

**BACHELOR OF ARTS (SEMESTER  
SYSTEM PROGRAMME)**

**MUSIC (Tabla)**

**Syllabus**  
**(Effective from Academic Session 2022-23)**



**DEPARTMENT OF MUSIC UNIVERSITY  
OF LUCKNOW LUCKNOW – 226007**

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**Semester – I**  
**Paper - I**  
**INTRODUCTION TO INDIAN MUSIC (THEORY)**

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**Unit - I**

Definition of Music, Sound (Dhwani) and its origin, Andolan and Its types, Naad and its quality, Shruti, Swar and its kinds, Vibration and Frequency, Sahayak Naad, Chief characteristics of the mentioned Taal, Matra, Tali, Khali, Sam, Vibhag etc.

**Unit - II**

Alphabets (Varnas) of Tabla, Played by right and left hand.

**Unit - III**

Definition of technical terms like Kayda, Tilhal, Tukda and Mukhada.

**Unit - IV**

Knowledge of the Concept of Taal and Laya.

**Unit - V**

Writing of Taals in notation with Dugun and Chaugun Layakaris.

**Unit - VI**

Writing of notations of Bandish from the Talas of course.

**Unit - VII**

Comparative study of Talas of course.

**Unit - VIII**

Identification of Talas by the given bols.

**Expected Outcomes:**

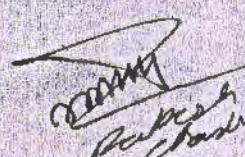
On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.

**Suggested Readings:**

**Text:**

**Book References:**

1. Srivastava G. C., **Taal Parichay**, Part-1, Publisher- Sangeet Sadan Prakashan, Allahabad.
2. Godbole Madhukar Ganesh, **Tabla Shastra**,
3. Mridangacharya Manu Ji, **Taal Deepika**, Part-1,
4. Srivastava H. C., **Raag Parichay**, Publisher- Sangeet Sadan Prakashan, Allahabad.
5. Basant, **Sangeet Visharad**, Publisher- Sangit Karyalaya, Hathras.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.



Prof. P. C. Chander

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>

  
Pankaj Chawla

**Semester – I**  
**Paper - II**  
**STUDY OF TAALS (PRACTICAL)**

**Unit- I**

Critical study of Talas given below:

Detail- (A) Teen Taal, (B) Jhaptal

Non Detail- (A) Ektal (B) Rupak (C) Sooltal

**Unit- II**

Ability to demonstrate Taals given below with their Thekas In Dugun and Chaugun

(a) Teen Taal (b) Ektal (c) Keharva (d) Rupak (e) Sooltal (f) Jhaptal

**Unit- III**

Students should able to accompany with Bhajan, Geet and Gazal.

**Unit- IV**

Students should able to perform 6 Paltas of any Kayda.

**Expected Outcomes:**

This paper focuses on the practical fundamentals of perform a Taal on stage with Vilambit and Drut Laya. They will able to accompany with Bhajan, Geet and Gazal also. Students will understand the concept of Lay and Layakari.

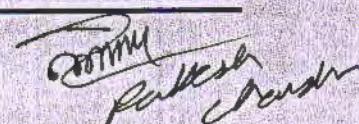
**Suggested Readings:**

**Book References:**

1. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
2. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
3. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
4. Sharma, Bhagvad Sharan, **Taal Prakash**, Publisher: Sangeet Karyalaya, Hathras.
5. Srivastava, Prof. Harischandra, **Raag Parichay** vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
6. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
7. Srivastava G. C., **Taal Parichay**, Sangit Sadan Prakashan, Allahabad.

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>



**Semester – II**  
**Paper - I**  
**HISTORY OF INDIAN MUSIC (THEORY)**

**Unit- I**

Study of Ancient Music- Vedic, Ramayana, Mahabharat

**Unit- II**

Knowledge about Medieval and Modern History of Indian music.

**Unit- III**

(A) Comparative study of **Talas** and their Identification by the given boles.

**Unit- IV**

Writing notation of Bandish from the Talas of course in Dugun and Chaugun Layakari.

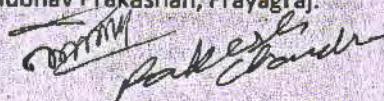
**Expected Outcomes:**

The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.

**Suggested Readings:**

**Book References:**

1. Sharma, Bhagvad Sharan, **Taal Prakash**, Publisher: Sangeet Karyalaya, Hathras.
2. Godbole Madhukar Ganesh, **Tabla Shastra**,
3. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
4. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
5. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
6. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastrya Siddhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Kaur, Dr. Bhagwant, **Paramparagat Hindustani SaIdhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
8. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
9. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
13. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
14. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
15. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
16. Mishra, Dr. Jyoti, Alankar Jay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj.



17. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar  
(M.P.)

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>



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**Semester – II**  
**Paper - II**  
**CRITICAL STUDY OF TAALS (PRACTICAL)**

**Unit- I**

Critical study of Talas given below:

Detail- (A) Teental, (B) Jhaptal (C) Ektal

**Unit- II**

Brief study of the following Talas:

Non Detail- (A) Chaar Taal (B) Rupak

**Unit- III**

Ability to demonstrate Taals given below with their Thekas In Dugun and Chaugun

(A) Chaar Taal (B) Jhaptal (C) Ektal

**Unit- IV**

Students should able to perform Tabla Solo in Teen Taal.

**Unit- V**

Knowledge of Drut Laya of Teen Taal.

**Unit- VI**

Demonstration of one Kayda of Chatastra Jati in Teen Taal.

**Unit- VII**

Intensive study of any two detail Talas as choice in Vilambit and Drut Laya.

**Unit- VIII**

Knowledge of Gat and Its types.

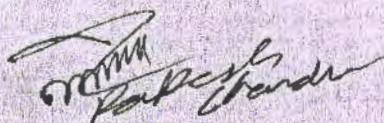
**Expected Outcomes:**

This paper focuses on the practical fundamentals to perform a Taal on stage with Vilambit and Drut Laya. They will able to perform with Tarana, Bhajan, Geet and Gazal also. Students will understand the concept of Lay and Layakari.

**Suggested Readings:**

**Book References:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
4. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
5. Sharma, Bhagvad Sharan, **Taal Prakash**, Publisher: Sangeet Karyalaya, Hathras.
6. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
7. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.



8. Srivastava G. C., Taal Parichay, Part-1&2, Sangit Sadan Prakashan, Allahabad.  
Web References:

1. Suggestive digital platforms web link <http://heecontent.usdcl.gov.in>

*Om Prakash  
Parashar Chaudhary*

**Semester – III**  
**Paper - I**  
**CONTRIBUTION OF ANCIENT, MEDIEVAL AND MODERN SCHOLARS TO**  
**INDIAN MUSIC (THEORY)**

**Unit- I**

Detail study of contribution of Ancient Scholars to Indian Music: Bharat, Matang, Narad and Dattil.

**Unit- II**

Detail study of contribution of Medieval Scholars to Indian Music: Sharang Dev, Ahobal, Lochan, Shrinivas, Taansen, Haridas, Damodar Pandit and Maan Singh Tomar etc.

**Unit- III**

Contribution of V. N. Bhatkhande Ji and V.D. Paluskar Ji to Indian Music.

**Unit- IV**

Contribution of Subhadra Chaudhari, Prof Lal Mani Mishra, Dr. Arun Kumar Sen, Dr. Yogmaya Shukla and Dr Aman-E-Mistry.

**Unit- V**

Contribution of Ud. Ahmad Jaan Thirakwa, Pt. Kanthe Maharaj, Ud. Abid Hussain, Ud. Natthu Khan and Ud. Kadir Baksh.

**Unit- VI**

Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun.

**Unit- VII**

Notation of Bandish (Vilambit & Drut) from the Talas of course.

**Unit- VIII**

Comparative study of Taals of course.

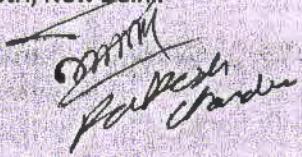
**Expected Outcomes:**

The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.

**Suggested Readings:**

**Book References:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriyा Siddhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saikhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.



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7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Pranjape, Dr. Sharachchandra Sridhar, **Bhartiya Sangeet Ka Itihaas**, Publisher- Chaukhamba Vidy Prakashan, Varanasi.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
13. Tomar, Awadhesh Pratap, **Sangeet Shastr Surasari** Publisher: Raagi Publication, Sagar (M.P.)

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.usdco.gov.in>



**Semester – III**  
**Paper - II**  
**STUDY OF TAALS (PRACTICAL)**

**Unit- I**

Critical study of Talas given bellow-

Detail- (A) Jhaptal (B) Rupak

Non detail- (A) Ada Chautal (B) Chaar Taal (C) Teevra

**Unit- II**

Main characteristics of taals given bellow with Dugun, Chaugun layakari-  
(A) Jhaptaal (B) Teevra (C) Jhumara (d) Ada Chautal.

**Unit- III**

Demonstration of four types of Peshkar in the detail Talas.

**Unit- IV**

Knowledge of Kayda in Aad Laya with four paltas in the detail Talas.

**Expected Outcomes:**

The focus of this paper is that the student will get know how to perform Tabla Solo in a system with different styles of playing.

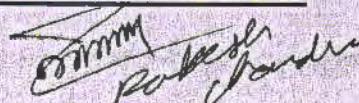
**Suggested Readings:**

**Book References:**

1. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
4. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
5. Sharma, Bhagvad Sharan, **Taal Prakash**, Publisher: Sangeet Karyalaya, Hathras.
6. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
7. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
8. Srivastava G. C., **Taal Parichay**, Part-1&2, Sangit Sadan Prakashan, Allahabad.
9. Sharma, Bhagvad Sharan, **Taal Prakash**, Publisher: Sangeet Karyalaya, Hathras.
10. Godbole Madhukar Ganesh, **Tabla Shastra**,

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>



**Semester – IV**  
**Paper - I**  
**CRITICAL STUDY OF TAALS (THEORY)**

**Unit- I**

Critical study of Talas given below:  
Detail- (A) Ada Chautal, (B) Rudra Taal.

**Unit- II**

Brief study of the following Talas, given below:  
Non Detail- (A) Pacham Sawari (B) Basant (C) Shikhar.

**Unit- III**

Definition of different technical terms:  
Dupalli, Tipalli, Chaupalli, Gat and its kinds.

**Unit- IV**

Comparative study of North Indian and South Indian Taal Notation System.

**Unit- V**

Brief study of Western Music Taal System.

**Unit- VI**

Laya and importance of Layakari such as:  
Aad, Kuaad, Biaad etc.

**Unit- VII**

Intensive study of any two detail Talas as choice following complete Solo system.

**Unit- VIII**

Two non detail Talas with notation of simple Tukda and Tihaais.

**Expected Outcomes:**

On the successful completion of this paper student will get a brief idea about different Taal systems.

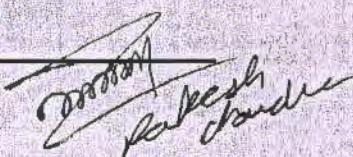
**Suggested Readings:**

**Book References:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Paschatya Swar Lipi Paddhati avam Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
3. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
4. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.
6. Sharma Dr. Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
7. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastriya Vivechan**,

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>



**Semester – IV**  
**Paper - II**  
**PERFORMANCE (PRACTICAL)**

**Unit- I**

**Teen Taal:**  
Uthan, Peshkar, Kayda with minimum four paltas in different styles.

**Unit- II**

**Teen Taal:**  
Four tihais from different matras, Rela, Mukhada, Mohra, Dupalli and Tipalli Gat, Farmaishi and Kamali Chakkardar.

**Unit- III**

**Ada Chautal:**  
Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihais etc.

**Unit- IV**

**Rudra Taal:**  
Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihais etc.

**Unit- V**

1. Stage performance of Teental / or Rupak Taal minimum 15 minutes.
2. Oral rendering of some bols during solo playing.
3. Prescribed Taals: Ada Chautal, Rudra Taal, Pacham Sawari, Basant, Shikhar

**Expected Outcomes:**

The paper focuses on the playing ability of different Taals and to render the bols during solo playing.

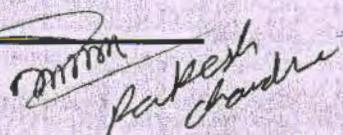
**Suggested Readings:**

**Book References:**

1. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
2. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
3. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.
4. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
5. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastriy Vivechan**.
6. Talegawker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadhan, Part-2**, Agra
7. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
8. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.

**Web References:**

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>



**Semester – V**  
**Paper - I**  
**STUDY OF AESTHETICS, RASA & TECHNIQUE OF PERFORMANCE**  
**(THEORY)**

**Unit- I**

Aesthetics: Indian and Western outlook.

**Unit- II**

Rasa, Rasa Nishpatti, four major theory of Rasa, Rasa Nishpatti in Music.

**Unit- III**

Art and Classification of Arts, Music and other fine arts, Relation with Swar and Tala and expression in music.

**Unit- IV**

Aesthetical aspects of Tabla playing, sitting pattern and hand approach, techniques of bol nikas, daab-gaans.

Merit and Demerits of tabla player, Beauty of Sam, Beauty of Tihai.

**Unit- V**

Laya, Layakari

Ability to write all prescribed Taals in different Layakaris.

Notation to any Taal in any other Taal.

**Unit- VI**

Tihai-

Principles of Tihai Construction

Notation of Tihai, Starting from any Matras in any Taals.

**Unit- VII**

Method of Tabla Tuning

Principles of Tabla Accompaniment

**Unit- VIII**

Theoretical study of practical work, Introduction of Taals

Ability To write in notation of all prescribed Taals and Bandish

Knowledge of technical terms

Prescribed Taals:

Teen Taal, Ada Chautal, Rudra Taal, Pancham Sawari Taal, Rupak etc.

**Expected Outcomes:**

The knowledge of aesthetics of Taal and Bandish, Laya-Layakari

**Suggested Readings:**

**Book References:**

1. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
4. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.

5. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
  6. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastrya Vivechan**.
  7. Talegawker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadan, Part-2**, Agra
  8. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
  9. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.
  10. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
  11. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saldhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
  12. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
  13. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
  14. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
  15. Sharma, Dr. Swatatra Bala, **Pashchatya Swar Lipi evam Bhartly Sangeet**, Anubhav Publication, Prayagraj.
  16. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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20/11/2014  
Rakesh Chander

**Semester – V**  
**Paper - II**  
**CRITICAL STUDY OF TAALS (PRACTICAL)**

**Unit- I**

**Ada Chautal:**

Uthan, Peshkar, Kayda with minimum four paltas in different styles.

**Unit- II**

**Ada Chautal:**

Four tihaas from different matras, Rela, Mukhada, Mohra, Dupalli and Tipalli Gat, Farmaishi and Kamali Chakkardar.

**Unit- III**

**Basant Taal:**

Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihaas etc.

**Unit- IV**

**Pacham Sawari:**

Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihaas etc.

**Unit- V**

1. Stage performance of Ada Chautal/ or Teen Taal minimum 15 minutes.
2. Oral rendering of some bols during solo playing.
3. Prescribed Taals: Ada Chautal, Rudra Taal, Pacham Sawari, Basant, Shikhar etc

**Unit- VI**

Laggi of Katherwa.

**Expected Outcomes:**

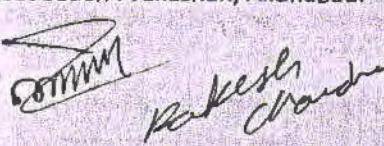
This section focusses on Practical knowledge of Taals and Badishes.

**Suggested Readings:**

**Book References:**

1. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
4. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.
5. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
6. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastrya Vivechan**.
7. Talegawker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadhan, Part-2**, Agra
8. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
9. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.
10. Mishra Chhote Lal, **Tabla Prabandh**, Publisher- Kanishka Publication, New Delhi.
11. Mistry Aban E, **Tabla ki Bandishen**, Publisher- Sangeet Sadan Prakashan, Allahabad.

**Web References:**



Parkesh  
Chaudhary

1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>

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*Rakesh Chandra*

**Semester – VI**  
**Paper - I**  
**STUDY OF GHARANA, TABLA & PAKHAWAJ**  
**(THEORY)**

**Unit- I**

Defination of Gharana, Brief study of main Gharana of Tabla & Pakhawaj.

**Unit- II**

Brief study of Parampara and Gharana.

**Unit- III**

Breif study of different Baaj of Tabla and Pakhawaj.

**Unit- IV**

Study of Delhi, Ajarara and Nana Saheb Panse Gharana.

**Unit- V**

Specialities of Bandishes and Style of Plying (Vadan Shalli) of different Gharanas.

**Unit- VI**

Life scetch of following eminent Percussionists: Ud. Ahmad Jaan Thirakwa, Ud. Ameer Hussain, Ud. Nathhu Khan, Pt. Anokhe Lal Miushra, Pt. Kishan Maharaj, Shamta Prasad Mishra, Ud. Afaq Hussain, Ud. Habibuddin Khan, Ud. Alla Rakha.

**Unit- VII**

Ability to write an essay on: (A) Importance of Taal in music, (B) Importance of new Education Policy in the Development of Indian Music.

**Expected Outcomes:**

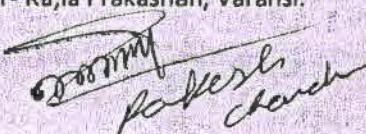
The paper focus on the Gharana tradition of Tabla & Pakhawaj.

The purpose of this paper to give knowledge of different styles of playing of Tabla & Pakhawaj.

**Suggested Readings:**

**Book References:**

1. Mistry Aban E, **Tabla Aur Pakhawaj ke Gharane avam Paramparayen**, Publisher- Pt. Keki. S. Jijina, Swar Sadhana Samiti, Mumbai.
2. Godbole Madhukar Ganesh, **Taal Deepika**, Publisher-Ashok Prakashan Mandir, Allahabad.
3. Srivastava G. C., **Taal Kosh**, Ruby Prakashan, Allahabad.
4. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
5. Vashistha Pt. stay Narayan, **Taal Martand**, Sangeet Karyalaya, Haathras.
6. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.
7. Sharma Dr Maharan and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
8. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastrya Vivechan**.
9. Talegawker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadan, Part-2**, Agra.
10. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
11. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.
12. Mishra Chhote Lal, **Tabla Prabandh**, Publisher- Kanishka Publication, New Delhi.
13. Uddhav Pravin, **Tabla Kavya Ke Roop Aur Rang**, Publisher- KaJla Prakashan, Varansi.



D. M. Patankar  
Dean  
Faculty of Music  
Aligarh Muslim University

**Web References:**

1. Suggestive digital platforms web link IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad



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**Semester – VI**  
**Paper - II**  
**VIVA VOCE**

**Unit- I**

**Pancham Sawari:**  
Uthan, Peshkar, Kayda In Misra Jati with minimum four paltas in different styles.

**Unit- II**

**Pancham Sawari:**  
Four tihais from different matras, Rela, Mukhada, Mohra, Dupalli and Tipalli Gat, Farmalshi and Kamali Chakkardar.

**Unit- III**

**Rudra Taal:**  
Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihais etc.

**Unit- IV**

**Gajajhampa Taal:**  
Peshkar with four variations, Kayda with four paltas, Tukra, Mukhada, Tihais etc.

**Unit- V**

1. Stage performance of any prescribed Taal of your choice, minimum 20 minutes.
4. Oral rendering of some bols during solo playing.
5. Prescribed Taals: Ada Chautal, Rudra Taal, Pacham Sawari, Basant, Shikhar, Gajajhampa, etc

**Unit- VI**

Laggi of Kalerwa and Dadra.

**Unit- VII**

Ability to perform different Layakaris.

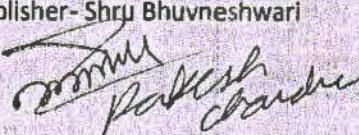
**Expected Outcomes:**

This section focusses on Practical knowledge of Taals and Bandishes.

**Suggested Readings:**

**Book References:**

1. Mistry Aban E, **Tabla Aur Pakhawaj ke Gharane avam Paramparayen**, Publisher- Pt. Keki. S. Jijina, Swar Sadhna Samiti, Mumbai.
2. Godbole Madhukar Ganesh, **Taal Deepika**, Publisher-Ashok Prakashan Mandir, Allahabad.
3. Srivastava G. C., **Taal Kosh**, Ruby Prakashan, Allahabad.
4. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
5. Vashistha Pt. stay Narayan, **Taal Martand**, Sangeet Karyalaya, Haathras.
6. Srivastava, G. C., **Taal Parichay vol. 2 & 3**, Publisher: Rubi Prakashan, Allahabad.
7. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.



8. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastriya Vivechan.**
9. Talegawker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadan, Part-2, Agra**
10. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
11. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.
12. Mishra Chhote Lal, **Tabla Prabandh**, Publisher- Kanishka Publication, New Delhi.
13. Uddhav Pravin, **Tabla Kavya Ke Roop Aur Rang**, Publisher- Kala Prakashan, Varansi.
14. Mistry Aban E, **Tabla ki Bandishen**, Publisher- Sangeet Sadan Prakashan, Allahabad.

**Expected Outcomes:**

This section focusses on Practical knowledge of Taal, Layakari and Gharana.

**Web References:**

1. Suggestive digital platforms web link **IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad**



**Semester – VI**  
**Paper - III**  
**STAGE PERFORMANCE**

**Unit- I**

**Ability to perform your choice Taal for 30 minutes.**  
Uthan/Peshkar, Kayda Misra Jati, Reia, Kamali, Farmalshi, Gat, Paran etc

**Unit- II**

**10 minutes presentation of the Taal given by the examiner.**

**Unit- III**

**Performance of Bandish with Padhant is necessary.**

**Unit- IV**

**Basic knowledge of Pakhawaj and Harmonium.**

**Unit- V**

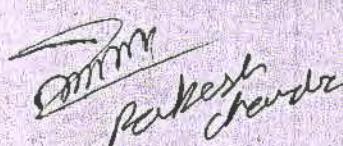
**Prescribed Taals:**  
Teen Taal, Ektal, Pancham Sawari, Ada Chautal, Rudra Taal, Basant and Gajajhampa.

**Expected Outcomes:**

This section focusses on Practical knowledge of Taals and Badishes.

**Suggested Reference:**

**To listen the recordings of renowned traditional artists.**



**Semester – VI**

**Paper - I**  
**VIVA VOCE**

**Unit- I**

**Prescribed Taals:**

In Detail- Pancham Sawari, Rudra, Basant, Shikhar, Ada Chautal

Non Detail- Badi Sawari, Gajajhampa, Dhamar, Sool Taal

(Candidate has to select two Taals from each category)

**Unit- II**

Theoretical and Analytical study of selected Taals.

**Unit- III**

Theoretical and Practical knowledge of Vistarsheel and Avistarsheel Rachana.

**Unit- IV**

Kinds of Gat and Paran.

**Unit- V**

Variation of a Taal.

**Expected Outcomes:**

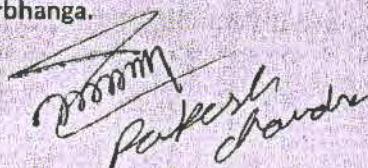
To understand the advance level of a Taal with all intricacies. Student must have deep knowledge of the terminologies, techniques of Tabla Vadān. Student should able to present a Taal in a systematic way.

To develop teaching aptitude.

**Suggested Readings:**

**Book References:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Ethisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Pranjape, Dr. Sharachchandra Sridhar, **Bhartiya Sangeet ka Ethis**, Publisher: MP Sangeet Academy, Bhopal.
3. Vanita Dr. Venu Tabla Granth Manjusha, Kanishka publication, New Delhi.
4. Verma Dr, Amit Kumar, **Collection of Research Titles In Indian Music**, NotNui Publication (e book)
5. Mishra Dr. Ruchi, **Sangeet Parisheelan**, Anang Prakashan, Delhi.
6. Srivastava Dr, Shreeya, **Sangeet Nikunj**, K. R. Publication, New Delhi.
7. Narayan Dr. Pushpam, **Bhairvi Sangit Shodh Patrika**, Darbhanga.



A handwritten signature in black ink, appearing to read "Prof. Pankaj Chaudhary".

**Semester – VII**  
**Paper - II**  
**TABLA**  
**STAGE PERFORMANCE**

**Unit- I**

Ability to perform your choice Taal for 30 minutes.  
Uthan/Peshkar, Kayda, Rela, Kamali, Farmaishi, Gat, Paran etc

**Unit- II**

Types of Jati with compositions.

**Unit- III**

Layakari:  
5/4, 3/2, 3/4, 4/3.  
With ability to perform.

**Unit- IV**

Basic knowledge of Sapt Suladi Taals.

**Unit- V**

Prescribed Taals:  
Teen Taal, Ektal, Pancham Sawari, Ada Chautal, Rudra Taal, Basant and Gajajhampa, Shilhar and Ashta Mangal.

**Expected Outcomes:**

This section focusses on Practical knowledge of Taals and Badishes with critical Layakaris.

**Suggested Readings:**

**Book References:**

1. Godbole Madhukar Ganesh, **Taal Deepika**, Publisher-Ashok Prakashan Mandir, Allahabad.
2. Srivastava G. C., **Taal Kosh**, Ruby Prakashan, Allahabad.
3. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
4. Vashistha Pt. stay Narayan, **Taal Martand**, Sangeet Karyalaya, Haathras.
5. Srivastava, G. C., **Taal Parichay** vol. 2 & 3, Publisher: Rubi Prakashan, Allahabad.
6. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
7. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastrya Vivechan**.
8. Talegawanker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadan**, Part-2, Agra
9. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
10. Roy Ram Naresh, **Taal Darshan**, Publisher- Manjari Prakashan Mandir, Samastipur, Bihar.

*Dattatma  
Pankesh Chandra*

11. Mishra Chhote Lal, **Tabla Prabandh**, Publisher- Kanishka Publication, New Delhi.
12. Uddhav Pravin, **Tabla Kavya Ke Roop Aur Rang**, Publisher- Kala Prakashan, Varansi.
13. Mistry Aban E, **Tabla ki Bandishen**, Publisher- Sangeet Sadan Prakashan, Allahabad.

*D. D. Chaudhury  
Rakesh Chaudhury*

**Semester – VII**  
**Paper - III**  
**TABLA**  
**TECHNICAL ASPECTS OF COMPOSITION**

**Unit- I**

Technical intricacies of Music.

**Unit- II**

Techniques of Compositions.

**Unit- III**

Requirement of Composition.

**Unit- IV**

Essential components and aspects of Composition.

**Expected Outcomes:**

To understand the advance level of a Taal with all intricacies. Student must have deep knowledge of the terminologies, techniques of Tabla Vadan

**Suggested Readings:**

**Book References:**

1. Godbole Madhukar Ganesh, **Taal Deepika**, Publisher-Ashok Prakashan Mandir, Allahabad.
2. Srivastava G. C., **Taal Kosh**, Ruby Prakashan, Allahabad.
3. Mulgaonker Arvind, **Tabla**, Publisher- Luminous Books, Varansi.
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6. Sharma Dr Maharani and Dr. Jaya, **Sangeet Mani**, Publisher- Shru Bhuvneshwari Prakashan, Allahabad.
7. Sen Dr. Arun Kumar, **Bhartiya Taalon ka Shastrya Vivechan**.
8. Talegawanker Pt. Keshav & Mathker Dr Dipti, **Shulabh Tabla Vadan, Part-2**, Agra
9. Mishra Chhote Lal, **Tal Prasoon**, Publisher- Kanishka Publication, New Delhi.
10. Mishra Chhote Lal, **Tabla Prabandh**, Publisher- Kanishka Publication, New Delhi.
11. Uddhav Pravin, **Tabla Kavya Ke Roop Aur Rang**, Publisher- Kala Prakashan, Varansi.
12. Mistry Aban E, **Tabla ki Bandishen**, Publisher- Sangeet Sadan Prakashan, Allahabad.
13. Vashistha Pt. Satya Narayan, **Table per Delhi aur Purab**, Sangeet Karyalaya, Haathras.

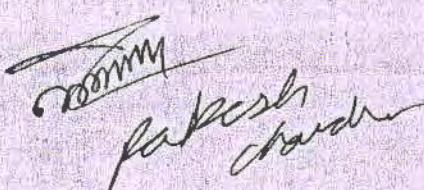
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Pankesh Chande*

**Semester – VIII**  
**Paper - II**  
**DISSERTATION-SUBMISSION**

1. Music education in College and University level.
2. Online Music Education.
3. Aesthetics of Indian Classical Music.
4. Development of Indian Musical Instruments in Indian Classical Music.
5. Importance of Chhand Shastra in Music.
6. Salient features of different Gharanas.
7. Mythological association of Indian Musical Instruments.
8. Inter-relation between the Artist and Audience.
9. Therapeutic aspect of Music.
10. Importance of Taal in Music.

**Expected Outcomes:**

This section focusses on the systematic process of Research work with the appropriate knowledge of the subject.

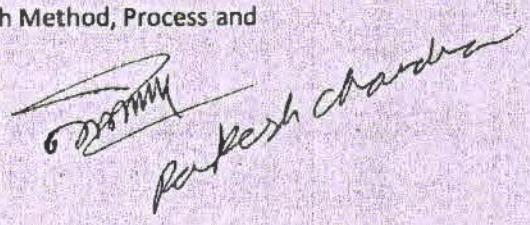


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**Semester – VIII  
Paper - II  
DISSERTATION  
VIVA VOCE**

**Unit- I**

After submitting a Research Report in form of a Dissertation of their Research on any one of the Topic of their choice under the supervision of their teacher, the students will appear for Viva-Voce and explain their Research Method, Process and Conclusion.



A handwritten signature in black ink, appearing to read "Dr. Pankaj Chaudhary".