

Veer Bahadur Singh Purvanchal University, Jaunpur



Syllabus Of Master Of Performing Arts (M.P.A.) Hindustani Music (Tabla)

According to

University Grants Commission New Delhi

Under

Credit System

**CREDIT SYSTEM 2019
DEPARTMENT OF MUSIC
FACULTY OF MUSIC**

CREDIT SYSTEM SYLLABUS OF M.P.A. (TABLA)

SEMESTER	COURSE CODE (A320701P) STAGE PERFORMANCE (A320702P) VIVA VOCE		MARKS	Credit
I / VII	Theory			
	Ist Paper 1 A310701P : Manch		100 = 25+75	5
	IIInd Paper A310702P : Viva-voce		100 = 25+75	5
	Practical			
	IIIrd Paper A310703T : General Theory		100 = 25+75	5
	IV th Paper A310704T : Analytical study of Talas		100 = 25+75	5
	Vth Paper A310705R : Internal			4
Total				24
II / VIII	Theory			
	Ist Paper A310801P : Manch		100 = 25+75	5
	IIInd Paper A310802P : Viva-voce		100 = 25+75	5
	Practical			
	IIIrd Paper A310803T : Aesthetics		100 = 25+75	5
	IV th Paper A310804T : Analytical study of Talas		100 = 25+75	5
	Vth Paper A310805R : Internal			4
Total				24
III / IX	Theory			
	IstPaper A310901P : Manch		100 = 25+75	5
	IIInd Paper A310902P : Viva-voce		100 = 25+75	5
	Practical			
	IIIrd Paper A310903T : History Of Avanadhhya Vadya		100 = 25+75	5
	IVth Paper A310904T : Analytical study of Talas		100 = 25+75	5
	Vth Paper A310905R : Internal			4
Total				24
IV / X	Theory			
	Ist Paper A311001P : Manch		100 = 25+75	5
	IIInd Paper A311002P : Viva-voce		100 = 25+75	5
	Practical			
	IIIrd Paper A311003T : Laya Vadya And Composition		100 = 25+75	5
	IVth Paper A311004T : Analytical study of Talas		100 = 25+75	5
	Vth Paper A311005R : Internal			4
Total				24
Grand Total				96

M.P.A. - (Tabla) -Semester-I

<i>Duration</i> <i>3 hours.</i>	<i>Paper- III Theory</i> <i>(A310703T)</i> <i>General Theory</i>	<i>Max Marks</i> <i>100</i>	<i>Credits</i> <i>5</i>
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- Definition of the following terms:-
 - Nada, Shruti, swara, Gram, Murchhana , Jati, Rag, Tal, Tan, Gamak, Gandharva Gan, Margi, Desi, Geeti Gan, Varna, Alankar, Melody, Harmony, Musical Scales, Musical Intervals, Alapatva,, Bahutva, Aavirbhav, Tirobhav, Uthan , Peshkar, Rela, Kayda, Rao, Laggi, Ladi, Farshbandi, Tal, Laya, Matra , Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Chakkardar Gat, Farmaisy Gat, Dupalli, Tipalli, Cahupalli, Tillana, Sadra, Saptak, Laya, Layakari, Mukhara, Mohara, Tukra, Bant, Tihai, Paran, Kamali, , Andolan, Meend, Dhvani, etc.
- Interdisciplinary aspects of Indian Music.
 - Music and Yoga, Music and Psychology, Music and Sociology, Music and Philosophy.

<i>Duration</i> <i>3 hours.</i>	<i>Paper- IV Theory</i> <i>(A310704T)</i> <i>ANALYTICAL STUDY OF TALAS</i>	<i>Max Marks</i> <i>100</i>	<i>Credits</i> <i>5</i>
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- Talas for Detailed study:
 - 1. Aada chartal, 2. Jhapatal, 3. Rupak Tal, Chartal.
 - Ability to Write Kayda, Palta, Peshkara, Tukda and Tihai in Notation any one of the prescribed Talas.
 - Ability to Write the following Thekas in Dugun, Tigun, Chaugun, aad and Kuaad with Tali & Khali in a cycle.
 - 1. Aada chartal, 2. Jhapatal, 3. Rupak Tal, Chartal.
 - Ability to Write Paran, Tukda and Tihai in Chartal.
 - Talas for Non Detailed study (General Introduction of Talas.):
 - 1. Tivra, 2. Rudra, 3. Garun Tal.
 - Chakkardar Gat in any of the Prescribed talas.
 - Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
 - Capacity to compose and make notation of a given Boles.
 - Elementary knowledge of staff notation.
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M.P.A. - (Tabla) -Semester-I

Paper- I (Practical)

Manch

(A310701P)

Max Marks

Credits

100

5

- Tala –
 - Aada chartal, 2. Jhapatal, 3. Rupak Tal, 4. Chartal..
 - Stage Performance (Solo) Of Minimum 15 minutes in any one Talas .
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Paper- II

(Viva-Voce)

(A310702P)

Max Marks

Credits

100

5

- Talas for Detailed study:
 - 1. Aada chartal, 2. Jhapatal, 3. Rupak Tal, Chartal.
 - Ability to Recite Kayda, Palta, Peshkara, Tukda and Tihai in Notation any one of the prescribed Talas.
 - Ability to Recite the following Thekas in Dugun, Tigun, Chaogun Laykaries with Tali & Khali in a cycle..
 - 1. Aada chartal, 2. Jhapatal, 3. Rupak Tal, Chartal.
 - Ability to Recite Paran, Tukda and Tihai in Chartal.
 - Talas for Non Detailed study (General Introduction of Talas.):
 - 1. Tivra, 2. Rudra, 3. Garun Tal.
 - Candidate shall submit two own composition before their practical examination to the head of the department. The total marks for self made compositions will be 25. It will be examined by external examiner. (Practical).
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Paper-V
(Internal)
(A310705R)

Credits

4

- Notation book to be submitted for internal assessment.
- The candidate will learn accompanying with semi classical music.

Books Recommended:-

1. Sangeetanjali. Part 1 to 5, Pt. Omkarnath Thakur.
2. Tal Parichaya Part 1 – 3- Girish Chandra Srivastava.
3. Tal Prakash - Bhagvat Saran Sharma.
4. Tal Deepika - Madukar Ganesh Godbole.
5. Sangeet Visharad- Basant.
6. Tantri Naad Part-I – Pt. Lal Mani Mishra.
7. Also Books Recommended by teachers.

M.P.A. - (Tabla) -Semester-II

Duration 3 hours.	Paper- III Theory (A310803T) ASTHETICS	Credits 5
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- Basic principles of Aesthetics.
- Study of Aesthetical element with special reference to Tabla:
 - Nikas, Mathematical Aspects, Sam, Padhant ,Speed Khali, Bhari
- Emotional expression through Music.
- Definition of Rasa and its varieties according to Bharata and Abhinava Gupta
- Formation of Rasa in Tabla Playing.

Duration 3 hours.	Paper- IV Theory (A310804T) ANALYTICAL STUDY OF TALAS	Credits 5
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- Talas for Detailed study:
 - 1. 9 Matra , 2. 11 Matra.
- Ability to Write Kayda, Palta, Peshkara, Tukda and Tihai in Notation any one of the prescribed Talas.
- Ability to Write the following Thekas in Dugun, Tigun, Chaugun, aad, Kuaad and Biyad with Tali & Khali in a cycle.
 - 1. Ektal, 2. Pancham Sawari, 3. Pasto tal, 4. Sooltal.
- Ability to Write Paran, Tukda and Tihai in Sooltal.
- Talas for Non Detailed study (General Introduction of Talas.):
 - 1. Jatt tal, 2. Deepchandi, 3. Garun Tal, 4. Jhumra tal, 5. Shikhar tal.
- Detailed Study about kinds of Chakkardar.
- Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
- Capacity to compose and make notation of a given Boles.
- Elementary knowledge of staff notation.

4 Lectures /week

M.P.A. - (Tabla) -Semester-II

*Paper- I Practical
Manch
(A310802P)*

**Credits
5**

- Talas for Detailed study:
 - 9 Matra , 11 Matra.
 - Stage Performance (Solo) Of Minimum 15 minutes in any one of the prescribed Talas. .
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*Paper- II
(Viva-Voce)
(A310802P)*

**Credits
5**

- Talas for Detailed study:
 - 1. 9 Matra , 2. 11 Matra.
 - Ability to recite Kayda, Palta, Peshkara, Tukda and Tihai in Notation any one of the prescribed Talas.
 - Ability to recite the following Thekas in Dugun, Tigun, Chaugun and aad with Tali & Khali in a cycle.
 - 1. Ektal, 2. Pancham Sawari, 3. Pasto tal, 4. Sooltal.
 - Ability to recite Paran, Tukda and Tihai in Sooltal.
 - Talas for Non Detailed study (General Introduction of Talas.):
 - 1. Jatt tal, 2. Deepchandi, 3. Garun Tal, 4. Jhumra tal, 5. Shikhar tal.
 - Detailed Study about kinds of Chakkardar.
 - Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
 - Capacity to compose and make notation of a given Boles.
 - Candidate shall submit two own composition before their practical examination to the head of the department. The total marks for self made compositions will be 25. It will be examined by external examiner. (Practical)
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Paper-V
(Internal)
(A310805R)

Credits

4

- Notation book to be submitted for internal assessment.
 - The candidate will learn accompanying with semi classical music.
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Books Recommended:

1. Tal Parichaya Part 1 – 3- Girish Chandra Srivastava.
2. Tal Prakash - Bhagvat Saran Sharma.
3. Tal Deepika - Madukar Ganesh Godbole.
4. Saras Sangeet, Prof. Pradeep Dixit.
5. Brihaddeshi – Matang Muni.
6. Sangeet Bodh – Sharad Chandra Pranjpayee.
7. Hamare Sangeet Ratna- Laxmi Narayan Garg.
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak.
9. Ragvibodha Mishrabani, Ragini Trivedi - Vol. I & II.

M.P.A. - (Tabla) -Semester-III

Duration 3 hours.	Paper- III Theory (A310903T)	Credits 5
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History Of Avanadhya Vadya

- Brief History of Avanaddha Vadyas from Vedic to modern period.
- Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Padaw, Dardur.
- Brief history of Indian Percussion Instruments (Ancient – Modern) - Mridang, Pakhawaj, Patah,Damaru, Bheri, Jhallari, Mardal, Trivalli, Dholak, Nal, Tasha,Hudukka, Nagada, Daph.
- History of evolution of Tabla & Pakhawaj,
- Review of different opinions of origin of Tabla & Pakhawaj.
- Detailed study of Gharana and Baj of Tabla.
- Importance & relevance of Avanaddha Vadyas in music.
- Comparative study of different views of the Origin of Tabla
- Brief study of Natyashastra.

Duration 3hours.	Paper- IV Theory (A310904T)	Credits 5
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ANALYTICAL STUDY OF TALAS

- Talas for Detailed study:
 - 1. 13 Matra , 2. 15 Matra.
 - Ability to Write Kayda, Palta, Peshkara, Tukda, Chakkardar and Tihai in Notation any one of the prescribed Talas.
 - Ability to Write the following Thekas in Dugun, Tigun, Chaugun, aad, Kuaad and Biyad with Tali & Khali in a cycle.
 - 1. Jatt tal, 2. Deepchandi, 3. Garun Tal, 4. Jhumra tal, 5. Shikhar tal.
 - Talas for Non Detailed study (General Introduction of Talas.):
 - 1Pancham Sawari, 2.Gajajhampa, 3.Matt Tal,, 4. Laxmi Tal.
 - Detailed Study about kinds of Gat.
 - Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
 - Ability to compose and make notation of a given Boles..
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M.P.A. - (Tabla) -Semester-III

**Paper- (I) Practical
Manch
(A310901P)**

**Credits
5**

- Complete Tabla Solo in 11 or 13 beats with following compositions(One in each): Uthan,Peshkar (with four Paltas and Tihai), Kayada with four Paltas and Tihai), Tukuda,Mukhda, Paran, Gat, Tihais, Rela (with four Paltas)
 - Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.
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**Paper- (II)
(Viva-Voce)
(A310902P)**

**Credits
5**

- Practice and Knowledge of following compositions in Teental(One in each): Tipalli Chakkardar Gat, Faramaishi Gat
 - Advanced compositions of Delhi Gharana .
 - Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Ektal, Teental.
 - Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Jat Tal, Addha.
 - Practice and Knowledge of accompaniment in following Semi Classical Styles like: Kajri, Dadra.
 - Recitation (Padant) in all kind of above matter with Tali and Khali. .
 - Talas for Non Detailed study (General Introduction of Talas.):
 - 1.Pancham Sawari, 2.Gajajhampa, 3.Matt Tal,, 4. Laxmi Tal.
 - Candidate shall submit two own composition before their practical examination to the head of the department. The total marks for self made compositions will be 25. It will be examined by external examiner. (Practical)
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Paper-V
(Internal)
(A310905R)

Credits

4

- Notation book to be submitted for internal assessment.
- Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Ektal, Teental.
- Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Jat Tal, Addha.
- Practice and Knowledge of accompaniment in following Semi Classical Styles like: Kajri, Dadra.

Books Recommended:

1. Tal Parichaya Part 1 – 3- Girish Chandra Srivastava.
2. Tal Prakash - Bhagvat Saran Sharma.
3. Tal Deepika - Madukar Ganesh Godbole.
4. Bhartiya Sangeet ka Itihas – Sarat Chandra Paranjpay.
5. Natya Shastra – Bharat Muni.
6. Sangeet Ratnakar – Sharangdeva.
7. Sangeet Bodh- Sharad Chandra Paranjpay.
8. Indian Music – Thakur Jaidev Singh.
9. Raag Vigyan – V. N. Patwardhan.

M.P.A .- (Tabla) Semester-IV

Duration 3 hours.	Paper- III Theory (A311003T)	Credits 5
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LAYA VADYA AND COMPOSITION

- Detailed study of “Tal ke Das Pran”
- Detailed study of Lay & Laykaries (simple and Aadi layakaries).
- Importance of Indian Rhymical Instruments in Indian Music.
- Brief history of the following Western Percussion Instruments: a) Kettle Drum b) Tanner Drum c) Bass Drum d) Snare Drum
- Brief introduction of popular Ghana Vadya – Ghanta, Ghadiyal, Kartal, Jhanjh , Manjira, Ghunghuru, Chimta.
- Concept of Tal Vadya Kachahari :
- Comparative study of learning music between “Guru Shishya Parampara” and Institutional Educations in Indian Classical Music
- Knowledge of Kutap and its varieties.

Duration 3hours.	Paper- IV Theory (A311004T)	Credits 5
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ANALYTICAL STUDY OF TALAS

- Talas for Detailed study:
 - 1. 13 Matra , 2. 15 Matra.
 - Ability to Write Kayda, Palta, Peshkara, Tukda, Chakkardar and Tihai in Notation any one of the prescribed Talas.
 - Ability to Write the following Thekas in aad, Kuaad and Biyaad with Tali & Khali in a cycle.
 - 1. JhapTaal, 2. Panjabi Tal, 3. Jhumra tal, 5.Basant.
 - Talas for Non Detailed study (General Introduction of Talas.):
 - Brahm Tal, Astamangal, Tilwada.
 - .
 - Detailed Study about Farmaisy and Kamali.
 - Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
 - Ability to compose and make notation of a given Boles.
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M.P.A. - (Tabla) -Semester-IV

***Paper- I Practical
Manch
(A311001P)***

**Credits
5**

- Solo performance with advanced and additional matter in any chosen Tala (about 15 mins)
 - Solo performance in Tala having 13 or 15 beats for about 10 Mins .
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***Paper- II
(Viva-Voce)
(A311002P)***

**Credits
5**

- Talas for Detailed study:
 - 1. 13 Matra , 2. 15 Matra.
 - Ability to recite Kayda, Palta, Peshkara, Tukda, Chakkardar and Tihai in Notation any one of the prescribed Talas.
 - Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Tilwada, Jhumara
 - Ability to recite the following Thekas in Tigon and aad with Tali & Khali in a cycle.
 - 1. JhapTaal, 2. Teental, 3. Ektal.
 - Detailed Study about Farmaisy and Kamali.
 - Characteristic of the prescribed Talas with detailed and comparative study of all the talas.
 - Ability to compose and make notation of a given Boles..

 - Candidate shall submit two own composition before their practical examination to the head of the department. The total marks for self made compositions will be 25. It will be examined by external examiner. (Practical)
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Paper-V
(Internal)
(A311005R)

Credits

4

- Notation book to be submitted for internal assessment.
- The candidate will learn semi classical music.

Recommended Books:

1. Bhartiya Sangeet ka Itihas – Sarat Chandra Paranjpay.
2. Tal Parichaya Part 1 – 3- Girish Chandra Srivastava.
3. Tal Prakash - Bhagvat Saran Sharma.
4. Tal Deepika - Madukar Ganesh Godbole.
5. Natya Shastra – Bharat Muni.
6. Sangeet Ratnakar – Sharangdeva.
7. Sangeet Bodh- Sharad Chandra Paranjpay.
8. Indian Music – Thakur Jaidev Singh.
9. Tala Prabandha : Pt. Chhote Lal Mishra.
10. Bharat Ka Sangeet Siddhant : Accharya Brihaspati.
11. Theory of Indian Music : Ramavatar Veer.
12. Bhartiya Sangeet ka Etihash : Thakur Jaidev Singh.
13. Kathak Nritya me Tabla Sangati : Dr. Nageshwar Lal Karn.
14. Tabla Grantha : Pt. Chhote Lal Mishra
15. Mridanga Vaadan : Guru Purushottam Das.