Bandishes ,</li> <li>Notation of Alankars.</li> <li>Notation of Lehra/Nagma ,</li> <li>Note - prscribed Taal -</li> <li>Teentaal, Jhaptaal, Chartaal and Dadrataal</li> </ul> | 03              |

**Suggested Readings:** 1 Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication, New Delhi  
2 Pandit Vijay Shankar Mishra ,Tabla Puran, Kanishka Publication, New Delhi  
3 Dr Subhas Rani Chaudhari , Sangeet ke Pramukh Shastriya Siddhant ,Kanishka Publication, New Delhi  
4 Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Agra  
5 Acharya Girish Chandra Srivastava ,Tal Parichay, Bhag 1,2  
6 Sri Manohar Bhalchandra Rao Marathe ,Tal Vadhy Shashtra, M.P. Sangeet Academy  
7 Dr. Jyoti Mishra Kala or sanskriti k madhyam se koshal vikas Horizon Books  
8 Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad

**1. Suggestive digital platforms web links-**

This course can be opted as an elective by the students of following subjects: Open for all  
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**Suggested Continuous Evaluation Methods:** Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students.  
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)  
.....

Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS.  
<http://heecontent.upsdc.gov.in>

Further Suggestions:

|                                     |             |                  |
|-------------------------------------|-------------|------------------|
| Programme/Class:<br>Certificate B.A | Year: First | Semester: Second |
|-------------------------------------|-------------|------------------|

Subject: Music Instrumental Tabla

|                       |  |
|-----------------------|--|
| Course Code: A310201P | Course Title: Tabla Practical and stage performance II |
|-----------------------|--|

Course outcomes:

- 1.Tabla stage performance with essential bole material in Teental Or Ektaal
- 2.knowledge about khule bole ki Taal as Dhamar Taal
3. Basic Sangat in Kaharwa Taal
- 4.Skill development of Lahara playing ,padhant and sangat also

Credits: 04

Core Compulsory

Max. Marks: 25+75= 100

Min. Passing Marks:33

Total No. of Lectures-Practical { 60 }\*

| Unit | Topics   | No. of Lectures |
|------|--|-----------------|
| I    | <ul style="list-style-type: none"> <li>• Teental</li> <li>• Uthan, Peshkas, with six Paltas and tihai</li> <li>• Minimum two Kayadas of Chatrastra Jati</li> </ul>                                       | 08              |
| II   | <ul style="list-style-type: none"> <li>• Teental</li> <li>• One Rela, Chakradar tukdas and Chakrdar Paran</li> <li>• Padhant- Theka Dugun, Tigun and Chaugin layaberi.</li> </ul>                        | 08              |
| III  | <ul style="list-style-type: none"> <li>• Eaktal</li> <li>• Uthan, One Saral Peshkar, two kayadas of Tit and Tirkit with four paltas and tihai</li> </ul>   | 10              |
| IV   | <ul style="list-style-type: none"> <li>• Eaktal</li> <li>• Two Sada tukdras, two Sada Paran, twoChakbardar Tukra and Paran in Ektaal</li> <li>• Padhant – Theka , Dugun and Chaugun Layakari.</li> </ul> | 10              |

|   |   |    |
|---|---|----|
| V   | <ul style="list-style-type: none"> <li>• Dhamar Taal</li> <li>• Theka, Dugun and Chaugun layakari</li> <li>• Two sada paran , one chakkardar paran and Tihaiyan . padhant</li> </ul>                    | 07 |
| VI  | <ul style="list-style-type: none"> <li>• Kaharwa Tal</li> <li>• Theka Dugun aud Chaugun</li> <li>• Prakars of Theka</li> <li>• One Laggi in kaharwa Taal</li> <li>• Tihaiyan in kaharwa Taal</li> </ul> | 07 |
| VII   | <ul style="list-style-type: none"> <li>• To play Lahara of prescribed Tals.</li> <li>• Sangat in Kaharwa Taal</li> <li>• Padhant of all learned Bandish</li> </ul>                                      | 05 |
| VIII  | <ul style="list-style-type: none"> <li>• Stage performnace of Teental/<br/>OR Ektal minimum. 10 minutes.</li> </ul> <p>NOTE -priscrbed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal</p>       | 05 |
| <p><b>Suggested Readings:</b><br/> <b>Books</b><br/> 1. Pt. Chhote Lal Mishra, Tal Prasoan, Kanishka Publication, New Delhi<br/> 2. Dr. Pravin Uddhav, Tabla Kavya ke roop rang , Kala Prakashan, Varanasi<br/> 3. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras<br/> 4. Prof. Girish chandra Shrivastava, Tal Parichay, Bhag 1,2, Sangeet Sadan Prakashan, Allahabad<br/> 5 . Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi<br/> 6 Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad</p> |   |    |
| <p>This course can be opted as an elective by the students of following subjects: Open for all<br/> ...open for all.....</p>  |   |    |
| <p>Suggested Continuous Evaluation Methods: Suggested Continuous Evaluation Methods: Assignment<br/> /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of<br/> students. Overall performance throughout the Semester (includes Attendance, Behaviour,<br/> Discipline and Participation in Different Activities)</p>  |   |    |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/<br/> certificate/diploma.</p>  |   |    |
| <p>Suggested equivalent online courses:<br/> .....: SWAYAM, MOOCS.<br/> <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a>.....</p>  |   |    |

Further Suggestions:

.....: \*practical class - two period will be count in one lecture

|                                     |                                  |                  |
|-------------------------------------|----------------------------------|------------------|
| Programme/Class: Certificate<br>B.A | Year: First                      | Semester: Second |
| Subject: Music Instrumental Tabla   |                                  |                  |
| Course Code: A310202T               | Course Title: Principles of Taal |                  |

Course outcomes:

- 1 To introduce about the Principles of Taal
- 2 Origin of Taal and different views of music scholars
- 3 To Provide the Playing techniques of Tabla players

| Credits: 02                         |  | Core Compulsory        |
|-------------------------------------|--|------------------------|
| Max. Marks: 25+75 100               |  | Min. Passing Marks: 33 |
| Total No. of Lectures-Theory [ 30 ] |  |                        |
| Unit                                | Topics   | No. of Lectures        |
| I                                   | <ul style="list-style-type: none"><li>• Origin of Taal,</li><li>• Definition of Taal according to different scholars</li></ul>   | 03                     |
| II                                  | <ul style="list-style-type: none"><li>• Development of Taal</li><li>• Importance of Taal</li></ul>   | 03                     |
| III                                 | <ul style="list-style-type: none"><li>• Ten prans of Taal</li><li>• Relevance of Ten prans of taal in present time.</li></ul>  | 04                     |
| IV                                  | <ul style="list-style-type: none"><li>• Principles of Taal construction</li></ul>  | 04                     |
| V                                   | <ul style="list-style-type: none"><li>• Definition of various Technical terms with example -</li><li>• Raag, saptak Laya and Laykari , , Uthan, Peshkar, Kayada,</li><li>• Rela, Ttukra and Laggi ,kism of theka</li></ul>   | 05                     |
| VI                                  | <ul style="list-style-type: none"><li>• Life sketches and contribution of eminent tabla artist's</li><li>• Pandit kanthe Maharaj</li><li>• Ustad Habibuddin khan</li><li>• Ustad Allarakha Khan</li><li>• Ustad Zakir Hussain</li><li>• Dr.Yogmaya shukl</li></ul> | 04                     |
| VII                                 | <ul style="list-style-type: none"><li>• Theoretical study of practical course</li><li>• introduction of Taal</li><li>• Notation of Dugun .Tigun Chougun in prescribed taals.</li></ul>   | 04                     |



|  |   |           |
|--|---|-----------|
| <b>VIII</b>  | <ul style="list-style-type: none"> <li>• Ability to write in notation of talas .</li> <li>• Notation of Bandishes</li> <li>• Notation of Alankkar</li> <li>• Notation of Lehra /Nagma</li> <li>• NOTE prscribed Taal Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal</li> </ul> | <b>03</b> |
| <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1.Tal Prasoon, Pandit chhote Lal Mishra,Kanishka Publication,New Delhi</li> <li>2 Achary Prof. Girish Chandra Srivastav,Tal Kosh,Roobi Prakashan,Allahabad</li> <li>3 AcaryaGirish Chandra Srivastav,Tal Parichay,Bhag 2,3Sangeet Sadan Prakashan,Allahabad</li> <li>5 Madhukar gneshe godbole,Tabla Shastra,Kanishka Publication,New Delhi</li> <li>6 Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras</li> <li>7 Dr. Arun Kumar Sen Bhartiya Taalo K shastriya vivechan M.Phindi granth akadmi bhopal</li> <li>8 Sri Manohar Bhalchandra Rao Marathe ,Tal Vadhy Shashtra,M.P.Sangeet Academy</li> <li>9 Life sketche Dr. yogmaya shukl <a href="https://www.exoticindiaart.com/">https://www.exoticindiaart.com/</a></li> <li>10 Life sketche ustad ALLARAKHA KHAN <a href="https://en.m.wikipedia.org/">https://en.m.wikipedia.org/</a></li> <li>11 Tabla ank sangit ptrika sagit krayalaya hatras</li> </ol> |   |           |
| <p>This course can be opted as an elective by the students of following subjects: Open for all<br/>.....</p>   |   |           |
| <p><b>Suggested Continuous Evaluation Methods:</b><br/>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/<br/>Presentations/ Research orientation of students.<br/>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>   |   |           |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.<br/>.....</p>  |   |           |
| <p><b>Suggested equivalent online courses:</b> Suggested equivalent online courses: <b>SWAYAM, MOOCS.</b><br/><b><a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></b><br/>.....</p>   |   |           |
| <p><b>Further Suggestions:</b><br/>.....</p>   |   |           |

|  |  |                        |
|--|--|------------------------|
| Programme/Class: <b>Diploma/ B.A</b>   | Year: <b>Second</b>  | Semester: <b>Third</b> |
| Subject: Music Instrumental Tabla  |  |                        |
| Course Code: A310301P  | Course Title: <b>Tabla Practical and stage performance III</b> |                        |
| <p>Course outcomes:</p> <ol style="list-style-type: none"> <li>1.Tabla stage performance with essential and specific bole material in Teentaal Or Aadachartaal</li> <li>2.Basic playing of Teevra Taal with essential material</li> <li>3.Knowledge of other prescribed Taals of syllabus</li> </ol> |  |                        |

| Credits: 04                              |  | Core <b>Compulsory</b> |
|--|--|------------------------|
| Max. Marks: 25+75=100                    |  | Min. Passing Marks33:  |
| Total No. of Lectures-Practical { 60 } * |  |                        |
| Unit                                     | Topics   | No. of Lectures        |
| I  | <ul style="list-style-type: none"> <li>• TEENTAAL:</li> <li>• Uthan, Peshkas, with six Paltas and tihai</li> <li>• One Kayadas of Tishr Jati and one kayada of delhi gharana</li> </ul>  | 08                     |
| II                                       | <ul style="list-style-type: none"> <li>• TEENTAAL:</li> <li>• Rela, Mukhda ,Mohra ,Two Gats ( Duppli and Tippali) Sada and</li> <li>• FarmayshiChakkardar Tukra and paran in TeenTaal</li> </ul>   | 08                     |
| III                                      | <ul style="list-style-type: none"> <li>• AADACHARTAAL:</li> <li>• Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai</li> </ul>  | 10                     |
| IV                                       | <ul style="list-style-type: none"> <li>• AADACHARTAAL:</li> <li>• Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran .</li> <li>• Padhant – Theka, Dugun, Tigun and Chaugun Layakari.</li> </ul>   | 10                     |
| V  | <ul style="list-style-type: none"> <li>• TEEVRATAAL:</li> <li>• Theka, Dugun Tigun and chaugun Layakari.</li> <li>• •Prakars of Theka ,</li> <li>• Two sada paran , chakkardar paran and Tihaiyan</li> <li>• Padhant</li> </ul>  | 07                     |
| VI                                       | <ul style="list-style-type: none"> <li>• Knowledge to play thekas of</li> <li>• Mattaal ,panjabitaal Tilwarataal, Khemtataal,and DhumaliTaal</li> </ul>  | 07                     |
| VII                                      | <ul style="list-style-type: none"> <li>• To play Lahara/ Nagma in prescribed Tal of syllabus.</li> <li>• Padhant of all learned Bandish</li> </ul>   | 05                     |
| VIII                                     | <ul style="list-style-type: none"> <li>• Stage performnace of Teental/</li> <li>• OR Adachartaal minimum. 15 minutes</li> <li>• Oral rendering of some bols during solo playing</li> <li>• NOTE prscribed Taal Teentaal ,Adachartaal ,Teevrataal</li> <li>• Mattaal ,panjabitaal Tilwarataal, Khemtataal, DhumaliTaal</li> </ul> | 05                     |

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| <p><b>Suggested Readings:</b></p> <p>1 Pt. Chhote Lal Mishra, Tal Praseon, Kanishka Publication, New Delhi</p> <p>2. Dr. Praveen Uddhav, Tabla Kavya Ke Roop Rang, Kala Prakashan, Varanasi</p> <p>3. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya, Hathras 2</p> <p>4 Taal deepika</p> <p>5 Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, Sangeet Sadan Prakashan, Allahabad</p> <p>7 Madhukar gness godbole, Tabla Shastra, Kanishka Publication, New Delhi</p> <p>4. Suggestive digital platforms web links-</p> |
| <p>This course can be opted as an elective by the students of following subjects: Open for all</p> <p>.....</p>  |
| <p>Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> <p>.....</p>  |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.</p> <p>.....</p>   |
| <p>Suggested equivalent online courses: Suggested equivalent online courses: <b>SWAYAM, MOOCS.</b><br/> <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>.....</p>   |
| <p>Further Suggestions: *practical class two period will be count in one lecture</p> <p>:</p> <p>.....</p>   |

|                                     |                     |                        |
|-------------------------------------|---------------------|------------------------|
| <b>Programme/Class: Diploma/B.A</b> | <b>Year: Second</b> | <b>Semester: third</b> |
|-------------------------------------|---------------------|------------------------|

|   |                                       |                        |
|---|---------------------------------------|------------------------|
| Subject: Music Instrumental Tabla   |                                       |                        |
| Course Code: A310302T   | Course Title: <b>History of tabla</b> |                        |
| <p>Course outcomes:</p> <p>1. To introduce about the history of origin and development of Tabla.</p> <p>2. Place and importance of Tabla in Indian Music.</p> <p>3. Study of Indian Percussion instruments .</p> <p>4. Brief summary of different Tabla Gharana</p> |                                       |                        |
| Credits: 02   | <b>Core Compulsory</b>                |                        |
| Max. Marks: 25+75=100   | Min. Passing Marks: 33                |                        |
| Total No. of Lectures--theory [ 30 ]  |                                       |                        |
| <b>Unit</b>   | <b>Topics</b>                         | <b>No. of Lectures</b> |

|      |  |    |
|------|--|----|
| I    | <ul style="list-style-type: none"> <li>• Origin of tabla-- different views of music scholars</li> <li>• Development of tabla and its relation with other percussion instruments</li> </ul>   | 04 |
| II   | <ul style="list-style-type: none"> <li>• Importance of tabla in Indian music</li> <li>• utility and importance of percussion instruments in Indian music</li> </ul>  | 04 |
| III  | <ul style="list-style-type: none"> <li>• Classification of Indian instruments</li> </ul>   | 03 |
| IV   | <ul style="list-style-type: none"> <li>• Introduction of any three percussion instruments with diagrams like pakhawaj, mradang, dholak, Dhool and nakara</li> </ul>  | 03 |
| V    | <ul style="list-style-type: none"> <li>• Brief description of Gharana and Baj--</li> <li>• Delhi gharana Banaras gharana Lucknow gharana</li> </ul>  | 05 |
| VI   | <ul style="list-style-type: none"> <li>• Farrukhabad gharana Ajrada gharana and Punjab gharana</li> </ul>  | 04 |
| VII  | <ul style="list-style-type: none"> <li>• theoretical study of practical work</li> <li>• introduction of Taals</li> <li>• Ability to write in notation of taals</li> <li>• knowledge of technical terms prescribed course</li> </ul>  | 04 |
| VIII | <ul style="list-style-type: none"> <li>• Notation of Bandishes</li> <li>• Notation of lahras/Nagma</li> <li>• Notation of Alankars</li> <li>• NOTE prescribed Taal Teentaal ,Adachartaal ,Teevrataal</li> <li>• Mattaal ,panjabitaal Tilwarataal, Khemtataal, DhumaliTaal</li> </ul> | 03 |

**Suggested Readings:**

- 1.Pt. Vijay Shankar Mishra, Tabla Puran,Kanishka Publication,New Delhi
- 2.Dr. Lal Mani Mishra,Bharateey Sangeet Vadhya Bhartiya gyanpeedh kanatplace new delhi
- 3 Poonam Mittal.Pramukh Badhya Tabla : ek Shodhparak drishti,Kanishka Publication,New Delhi
- 4Dr.Priyanka SharmaAvanaddh Vadyon me Tabla ek Sarvochch Vadhya,Kanishka Publication,New Delhi
- 5Dr. Yogmaya Shukla,Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanvn nideshalaya delhi university delhi
- 6 Dr. Aban Mistry Pakhawaj or Tabla ke gharane evm pramprayen Swar Sadhna Samiti Mumbai
- 7 Dr. Chitra Gupa Sangit me taal vadhya shastra ki upyogita radha publication Delhi
- 8 Dr. Arun Kumar Sen Bhartiya Taalo K shastriya vivechan M.Phindi granth akadmi bhopal
- 9 Sri Manohar Bhalchandra Rao Marathe ,Tal Vadyh Shashtra,M.P.Sangeet Academy

This course can be opted as an elective by the students of following subjects: Open for all

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| Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.<br>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities) |
| Course prerequisites: To study this course, a student must have had the subject ..... in class/12 <sup>th</sup> / certificate/diploma.   |
| Suggested equivalent online courses Suggested equivalent online courses: SWAYAM, MOOCS.<br><a href="http://hecontent.upsdc.gov.in">http://hecontent.upsdc.gov.in</a> :   |
| Further Suggestions: ... Ad- <a href="https://www.udemy.com/">https://www.udemy.com/</a><br>Free Tabla Tutorial - Learn to Play Tabla - The Indian drums  <br>Udemy.....   |

|   |  |                         |
|---|--|-------------------------|
| <b>Programme/Class:</b><br>Diploma/B.A  | <b>Year: Second</b>  | <b>Semester: Fourth</b> |
| Subject: Music Instrumental Tabla   |  |                         |
| Course Code: A310401P   | Course Title: <b>Tabla Practical and stage performance IV</b>  |                         |
| Course outcomes:<br>1 To provide the knowledge and utility of Tabla Instrument<br>2 To Provide the knowledge of Tabla accompaniment with classical, semi classical, folk music and Filmmusic<br>3 Characteristics and Skills of a good Tabla Player |  |                         |
| Credits: 04   | Core Compulsory  |                         |
| Max. Marks: 25+75=100   | Min. Passing Marks:33  |                         |
| Total No. of Lectures-Practical { 60 } *  |  |                         |
| <b>Unit</b>   | <b>Topics</b>  | <b>No. of Lectures</b>  |
| I   | <ul style="list-style-type: none"> <li>• TEENTAAL:</li> <li>• Uthan, Peshkas, .</li> <li>• Minimum four Kayadas of different style or .</li> </ul>   | 08                      |
| II  | <ul style="list-style-type: none"> <li>• TEENTAAL:</li> <li>• Rela, Mukhda ,Mohra , Duppali and Tippali Gat Sada and</li> <li>• Farmayshi and kamali Chakkardar Tukra and Nyhakka in TeenTaal</li> </ul> | 08                      |
|   |  |                         |

|      |  |    |
|------|--|----|
| III  | <ul style="list-style-type: none"> <li>• ROOPAKTAAL</li> <li>• Prakars of Theka ,Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai</li> </ul>   | 10 |
| IV   | <ul style="list-style-type: none"> <li>• ROOPAKTAAL</li> <li>• Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Laggi in Roopaktaal.</li> <li>• Padhant – Theka , Dugun and Chaugun Layakari.</li> </ul>   | 10 |
| V    | <ul style="list-style-type: none"> <li>• SOOLTAAL:</li> <li>• Theka ,Dugun and chaugun Layakari.</li> <li>• Two sada paran , chakkardar paran and Tihaiyan</li> <li>• •Padhant</li> </ul>  | 07 |
| VI   | <ul style="list-style-type: none"> <li>• Knowledge to play thekas of</li> <li>• Panchamswaritaal, DeepchandiTaal, Adhhataal, Gajjhampataal,</li> <li>• Jhumrataal, Pashtotaal Basanttaal,RudraTaal</li> </ul>  | 07 |
| VII  | <ul style="list-style-type: none"> <li>• Accompanymnt with Laggi and tihai in kaharwataal</li> <li>• To play Lahara/ Nagma in prescribed Tal of syllabus.</li> <li>• *Padhant of all learned Bandish</li> <li>• padhant – Theka, Dugun , Tigun and chaugun Layakari in prescribed Taals</li> </ul>   | 05 |
| VIII | <ul style="list-style-type: none"> <li>• Stage performance of Teental/</li> <li>• OR Roopaktaal minimum. 15 minutes</li> <li>• Oral rendering of some bols during solo playing</li> <li>• NOTE prescribed Taal- Teentaal Roopaktaal , Sooltaal,</li> <li>• Panchamswaritaal, DeepchandiTaal, adhhataal, Gajjhampataal,</li> <li>• Jhumrataal, Pashtotaal Basanttaal,RudraTaal</li> </ul> | 05 |

**Suggested Readings:**

- 1.Pt.Keshav Talegwnker & Dr. dipti Mathker - shulabh table vadan bhag 2-,Agra
- 2.Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad1
- 3 Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi
- 4 Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar
- 5.Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri Sangeet Sadan Prakashan,Allahabad
- 6 Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya hatras

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....

Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: **SWAYAM, MOOCS.**  
<http://heecontent.upsdc.gov.in>

Further Suggestions:

: \*practical class two period will be count in one lecture

| <b>Programme/Class:</b><br>Diploma/ B.A   | <b>Year: Second</b>  | <b>Semester: Fourth</b> |
|---|--|-------------------------|
| Subject: Music Instrumental Tabla   |  |                         |
| Course Code: A310402T   | Course Title: Study of Tal System  |                         |
| Course outcomes:<br><b>1.Detail study about North Indian and South Indian Tal System</b><br><b>2. Brief description of Western Music</b><br><b>3. Importance of laya and layakari</b> |  |                         |
| Credits: 02   |  | Core Compulsory         |
| Max. Marks: 25+75=100   |  | Min. Passing Marks:33   |
| Total No. of Lectures--theory [ 30 ]  |  |                         |
| Unit  | Topics   | No. of Lectures         |
| I   | <ul style="list-style-type: none"> <li>• Definition of different Technical Terms -</li> <li>• Dupalli, Tipalli, Chaupalli, Gat and kinds of Gat</li> </ul>   | 04                      |
| II  | <ul style="list-style-type: none"> <li>• Detail Knowledge and characteristics of North Indian and South Indian Taal system</li> </ul>                        | 05                      |
| III   | <ul style="list-style-type: none"> <li>• Comparative Study of North Indian and South Indian Taal system</li> </ul>   | 04                      |
| IV  | <ul style="list-style-type: none"> <li>• Brief Study of Western music system</li> </ul>  | 04                      |
| V   | <ul style="list-style-type: none"> <li>• Western Time Signature</li> <li>• Definition of related Technical terms of western music</li> </ul>                 | 03                      |
| VI  | <ul style="list-style-type: none"> <li>• Laya and importance of Laya</li> <li>• Laya and Laykari</li> <li>Aad, kuad, Viyad</li> <li>,Poungun etc.</li> </ul> | 04                      |

|   |  |    |
|---|--|----|
| VII   | <ul style="list-style-type: none"> <li>• Theoretical study of practical work introduction of Taals</li> <li>• Notation of taals</li> <li>• knowledge of technical terms prescribed course</li> </ul>   | 03 |
| VIII  | <ul style="list-style-type: none"> <li>• Notation of Bandishes</li> <li>• Notation of lahras/Nagma</li> <li>• NOTE prscribed Taal - Teentaal Roopaktaal , Sooltaal,</li> <li>• Panchamswaritaal, DeepchandiTaal, adhhataal, Gajjhampataal,</li> <li>• Jhumrataal, Pashtotaal Basanttaal,RudraTaal</li> </ul> | 03 |
| <p><b>Suggested Readings:BOOKS</b></p> <p>1 Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad</p> <p>2.Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani,Sri Bhuvneshwari Prakashan,Allahabad</p> <p>3 Sri Manohar Lal Joshi- Tal Vigyan Tabla:</p> <p>5 Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal</p> <p>6 .Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad</p> <p>7Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit Anubhav Publication Allahabad</p> |  |    |
| <p>This course can be opted as an elective by the students of following subjects: Open for all .....</p>  |  |    |
| <p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.<br/>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> <p>.....</p>   |  |    |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.</p> <p>.....</p>  |  |    |
| <p>Suggested equivalent online courses:<br/>...: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>.....</p>  |  |    |
| <p>Further Suggestions:<br/>.....</p>   |  |    |

|                  |             |                 |
|------------------|-------------|-----------------|
| Programme/Class: | Year: Third | Semester: FIFTH |
|------------------|-------------|-----------------|



| Degree/B.A  |   |                 |
|---|---|-----------------|
| Subject: Music Instrumental Tabla   |   |                 |
| Course Code: A310501P   | Course Title: practical/Viva  |                 |
| Course outcomes: <b>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 prscribed Taals.They'll also understand the concept of laya and layakari through some talas</b> |   |                 |
| Credits: 04   | Core <b>Compulsory</b>  |                 |
| Max. Marks: 25+75=100   | Min. Passing Marks:33   |                 |
| Total No. of Lectures--Practical { 60 } *   |   |                 |
| Unit  | Topics  | No. of Lectures |
| I   | <ul style="list-style-type: none"> <li>Detailed study of Rupak Taal-</li> <li>Uthan, peshkar minimum three kayada's of various Gharana Rela sada Tukras Sada parans</li> <li>Farmayshiand, Kamali ChakkardarTukras and parans Minnimum two Gats of different style.Thihaiyan ect.</li> </ul>              | 15              |
| II  | <ul style="list-style-type: none"> <li>Detail study of Jhap Taal -</li> <li>Uthan peshkar minimum three kayada's of various Gharana</li> <li>Rela ,sada Tukras, Sada parans ,Farmayshi and Kamali</li> </ul>  | 08              |
| III   | <ul style="list-style-type: none"> <li>Detail study of Teentaal</li> <li>With advanced course.Uthan peshkar and Minimum five kayadas of different styles and jati.</li> <li>Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar tukra and paran.</li> <li>Gats , various Thihaiyan</li> </ul> | 09              |
| IV  | <ul style="list-style-type: none"> <li>Laggi Ladi and Tihaiyan in DadraTaal, KeharwaTaal and ChancharTaal (Deepchandi)</li> </ul>   | 07              |
| V   | <ul style="list-style-type: none"> <li>Ganesh Taal Two sada Paran, one chakkardar paran and Thihaiyan</li> </ul>  | 07              |
| VI  | <ul style="list-style-type: none"> <li>Accompany ment any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi and Tihaiyan .</li> </ul>  | 06              |
| VII   | <ul style="list-style-type: none"> <li>Padant - Theka, Dugun ,Tigun , Chaugun and</li> <li>Aad layakari in prscribed Taal</li> </ul>  | 04              |
| VIII  | <ul style="list-style-type: none"> <li>Padhant of all learned Bandish</li> <li>To play Lahara of prescribed Taals.</li> <li>NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal</li> </ul>  | 04              |

|   |
|---|
| <b>Dadra Taal KeharwaTaal and ChancharTaal<br/>(Deepchandi) Ganesh Taal</b>   |
| <p><b>Suggested Readings:</b>1.Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,varanasi<br/>2.Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,Kala Prakashan,Varanasi 5.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.6.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.<br/>7.Suggestive digital platforms web links-</p> |
| <p>This course can be opted as an elective by the students of following subjects: Open for all<br/>.....</p>  |
| <p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.<br/>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>   |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.<br/>.....</p>   |
| <p>Suggested equivalent online courses: Suggested equivalent online courses:<br/><b>SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></b><br/>.....</p>  |
| <p>Further Suggestions : <b>*practical class two period will be count in one lecture</b><br/>.....</p>  |

|   |  |                        |
|---|--|------------------------|
| <b>Programme/Class: Dgree/<br/>B.A</b>  | <b>Year: Third</b>                     | <b>Semester: Fifth</b> |
| Subject: Music Instrumental Tabla   |  |                        |
| Course Code: <b>A310502P</b>  | Course Title: <b>Stage performance</b> |                        |
| <p>Course outcomes:<br/>*Educate students for stage performance<br/>*Extension of the aesthetical approaching according to the the calibre of students<br/>*Introduction of aesthetical approaching tablet to the students<br/>*Introduction of different leyakari of tabla to the students *Introduction of technical knowledge of practical aspects</p> |  |                        |
| Credits: 02   | <b>Core Compulsory</b>                 |                        |
| Max. Marks: 25+75   | Min. Passing Marks:                    |                        |
| Total No. of Lectures-Tutorials-Practical [ 30 ] *  |  |                        |
| <b>Unit</b>   | <b>Topics</b>                          | <b>No. of Lectures</b> |

|      |   |    |
|------|---|----|
| I    | • Complete presentation in any Tal of interest from the given Talas.  | 05 |
| II   | • minutes presentation of another Tala based on the interest of examiner from the given list of Talas.  | 05 |
| III  | • To performance Thihai and paran in Ganesh Taal  | 03 |
| IV   | • Ability to perform prakars of theka and other variations in Dadra, Keherwa or Chanchar taal   | 03 |
| V    | • Ability to perform laagi Ladi in Dadra and Kaharwa  | 03 |
| VI   | • Padhant of bandish according to the need  | 03 |
| VII  | • Tabla Accompaniment with dhun, folk , light and classical and film music based songs ( any two)   | 04 |
| VIII | • Solo performance of tabla ( minimum 20 minutes )<br>• NOTE prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KeharwaTaal and ChancharTaal (Deepchandi) Ganesh Taal | 04 |

**Suggested Readings:**

1. Dr Indu Sharma, Bhartey Film Sangeet me Tal Samanvay, Kanishka Publication, New Delhi
- 6 S.R. Chishti, Bhartey Talon Me Theke Ke vibhinn Swaroop, Kanishka Publication, New Delhi
- 7 Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
8. Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.
9. Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.
10. Suggestive digital platforms web links-

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....

Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.

Suggested equivalent online courses:

: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions: \*practical class two period will be count in one lecture

|                                |             |                 |
|--------------------------------|-------------|-----------------|
| Programme/Class:<br>Degree/B.A | Year: Third | Semester: Fifth |
|--------------------------------|-------------|-----------------|

Subject: Music Instrumental Tabla theory

Course Code: : **A310503T** Course Title: Aesthetical aspects of Taals

Course outcomes:

**5th semester Theory**

**Outcome**

- 1.Imparting the Knowledge of Ras and Saundarya in reference of Indian Music
- 2.Aesthetical aspects of Tabla Performance
- 3.Merits and Skills of a good Tabla Player
- 4.Knowledge of Tabla Tuning and Tabla accompany with Vocal, Instruments and Dance

Credits: 04

Core Compulsory

Max. Marks: 25+75=100

Min. Passing Marks: 33

Total No. of Lectures-theory [ 60 ]\*

| Unit | Topics   | No. of Lectures |
|------|--|-----------------|
| I    | • Aesthetics _ Indian and western Outlook  | 08              |
| II   | • Rasa, ras nishpatti, four major famous theory of rasa, ras nishpatti in music  | 10              |
| III  | • Art and classification of arts, music and other Fine arts,Relation with swara and tala and expression in music   | 08              |
| IV   | • Aesthetical aspects of tabla playing, sitting, pattern of hand approach, techniques of bol nikas ,daov-gaans,<br>• Merits and demerits of tabla player<br>Beauty of sam, beauty of tihai .   | 10              |
| V    | • Laya, layakari<br>• ability to write all Talas which prescribed in your course in different layakari,<br>• Notation to any taal in any other taals .   | 05              |
| VI   | • Tihai-<br>• Principals of tihai construction<br>• Notation of tihai ,starting from any matras in any taals   | 06              |
| VII  | • Method of tabla tuning<br>• Principles of tabla accompaniment<br>• (Method of tabla accompany with vocal, instrumental and dance )   | 08              |
| VIII | • . Theoretical study of practical work introduction of Taals<br>• Ability to write in notation of taals and bandishs knowledge of technical terms prescribed course<br>• NOTE prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KeharwaTaal and ChancharTaal | 05              |

|  |  |
|--|--|
| <b>(Deepchandi) Ganesh Taal</b>  |  |
| <p><b>Suggested Readings-</b></p> <p>1. Prof. Swatantra Sharma Saundarya, Ras evam Sangeet - Anubhav prakashan, Allahabad</p> <p>2. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi</p> <p>3. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi</p> <p>4. Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra -</p> <p>5. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk publication new delhi</p> <p>6. Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi</p> <p>7. Prof Swatantra Sharma Sondraya rass evm Sangit Anubhav pub Allahabad</p> |  |
| <p>11. Suggestive digital platforms web links-</p> <p>This course can be opted as an elective by the students of following subjects: Open for all</p> <p>.....</p>   |  |
| <p>Suggested Continuous Evaluation Methods Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ)/ Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities):</p> <p>.....</p>   |  |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.</p> <p>.....</p>   |  |
| <p>Suggested equivalent online courses:</p> <p>.....: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>.....</p>  |  |
| <p>Further Suggestions:</p> <p>.....*practical class two period will be count in one lecture</p> <p>.....</p>  |  |

|   |                                |                        |
|---|--------------------------------|------------------------|
| <b>Programme/Class: Degree/B.A</b>  | <b>Year: First</b>             | <b>Semester: Fifth</b> |
| Subject: Music Instrumental Tabla   |                                |                        |
| Course Code: <b>A310504R</b>  | Course Title: Project report-1 |                        |
| <p>Course outcomes: :</p> <p>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</p> <p>*</p> |                                |                        |

| Credits: 03   |   | Core Compulsory        |
|---|---|------------------------|
| Max. Marks: 25+75 =100  |   | Min. Passing Marks 33: |
| Total No. of Lectures -03 hours per week  |   |                        |
| Unit  | Topics  | No. of Lectures        |
| I   | Work on any topic of Music<br>(Aria- historical, scientific , Aesthetical ) | 45                     |
| II  |   |                        |
| III   |   |                        |
| IV  |   |                        |
| V   |   |                        |
| VI  |   |                        |
| VII   |   |                        |
| VIII  |   |                        |
| <b>Suggested Readings:</b><br>1 .Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book<br>2 Dr. Venu Vanita Tabla Granth Manjusha<br>3 Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI<br>4 Dr shreya shrivastava Sangit nikunj K. R Pub new delhi<br>5 Dr. Pushpam Narayan BHAIIRVI SANGIT SHODH PATRIKA Darbhanga<br>6 Dr. Mdhu Shukla ANHAD Allahabad<br><br>11. )Attend Liabrary and read books from related topic for collect contents.<br>This course can be opted as an elective by the students of following subjects: Open for all<br>.....<br>Suggested Continuous Evaluation Methods:<br><b>Prepared invention plan on any one of the above mention arias</b><br><b>collection of data ( Related Area) ,report of the implemented plan and impact / experience of</b><br><b>invention</b> .....<br>sCourse prerequisites: To study this course, a student must have had the subject ..... in class/12 <sup>th</sup> /<br>certificate/diploma.<br>.....<br>Suggested equivalent online courses:<br>.....: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a><br>.....<br>Further Suggestions: : ePG-Pathshala, infliibnet, National Digital Library, IGNOU online study material,<br>Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal<br>..... |   |                        |

| Programme/Class: Degree/B.A   | Year: Third   | Semester: Sixth |
|---|---|-----------------|
| Subject: Music Instrumental Tabla   |   |                 |
| Course Code: <b>A310601P</b>  | Course Title: Practical/Viva  |                 |
| Course outcomes: : 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 |   |                 |
| Credits: 04   | Core Compulsory   |                 |
| Max. Marks: 25+75=100   | Min. Passing Marks:33   |                 |
| Total No. of Lectures-Practical : { 60 } *  |   |                 |
| Unit  | Topics  | No. of Lectures |
| I   | <ul style="list-style-type: none"> <li>Detailed study of Ektal - Mukhada, Mohra, Uthan, Peshkar at least three Traditional Kayada, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat ,Paran, Sada tukada, Chakradar tukda, Tihaai.</li> </ul> | 08              |
| II  | <ul style="list-style-type: none"> <li>Detailed study of Pancham Savari Tal</li> <li>Uthan peshkar minimum three kayada's Rela, sada Tukras</li> <li>Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat</li> </ul>                      | 10              |
| III   | <ul style="list-style-type: none"> <li>Detailed study of AAdaChartal</li> <li>Uthan ,peshkar, minimum three kayada's Rela, sada ,Tukras Sada parans, Farmayshi and Kamali Chakkardar and Gat</li> </ul>   | 08              |
| IV  | <ul style="list-style-type: none"> <li>Teen Tal- Detailed study with advanced course</li> </ul>   | 08              |
| V   | <ul style="list-style-type: none"> <li>Theka and Tihaai of Panjabi, Deepchandi, Jat Tal, Tilvada, and Matt Tal.</li> <li>Panran and Tihaai in Basant Tal.</li> </ul>  | 07              |
| VI  | <ul style="list-style-type: none"> <li>Harmonize your instrument and accompaniment with Vilambit and Drut Khyal.</li> </ul>   | 07              |
| VII   | <ul style="list-style-type: none"> <li>Padhant of different Layakaries .</li> </ul>   | 06              |
| VIII  | <ul style="list-style-type: none"> <li>Padhant of learned Bandish'</li> <li>NOTE prescribed TaalEkta , Pancham Savari AAdaChartal Teen Tal- Panjabi, Deepchandi, Jat Tal, Tilvada, and Matt Tal.</li> </ul>   | 06              |

**Suggested Readings:**

1. Pt.Chhote Lal Mishra,Tabla Prabhandh,Kanishka Publication,New Delhi
  - 2Dr.Pravin Uddhav,Tabla Kavya Ke Roop Aur Rang,Kala Prakashan,Varanasi
  - 3Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
  - 4Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur
  - 5Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai
  - 6 Prof.Jamuna Prasad patel Taal VadhyaParichy
  - 7Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad
- 3 13.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.14.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.
- 15.Suggestive digital platforms web links-

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....

**Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.**

Suggested equivalent online courses:

.....: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>.....

Further Suggestions:

.....: \*practical class two period will be count in one lecture

| Programme/Class:<br>Degree/B.A   | Year: Third                     | Semester: Six          |
|--|---------------------------------|------------------------|
| Subject:   |                                 |                        |
| Course Code: : <b>A310602P</b>   | Course Title: Stage Performance |                        |
| Course outcomes:<br>1To perform composition with padhant<br>7 Student will have the elementary knowledge of how the instrument is tuned.<br>8 They will learn the practical fundamentals of playing of instrument<br>9 They will possess a fairly good idea of how to play solo tabla presentation with uthan , peshkar ,kyada ,rela and deffernt bandishs in a Taala is to be performed after learning the Taals and their compositions.. |                                 |                        |
| Credits: 02  |                                 | Core <b>Compulsory</b> |
| Max. Marks: 25+75 =100   |                                 | Min. Passing Marks: 33 |



| Total No. of Lectures--Practical [ 30 ] *  |  |                 |
|--|--|-----------------|
| Unit   | Topics   | No. of Lectures |
| I  | • Complete presentation in any Tal of interest from the given Talas.   | 05              |
| II   | • 5 minutes presentation of another Tala based on the interest of examiner from the given list of Talas.   | 05              |
| III  | • The performance of the Tihai and Paran in Basant Tala .  | 05              |
| IV   | • Accompaniment in Panjabi and Deepchandi taal   | 05              |
| V  | • Performance of Bandish' with Padhant as needed.  | 02              |
| VI   | • To Performed defferent thekas of taals with mukda ( Jatt ,Tilwara and Matt Taals )   | 03              |
| VII  | • Accompaniment with Villambit and Drut Khyal  | 03              |
| VIII   | • Solo performance of tabla ( minimum 20 minutes )<br>NOTE- prscribed TaalEkta , Pancham Savari AAdaChartal Teen Tal- Panjabi, Deepchandi, Jat Tal, Tilvada, and Matt Tal. | 02              |
| <p><b>Suggested Readings:</b> 16.Author Sir name, Initials, "Book Title", Publisher name, City/country of publica tion, Year of publication. Edition No. if any.17.Author Sir name, Initials, "Book Title", Publisher name, City/counrye of publication, Year of publication. Edition No. if any.<br/>18.Suggestive digital platforms web links-</p> |  |                 |
| <p>This course can be opted as an elective by the students of following subjects: Open for all<br/>.....</p>   |  |                 |
| <p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.<br/>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>  |  |                 |
| <p>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.<br/>.....</p>  |  |                 |
| <p><b>Suggested equivalent online courses:</b> .....: SWAYAM, MOOCS.<br/><a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a>.....</p>  |  |                 |
| <p>Further Suggestions:<br/>...: *practical class two period will be count in one lecture<br/>.....</p>  |  |                 |

|                                |             |               |
|--------------------------------|-------------|---------------|
| Programme/Class:<br>Degree/B.A | Year: Third | Semester: Six |
|--------------------------------|-------------|---------------|

| Subject: Music Instrumental Tabla  |   |                 |
|--|---|-----------------|
| Course Code: : <b>A310603T</b>   | Course Title: Study Of Musical Books  |                 |
| Course outcomes:   |   |                 |
| <b>1To Introduce the History of Indian Music</b><br><b>2This will help in knowing about the history of music from Vedic times to the present world.</b><br><b>3.Study of Natyashastr and Sangeet Ratnakar in reference of Tal 3.Introduction of important books of Tabla</b> |   |                 |
| Credits: 04  | Core Compulsory   |                 |
| Max. Marks: 25+75 =100   | Min. Passing Marks: 33  |                 |
| Total No. of Lectures--theory (60 ).   |   |                 |
| Unit   | Topics  | No. of Lectures |
| I  | <ul style="list-style-type: none"> <li>History of Indian music: Ancient period, Medieval period and</li> <li>Modern period</li> </ul>   | 08              |
| II   | <ul style="list-style-type: none"> <li>Natya Shastra written by Bharatamuni- Introduction ,Talaadhyay and Vadyadhya.</li> </ul>   | 08              |
| III  | <ul style="list-style-type: none"> <li>Sangeet Ratnakar written by Sharangdev Introduction- Talaadhyay and Vadyadhya</li> </ul>   | 08              |
| IV   | <ul style="list-style-type: none"> <li>Introduction of leading books of Tabla</li> <li>Taal kosh – Acharya Girish Chandra Shrivastava</li> <li>Tabla puran - Pt. Vijay Shankar Mishra</li> <li>Bharateey taalon ka shastriya vivechan –Dr. Arun Kumar Sen</li> <li>Pakavaj evam Tabla ke gharane evam paramparaen</li> <li>Dr.Aban . A Mistry</li> <li>5.Table ka udgam, vikas evam unki vadan shailiyan</li> <li>Dr.Yogmaya shukl</li> </ul> | 10              |
| V  | <ul style="list-style-type: none"> <li>Patakshar : Sound of percussion instruments there gradual development ,varn of Tabla and their development</li> </ul>  | 08              |
| VI   | <ul style="list-style-type: none"> <li>Life sketches and contribution:</li> <li>Pt. kishan mharaj Pt.Anokhe lal ji ,Pt. Samta prasad gudai maharj ji, ustad Ahmad jan thirakva Ustad Amir Hussain khan, Ustad Munnir Khan Dr. Aban ,A. Mistry ,</li> </ul>  | 08              |
| VII  | <ul style="list-style-type: none"> <li>Laya and Layakari -</li> </ul>   | 05              |
| VIII   | <ul style="list-style-type: none"> <li>Theoretical study of practical course</li> </ul> NOTE prscribed TaalEkta , Pancham Savari AAdaChartal Teen Tal- Panjabi, Deepchandi, Jat Tal, Tilvada, and Matt Tal  | 05              |

- Suggested Readings:1 Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi  
 2.Ichcha Nayar,Natyashastra;Tal Tha Talvadhya Shatayu,Anubhav Publication,Allahabad  
 3. Dr.Shraddha Malviya,Bharthey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi  
 4 Paranjpai Bhartiya sangit ka itihās  
 10 Umesh Joshi Bhartiya sangit ka itihās MANSAROVER Prakashan firojabad  
 11 Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi  
 7 Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
- 8 Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.  
 9 Dr, Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihās Chokhamba prakashan varansi  
 10 Ram Avtar Veer Bhartiya Sangeet ka Itihās Radha publication delhi  
 11 Dakur JayDev Singh Bhartiya Sangeet ka Itihās I T C Kolkatta

19.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.  
 20.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.

21.Suggestive digital platforms web links-

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.  
 Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma.

Suggested equivalent online courses:

.....: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>.....

Further Suggestions:

|  |                                |                      |
|--|--------------------------------|----------------------|
| <b>Programme/Class:</b><br>Degree/B.A    | <b>Year: Third</b>             | <b>Semester: six</b> |
| Subject: Music Instrumental Tabla Theory |                                |                      |
| Course Code : <b>A310604R</b>            | Course Title: Project report-2 |                      |

Course outcomes:

: 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 understand 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

| Credits:03                                |   | Core Compulsory        |
|---|---|------------------------|
| Max. Marks: 25+75 =100                    |   | Min. Passing Marks: 33 |
| Total No. of Lectures- -03 hours per week |   |                        |
| Unit                                      | Topics  | No. of Lectures        |
| I   | Work on any topic of Music<br>(Aria- historical, scientific , Aesthetical ) | 45                     |
| II  |   |                        |
| III                                       |   |                        |
| IV  |   |                        |
| V   |   |                        |
| VI  |   |                        |
| VII                                       |   |                        |
| VIII                                      |   |                        |

**Suggested Readings:Books** Attend Library and read books from related topic for collect contents.

1.Prof . Swatantra SharmaBharteey Sangeet ka itihas- Anubhav Prakashan Allahabad

2.Dr.Sharatchandra Shridhar Paranjpe- Bharteey Sangeet ka itihas - Madhya Pradeh Sangeet Academy

3.Dr.Venu VanitaTabla Granth Manjoosha-,Kanishka Publication New Delhi

4Shraddha Malviya- Bharteey Sangeetagy evam Sangeet Granth-Kanishka Publication New delhi

5.Dr. Shobha Kodeshoya- Prachin Taal ke Pariprekshy me vartman Tabla vadan - Kanishka Publication New delhi

6 Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book

12 Dr, Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI

13 Dr shreya shrivastava Sangit nikunj K. R Pub new delhi

14 Dr. Pushpam Narayan BHAIIRVI SANGIT SHODH PATRIKA Darbhanga

22.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication.

Edition No. if any.23.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.

24.Suggestive digital platforms web links-

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|--|
| This course can be opted as an elective by the students of following subjects: Open for all<br>.....   |
| Suggested Continuous Evaluation Methods:<br>... <b>Prepared invention plan on any one of the above mentioned areas</b><br><b>collection of data ( Related Area) ,report of the implemented plan and impact / experience of</b><br><b>invention.....</b><br>..... |
| Course prerequisites: To study this course, a student must have had the subject ..... in class/12 <sup>th</sup> /<br>certificate/diploma.<br>.....   |
| Suggested equivalent online courses: ePG-Pathshala, infibnet, National Digital Library, IGNOU online study<br>material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E-<br>Journal<br>.....                              |
| Further Suggestions:<br>.....  |