

PUNYASHLOK AHILYADEVJI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR



NAAC Accredited-2022
'B++' Grade (CGPA 2.96)

POST GRADUATE CURRICULUM FRAMEWORK Based on NATIONAL EDUCATION POLICY – 2020

DSE SYLLABUS - M.A. - II (SEM. – III & IV)

MUSIC – TABLA / PAKHAWAJ

WITH EFFECT FROM

YEAR : JUNE -2024-25

PUNYASHLOK AHILYADEVJI HOLKAR
SOLAPUR UNIVERSITY, SOLAPUR
SCHOOL OF PERFORMING ARTS AND FINE ARTS

SUBJECT - TABLA / PAKHAWAJ

M.A. PART – II (SEMESTER - III)

W.E.F. 2024-2025

SEM- III	TITLE OF THE PAPER	UA THEORY	CA	TOTAL	L (TH)	P (PR)	TOTAL CREDIT
DSC – IX	Practical Test of Talas – III (Viva Voice)	60	40	100	0	4	4
DSC - X	Notation of Improvisatory & Pre-Composed Compositions - III	60	40	100	4	0	4
DSC - XI	Concert – III (Manch Pradarshan)	60	40	100	0	4	4
DSC - XII	Historical Development and Study of Percussion Instruments	30	20	50	2	0	2
DSE – (Discipline Specific Elective) (Any One)							
DSE -	I) Laya and Layakari	60	40	100	4	0	4
	II) Aesthetically Analysis of Tal Vadyas	60	40	100	4	0	4
	III) Introductions of Padhant and Bajant	60	40	100	4	0	4
R.P	RP (Research Project)						
	Research Project in Music	60	40	100	0	4	4
	TOTAL	330	220	550	10	12	22
TOTAL CREDIT = 22							

FOR 60 MARKS – MINIMUM PASSING 24 MARKS, FOR 40 MARKS – MINIMUM PASSING 16

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SUBJECT - TABLA / PAKHAWAJ

M.A. PART – II (SEMESTER - IV)

W.E.F. 2024-2025

SEM - IV	TITLE OF THE PAPER	UA THEORY	CA	TOTAL	L (TH)	P (PR)	TOTAL CREDIT
DSC –XIII	Practical Test of Talas – IV (Viva Voice)	60	40	100	0	4	4
DSC - XIV	Concert - IV (Manch Pradarshan)	60	40	100	0	4	4
DSC - XV	Notation of Improvisatory & Pre- Composed Compositions - IV	60	40	100	4	0	4
DSE – (Discipline Specific Elective) (Any One)							
DSE -	I) Aesthetically Knowledge of Solo Tabla	60	40	100	4	0	4
	II) Interdisciplinary Approach in Indian Music	60	40	100	4	0	4
	III) Hindustani & Karnatak Taal System	60	40	100	4	0	4
R.P	RP (Research Project)						
	Research Project in Music	90	60	150	6	0	6
	Total	330	220	550	14	8	22
TOTAL CREDIT = 22							

FOR 60 MARKS – MINIMUM PASSING 24 MARKS, FOR 40 MARKS – MINIMUM PASSING 16

PUNYASHLOK AHILYADEVJI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR
SCHOOL OF PERFORMING ARTS & FINE ARTS
M. A. PART – III & IV
INSTRUMENTAL MUSIC TABLA/PAKHAWAJ

- Title - M.A. Music – Tabla/ Pakhawaj Class Hours - 60
- Each Semester 550 Marks
- Total Duration of Course - 2 years
- Admission Eligibility - Any degree from any recognized university.
Audition will be the main criteria for selection.
- Media of Examination - Marathi, English.
- Intake Capacity:
 - Number of the students each batch shall consist of not more than 20 students.
 - No student will be allowed to complete this course or appear for examinations
As an external candidate.
- M.A. Music - Vocal, Instrumental (Indian Instruments.) Tabla / Pakhawaj
- Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 60 Marks paper minimum passing 24 marks.
 - ◆ For internal 40 marks minimum passing 16 marks.
- Objectives of Syllabus -
 - ◆ To nurture performing skills in -
 - a) Traditional Compositions of Solo Tabla/Pakhawaj
 - b) Accompaniment
 - ◆ To inculcate scientific and technical perspective -
 - a) Acoustics, Computer, Microphone.
 - b) Anatomy, Techniques of Rhythm Sense, Stamina Increasing
 - ◆ To develop professional abilities –Professional Tabla/Pakhawaj Artist & accompanist, well known Guru/ Teacher & Composer etc.
- Work load – Per paper 4 periods
Five students – One batch for practical
(for field work and project work - as per practical batch)

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M.A. Tabla / Pakhawaj - Part – II (Semester - III) w.e.f. 2024-2025

DSC – IX : PRACTICAL TEST OF TALAS – III (VIVA-VOICE)

Paper No. : 16
Semester : III
Paper : Practical (Viva-Voice)
Code : DSC - IX
Paper Title : Practical Test of Talas – III (Viva-Voice)
Marks : 60 + 40 = 100

TABLA

(Taal-Trital, Rudra Taal, Pancham Sawari & Perform One Aprachalit Talas Any last II semester)

Unit 1	1 Credit
<ol style="list-style-type: none">1. One Peshkar in each taal of different language with Ten palatas & Tihai.2. Kayada – Two Kayada in each taal. (of different Jati, Ten Palatas & Tihai)3. Rela - Two Relas in each taal. (with Different language, Ten Palatas & Tihai)	
Unit 2	1 Credit
<ol style="list-style-type: none">1. Gat - Three Gat in each taal.2. Chakradhar – (Farmaishi & Kamali) Two Chakradar & in each taal.3. Tukada - Four tukada in each taal	
Unit 3	1 Credit
<ol style="list-style-type: none">1. Oral Rendering of Boals & different layakri of taals2. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun3. Ability to create Tihai in different matra.	
Unit 4	1 Credit
<ol style="list-style-type: none">1. Accompaniment – Tabla – Khayal , Thumari, Dadara, Chutarang.2. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats3. Ability to play laggi in taal kerava, Dadara, dipachandi	

PAKHAWAJ

(Dhamaar , Gajzhampa, Rudra Taal & Perform One Aprachalit Talas Any last II semester)

Unit 1 1 Credit

1. Prastar – in each taal with ten palatas and tihai
2. Paran - Four paran in each taal
3. Rela – Two rela in each taal (with different language, Ten palatas & Tihai)

Unit 2 1 Credit

1. Chakradhar- (Farmaishi & Kamali) Two Chakradhar in each taal
2. Four tukada in each taal.

Unit 3 1 Credit

1. Oral Rendering of Boals & different layakri of taals
2. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun

Unit 4 1 Credit

1. Accompaniment with Dhrupad, Dhamar, Bhajan
2. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats

DSC-X : NOTATION OF IMPROVISATORY & PRE-COMPOSED COMPOSITIONS - III

Paper No. : 17
Semester : III
Paper : Theory
Code : DSC - X
Paper Title : Notation of Improvisatory & Pre-Composed Compositions - III
Marks : 60 + 40 = 100

TABLA

(Taal-Trital, Rudra Taal, Pancham Sawari)

PAKHAWAJ

(Dhamaar , Gajzhampa, Rudra Taal)

Unit 1 1 Credit
Notation of Compositions in different Jati

Unit 2 1 Credit
Notation of Improvisatory Compositions

Unit 3	Notation of Pre-Composed Compositions	1 Credit
Unit 4	Notation of Composition in different Gharanas	1 Credit

DSC - XII : HISTORICAL DEVELOPMENT AND STUDY OF PERCUSSION INSTRUMENTS

Paper No. : 18
Semester : III
Paper : Theory
Code : DSC - XII
Paper Title : Historical Development and Study of Percussion Instruments
Marks : 60 + 40 = 100

Unit I		1 Credit
	Origin and Development of Pakhawaj, Tabla and Mridangam with their respective Gharanas	
Unit II		1 Credit
	Origin and Development of various Avanadha regional instruments of North India-Hudka, , Tripushkar, Bhumi Dudubhi , Dukkad, Tasha, Naqqara, Dhap, Khol, Dholak, Pakhawaj, Tabla.	
Unit III		1 Credit
	Origin and development of various Avanadha Vadyas of South India i.e. Tavil, Chenda, Edakka, Ghatam and Khanjira.	
Unit IV		1 Credit
	Detailed study of following Pancham Sawari, Rudra, Gajazampa and Dhamar.	

DSC XI - CONCERT (MANCH PRADARSHAN)

Paper No. : 19
Semester : III
Paper : Practical
Code : DSC - XI
Paper Title : Concert (Manch Pradarshan)
Marks : 60 + 40 = 100

Tabla

Unit 1		
	Trital (Compulsory)	2 Credit
Unit 2 (Any One)		2 Credit
	Tala Rudra	
	Tal Pancham Sawari	

Pakhawaj

Unit 1		
	Dhamar (Compulsory)	2 Credit
Unit 2 (Any One)		2 Credit
	Gazjhampa	
	Rudra	

* Stage performance for 25 minutes of two different taals. (15+10 minutes)

DSE – ELECTIVE (ANY ONE)

I) LAYA AND LAYAKARI

Paper No. : 20
Semester : III
Paper : Theory
Code : DSC - I
Paper Title : I) Laya and Layakari
Marks : 60 + 40 = 100

Unit 1		1 Credit
	1. Comparative study of Pt.Bhatkhande & Paluskar Taal Lipi System	
	2. Comparative Study of Laya & Layakari	

3. Comparative Study of Different following Taals
 1. Jhumara - Dhamar
 2. Tevara – Rupak
 3. Teentaal – Tilwada
 4. Jhaptaal – Sultaal

Unit 2

1 Credit

1. Importance of Laya & Taals in Music
2. Importance of Padhant
3. Taal & Chand ,Sum & Khali

Unit 3

1 Credit

1. Critical Study & notation of the following talas
Basant, Fardost, Sulfakta, Chartaal, Astamangal, Gajzhampa , Shikhar Taal
2. Explain the qualities of an ideal tabla player

Unit 4

1 Credit

1. Describe a musical concert you've watched.
2. Describe a Accompaniment with Tabla/Pakhawaj you've watched
Describe how to be an ideal Accompaniment.

II) AESTHETICALLY ANALYSIS OF TAL VADYAS

Paper No. : 21
Semester : III
Paper : Theory
Code : DSC -II
Paper Title : II) Aesthetically Analysis of Tal Vadyas
Marks : 60 + 40 = 100

Unit I

1 Credit

Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.

Unit II

1 Credit

Aesthetical Study of following techniques: Nikas, Padhant, Laya, Khali-Bhari or Sam

Unit III

1 Credit

Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara, Dholaka, Tasha with reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).

Unit IV

1 Credit

Aesthetical study of Samaan Matrik Talas in Hindustani Music.

III) INTRODUCTIONS OF PADHANT AND BAJANT

Paper No. : 22
Semester : III
Paper : Theory
Code : DSC - III
Paper Title : III) Introductions of Padhant and Bajant
Marks : 60 + 40 = 100

Unit 1		1 Credit
	Detail information of Padhant	
Unit 2		1 Credit
	Detail information of Bajant	
Unit 3		1 Credit
	Write Notion of Different Laykari in different Talas.	
Unit 4		1 Credit
	Study of Hast-Sadhana and types of Riyaz	

RP (RESEARCH PROJECT)

RESEARCH PROJECT IN MUSIC

Paper No. : 23
Semester : III
Paper : Theory
Code : R.P.
Paper Title : Research Project in Music
Marks : 60 + 40 = 100

Research Article /Books of Review /Project based on Music	4 Credit
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M.A. Tabla / Pakhawaj - Part – II (Semester - IV) w.e.f. 2024-2025

DSC XIII - PRACTICAL TEST OF TALAS – IV (VIVA-VOICE)

Paper No. : 24
Semester : IV
Paper : Practical (Viva-Voice)
Code : DSC XIII
Paper Title : Practical Test of Talas – IV (Viva – Voice)
Marks : 60 + 40 = 100

TABLA

(Taal-Trital, Jaytaal, Tal 8¹/₂ Matra & Perform One Aprachalit Talas Any last III semester)

Unit 1	1 Credit
4. One Peshkar in each taal of different language with Ten palatas & Tihai.	
5. Kayada – Two Kayada in each taal. (Of different Jati, Ten Palatas & Tihai)	
6. Rela - Two Relas in each taal. (with Different language, Ten Palatas & Tihai)	
Unit 2	1 Credit
4. Gat - Three Gat in each taal.	
5. Chakradhar – (Farmaishi & Kamali) Two Chakradar & in each taal.	
6. Tukada - Four tukada in each taal	
Unit 3	1 Credit
4. Oral Rendering of Boals & different layakri of taals	
5. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun	
6. Ability to create Tihai in different matra.	
Unit 4	1 Credit
4. Accompaniment – Tabla – Khayal , Thumari, Dadara, Chutarang.	
5. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats	
6. Ability to play laggi in taal kerava, Dadara, Rupak	

PAKHAWAJ

(Dhamar, Basant, Vishva Tal & Perform One Aprachalit Talas Any last III semester)

Unit 1 1 Credit

1. Prastar – in each taal with ten palatas and tihai
2. Paran - Four paran in each taal
3. Rela – Two rela in each taal (with different language, Ten palatas & Tihai)

Unit 2 1 Credit

1. Chakradhar- (Farmaishi & Kamali) Two Chakradhar in each taal
2. Four tukada in each taal.

Unit 3 1 Credit

1. Oral Rendering of Boals & different layakri of taals
2. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun

Unit 4 1 Credit

1. Accompaniment with Dhrupad, Dhamar, Bhajan
2. Ability to play lehara in 16 Beats, 9 Beats, 7 Beats, 12 beats

DSC XIV - CONCERT - IV (MANCH PRADARSHAN)

Paper No. : 25
Semester : IV
Paper : Practical
Code : DSC - IV
Paper Title : Concert – IV (Manch Pradarshan)
Marks : 60 + 40 = 100

Tabla

Unit 1 2 Credit
Trital (Compulsory)

Unit 2 (Any One) 2 Credit
Tala Jaytaal,
Tal 8¹/₂ Matra

Pakhawaj

Unit 1 2 Credit
Dhamar (Compulsory)

Unit 2 (Any One)

2 Credit

Basant Taal

Vishva Tal

* Stage performance for 25 minutes of two different taals. (15+10 minutes)

DSC XV - NOTATION OF IMPROVISATORY & PRE-COMPOSED COMPOSITIONS - IV

Paper No. : 26
Semester : IV
Paper : Theory
Code : DSC - XV
Paper Title : Notation of Improvisatory & Pre-Composed Compositions - IV
Marks : 60 + 40 = 100

TABLA

(Taal-Trital, Jaytaal, Tal 8¹/₂ Matra)

PAKHAWAJ

(Dhamar, Basant, Vishva Tal)

Unit 1		1 Credit
Notation of Compositions in different Jati		
Unit 2		1 Credit
Notation of Improvisatory Compositions		
Unit 3		1 Credit
Notation of Pre-Composed Compositions		
Unit 4		1 Credit
Notation of Composition in different Gharanas		

DSE – (DISCIPLINE SPECIFIC ELECTIVE) (ANY ONE)

DSC – I) AESTHETICALLY KNOWLEDGE OF SOLO TABLA

Paper No. : 27
Semester : IV
Paper : Theory
Code : DSC - I
Paper Title : Aesthetically Knowledge of Solo Tabla
Marks : 60 + 40 = 100

Unit 1

1 Credit

1. Importance of Khali-Bhari in Improvisatory Compositions
2. Comparative study of Solo Tabla / Pakhawaj & Accompaniment
3. Comparative study of Accompaniment to Classical Vocal, Instrumental Music & Classical Dance
4. Defects of Pt.Bhatkhande & Paluskar Taal Lipi System

Unit 2

1 Credit

1. Accompaniment of Kathak Nrutya & Instruments
2. Detailed Study of the concept in solo Tabla/Pakhawaj
3. Types of Riyaz - Nikas & Akshar-Sadhana

Unit 3

Credit 1

Life & Contribution of Following Artist

1. Ust.Game Khan
2. Ust.Afak Husain Khan
3. Ust.Hajivilayat Ali
4. Pt.V.D.Paluskar
5. Pt. Shivkumar Sharma
6. Pt.Janaki Prasad
7. Ambadaspaant Agale
8. Dattopant Magalvedhe

Unit 4

1 Credit

1. The Responsibility of the artist towards society
2. The Importance of music in the prevailing education system
3. Ideal Tabla/Pakhawaj Player
4. Modern Method of Music

DSC - II) INTERDISCIPLINARY APPROACH IN INDIAN MUSIC

Paper No. : 28
Semester : IV
Paper : Theory
Code : DSC - II
Paper Title : Interdisciplinary Approach in Indian Music
Marks : 60 + 40 = 100

Unit I		1 Credit
	Analytical study of Musical sound based on principles of Physics	
Unit II		1 Credit
	Music & Mathematical approach in Laya & Tala of Indian Music	
Unit III		1 Credit
	Computer as an aid in music	
Unit IV		1 Credit
	Significance of Avanaddha Vadyas in Indian Culture	

DSC - III) HINDUSTANI & KARNATAK TAAL SYSTEM

Paper No. : 29
Semester : IV
Paper : Theory
Code : DSC - III
Paper Title : Hindustani & Karnatak Taal System
Marks : 60 + 40 = 100

Unit 1		1 Credit
	1. Principle of Hindustani & Karnataki Taal System	
	2. History of development of Hindustani & Karnataki Taal System	
Unit 2		1 Credit
	1. Detail study of Hindustani music with its swar, Ragas & Talas	
	2. Comparative study of Hindustani & Karnataki Sangeet system	

Unit 3**1 Credit****Biography & Contribution of following musician-****Tyagraj, Muttuswami Dikshitar, Shyam Shatri, purandar das, Subbalakshmi, Anokhelala, Sidhar kha, thakur Jaidev Sinha, Ahobal****Unit 4****1 Credit****Essay of Hindustani & Karnatak general topic/ Musician****RP (RESEARCH PROJECT)****RP - RESEARCH PROJECT IN MUSIC**

Paper No. : 30
Semester : IV
Paper : Theory
Code : RP : Research Project
Paper Title : Research Project in Music
Marks : 90 + 60 = 150

Project on any subject related of Music**4 Credit**

Contents : Candidate is required to choose any one topic from the List in consultation with the supervisor. Final Project work will be of 70 to 80 Pages and Internal Assessment will be 2000 words.

For. E.i. Topic for Research Project in Music :

- Elements of classical music in folk/ light music
- Music & Religion
- Role of print media in Music propagation
- Maintenance & preservation of Musical Instrument Music composing with reference file music
- Music & Psychology
- Personality Development
- Role of Music in Child Development
- Music and Nature
- Elements of Stage performance
- Music and meditation.
- Music & Advertisement
- Music Recording Music & Literature
- Music & Mathematics

Note: Any other topic may be included with the permission of the Departmental committee.

Reference Books

- Pt. Arvind Mulgaonkar -Tabla,
- Pt. Arvind Mulgaonkar - Izajat
- Pt. Sudhir Mainkar - Kala Aur Shastra
- Pt. Sudhir Mainkar - Sangeet Kala Aani Shikshan
- Pt. Sudhir Mainkar - Tabla Wadan Me Nihit Soundarya
- Taal Parichai – Girishchandra Shrivastav
- Dr. Aban Mistry – Table kiBandishe
- Dr. Girishchandra Srivastav- TaalKosh
- Shree Amod Dandage -Sarvangeen Tabla,
- Shree Amod Dandage –Talarnav
- Shree Amod Dandage - Pariksharth Tabla
- Delhi Ka Tabla – Pt.Umesh Moghe
- Avartan – Pt. Suresh Talwalkar
- Taalpraksh – Bhagavatsharn Sharma
- Tabal Puran – Pt.Vijayashankar Mishra
- Bhartiya Vadyanचा Itihas – G.H.Taralekar
- Table ka Udgam Vikas Aur Wadan Shailiya
- Sangeet Tabla Ank – Dr.Laxminarayan Garg
- Pakhawaj Avam tabla ke Gharane Evam Parmaparaye – Dr.Aban Mistry

PAPER PATTERN CBCS (SEM –III & IV) 2024-25
M.A – II INSTRUMENTAL MUSIC - TABLA/PAKHAWAJ

TOTAL MARKS = 60

Sr.No.	Question No.	Type Of Question	Marks
1.	Question -1	MCQ	12
2.	Question - 2	Write Short Answer (Out of 6 Any 4)	12
3.	Question - 3	Write Short Answer (Out of 4 Any 2)	12
4.	Question - 4	Broad Questions Or Broad Questions	12
5.	Question - 5	Broad Questions	12
		Total Marks	60
		Internal Marks	40