

Bloom's Taxonomy Levels:

1.Remember

2.Understand

3. Application

4. Analysis

5.Evaluation

6. Creation

Programme Name: B.P.A. (TABLA)**Programme Specific Outcome (PSO)**

- PSO1 Students get educated about terminologies of Tabla and its application in context to Indian Classical Music.
- PSO2 Students will soundly understand the Structural designs, Mechanism and Dynamics of all the ancient as well as modern Indian Percussion instruments and its application with different forms of Music.
- PSO3 Students add to their knowledge about the Origin and Development of various percussion instruments, Different Schools of Tabla, Biographies of Eminent Artists and their contribution, History of Vocal Music, Instrumental Music and Kathak Dance
- PSO4 Students will get the basic information about the Natyashastra and SangeetRatnakar in reference to TaalAdhyay.
- PSO5 Enhance the student ability to think and write on various musical topics in form of Essay.
- PSO6 Fundamental Knowledge about each Syllable of Tabla, its sound production techniques (Nikas) and different compositions according to the playing Style of Different Gharana.
- PSO7 It inculcates the knowledge about the Theoretical aspects of the prescribed taals and compositions related the practical performance (Solo Playing as well as Accompaniment).
- PSO8 Detailed study about the North Indian and South Indian Notation System i.e origin, development and its usability.
- PSO9 It will develop the performance skills among students for Playing Tabla Solo as well the sense of Accompaniment with all different forms of Music.
- PSO10 Also enhance the ability to Think (Creativity), Speak (Padhant) and Write (Notation) effectively about Taals and Compositions of Tabla.

Syllabus of Courses

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2024-25							
B.P.A.(TABLA): Regular Programme										
Year	II	Major Technical Terms of Percussion Instruments-II	Credits / Hours per week					04(04Th+00Pr) /60h		
Semester	I	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade					100		
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 To bring to the students knowledge about basic terminology of Tabla. CO2 To bring to the students knowledge about lay and laykari. CO3 Provide information about the Technique of producing different varnas on tabla and Banya jointly and individually. CO4 To introduce and develop techniques of the skill of writing notation.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) develop mental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Introduction to the basic Terminologies of Tabla Defination of Peshkar, Peshkar- Kayda, Kayda, Palta, Rela, Tukda, Chakradar, Nauhakka, Gat, Uthan, Paran, Rau Characteristics of the above mentioned terms in detail.		15	25	1,2&3	CO1	PSO1	EMP ENT SD	L/N/R/G	PE

2	<u>Introduction to Advanced Lay – Laykari</u> Defination of Lay & Laykari Introduction to basic laykari – Aadi, Kuaadi, Biaadi, Pauni lay Write following Taals in above laykari – Teentaal, Rupak, Jhaptaal, Ektaal, Dhamar	18	30	1,2&3	CO2	PSO10			
3	<u>Introduction of Varna and its application on Tabla</u> Origin & development of Varna of Avanaddha vadya Technique of producing different varnas on tabla and Banya jointly and individually	15	25	1,2&3	CO3	PSO2			
4	<u>Notation of Taals and Bandishes:</u> <u>(As per syllabus)</u> Write a Notation of all the Taals included in syllabus in Pt. Bhatkhande and Pt. Paluskar Notation Syatem in Single and Double. Write a notation of bandishes prescribed in Syllabus.	12	20	1,2&4	CO4	PSO10			

REFERENCES

1.	Taal Vadya Parichay, Dr.Jamnprasad Patel
2.	Bhartiya Sangeet Vadhya (1990), Dr.Lalmani Mishra,.
3.	TaalParichay (part 1 to 3)(1993),Pt.GirishchandraShrivastav,SangeetKaryalay, Haathras
4.	Lay TaalVicharManthan, Ruby Prakashan, Pt.GirishchandraShrivastav
5.	Sulabh Tabla Vadan(1 to 3 part), RaghunathTalegaonkar
6.	Taal-Kosh (1996),Pt.GirishchandraShrivastav ,Ruby Prakashan,Alahabad.
7.	TaalPrakash,Pt.Bhagvatsharan Sharma, SangeetKaryalayHaathras
8.	BhartiyaSangeetVadhya (1990),Dr.Lalmani Mishra.
9.	SwarVadyaShabdaKosh, ReshmaShrivastav.SangeetSadanPrakashan,Allahbad.
10.	TaalPrastar, Shri VidhyanathSinh

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year			2024-25				
B.P.A.(TABLA): Regular Programme											
Year	II	Major Intensive Practical Study of Tabla - I		Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	I	Year of Introduction: 2023-24 Year of Syllabus Revision:		Maximum Marks / Grade			100				
Mode of Transaction		Lectures-Demonstration and Audio-Visuals									
Course Outcome (CO) CO1 Students will develop their advanced sense of playing solo in Teentaal systematically CO2 Students will develop their sense of playing solo in Rupak systematically CO3 Develop playing techniques and recitation skills of different taal and bandishes											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<u>Practical Application in reference to theoretical aspects:</u> Theoretical aspects of Theka Theoretical aspects of solo -playing Theoretical aspects of padhant Theoretical aspects of different bandishes Theoretical aspects of Riyaz			20	10	1,2&3	CO1 CO2 CO3	PSO7	ENT SD	L/N/R/G	PE

2	<u>Advanced knowledge of solo in Teentaal</u> Peshkar, Peshkar Kayda and its Palta and Tihai Two advanced kaydas with paltas ended with tihai One rela with paltas ended with tihai Mukhdas, Tukdas, Uthan, Various Chakradar, Various Tihai	45	50	1,2&3	CO1	PSO9 PSO7			
3	<u>Elementary knowledge of solo in Rupak</u> Variations of theka of taal Rupak Two basic kayadas with palatas ended with tihai. One rela with paltas ended with tihai. a) Mukhada and Mohra b) tukada c) Chakradhar etc.	35	25	1,2&3	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> Elementary study of padhant of Teentaal, Rupak, Chautaal & Tewra in Thah, Dugun, Tigun, Chaugun & Aadi Lay. Padhant of Bandishes in, a) Vilambeet lay b) Madhya lay c) Drut lay Nikas of all bandishes in appropriate fingers and proper style.	20	15	1,2&3	CO3	PSO10			

REFERENCES

1.	Bandish e Teentaal(2012),Dr.GaurangBhavsar,Ascent Publication
2.	Sulabh Tabla Vadan,Pt.RaghunathTalegaonkar
3.	Taal-Parichay(part 1 to 3)(1993),Pt.GirishchandraShrivastav,SangeetKaryalayHaathras
4.	Tabla Granth, Pt. Chhotelal Mishra, KanishkPublication.New Delhi.
5.	Complete Tabla, Pt. AmodDandge.
6.	TaalPrabandh, Pt. Chotelal Mishra
7.	Tabla kiBandishe(2007),Dr,Aaban Mistry,SangeetSadanPrakashan,Alahabad.
8.	Taalarnav, Pt. AmodDandge.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla			Academic Year				2024-25			
B.P.A.(TABLA): Regular Programme											
Year	II	Major Traditional Compositions of Tabla - I		Credits / Hours per week				04(00Th+04Pr)/120h			
Semester	I	Year of Introduction: 2023-24 Year of Syllabus Revision:		Maximum Marks / Grade				100			
Mode of Transaction		Lectures-Demonstration and Audio-Visuals									
Course Outcome (CO) CO1 Students will develop their advanced sense of playing solo in Ektaal systematically CO2 Students will develop their sense of playing solo in Jhaptaal systematically CO3 Develop playing techniques and recitation skills of different taal and bandishes											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<u>Practical Application in reference to theoretical aspects:</u> Theoretical aspects of Theka Theoretical aspects of solo -playing Theoretical aspects of padhant Theoretical aspects of different bandishes Theoretical aspects of Riyaz			20	10	1,2&3	CO1 CO2 CO3	PSO7	ENT SD	L/N/R/G	PE

2	<u>Advanced knowledge of solo in Ektaal</u> Peshkar, Peshkar Kayda and its Palta and Tihai Two advanced kaydas with paltas ended with tihai One rela with paltas ended with tihai Mukhdas, Tukdas, Uthan, Various Chakradar, Various Tihai	45	50	1,2&3	CO1	PSO9 PSO7			
3	<u>Elementary knowledge of solo in Jhaptaal</u> Variations of theka of taal Jhaptaal Two basic kayadas with palatas ended with tihai. One rela with paltas ended with tihai. a) Mukhada and Mohra b) tukada c) Chakradhar etc.	35	25	1,2&3	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> Elementary study of padhant of Ektaal, Jhaptaal, Tilwada, & Sooltaal in Thah, Dugun, Tigun, Chaugun & Aadi Lay. Padhant of Bandishes in, a) Vilambeet lay b) Madhya lay c) Drut lay Nikas of all bandishes in appropriate fingers and proper style.	20	15	1,2&3	CO3	PSO10			

REFERENCES

1.	Bandish e Teentaal(2012),Dr.GaurangBhavsar,Ascent Publication
2.	Sulabh Tabla Vadan,Pt.RaghunathTalegaonkar
3.	Taal-Parichay(part 1 to 3)(1993),Pt.GirishchandraShrivastav,SangeetKaryalayHaathras
4.	Tabla Granth, Pt. Chhotelal Mishra, KanishkPublication.New Delhi.
5.	Complete Tabla, Pt. AmodDandge.
6.	TaalPrabandh, Pt. Chotelal Mishra
7.	Tabla kiBandishe(2007),Dr,Aaban Mistry,SangeetSadanPrakashan,Alahabad.
8.	Taalarnav, Pt. AmodDandge.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year				2024-25			
B.P.A.(TABLA): Regular Programme										
Year	II	Skill Enhancement Courses(SEC) SEC-Pr.- Stage Performance III (Tabla)	Credits / Hours per week				02(00Th+02)/60h			
Semester	I	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade				50			
Mode of Transaction		Lecture-demonstration and Audio-Video visuals								
Course Outcome (CO) MVI 1318 CO1 It educate students how to perform with nagma in different time cycles and to improve their performance Ability. CO2 Students will develop the skills of accompaniment with Vocal music.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional ®/ Global (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	Introduction of stage performance in reference to theoretical aspects: Stage manners. Elementary Knowledge of Padhant. System of solo playing. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)		10	08	1,2&3	CO1 CO2	PSO7 PSO10	ENT SD	L/N/R/G	PE

2	<u>Solo Performance:</u> Examiner's choice of any one taals from all practical paper syllabuses. Basic knowledge of Padhant of compositions and its application.	17	15	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Solo Performance:</u> Candidate's choice of any one taals from all practical paper syllabuses. Basic knowledge of Padhant of compositions and its application. Knowledge of sequence of bol composition in solo and nikas of bandishes	18	15	1,2,3&6	CO1	PSO9 PSO10			
4	<u>Basic knowledge of Accompaniment with Vocal Music:</u> Basic Knowledge of accompaniment with Indian Classical Music Basic Knowledge of accompaniment with Semi Classical Music Basic Knowledge of accompaniment with Light Music	15	12	1,2,3&4	CO2	PSO7 PSO9			

REFERENCES

1.	BandisheTeentaal(2012),Dr.GaurangBhavsar,Ascent Publication
2.	Tabla ki Bandishes,Dr. Aban Mistry
3.	Sangeet me Tihaiya(1984-85),Pt.BhagvatSharanSharma,K.B& C.L. AgravalPrakashan,Aligadh.
4.	Taalarnav,Pt.Amod Dandge.
5.	Ijazat, Pt. Arvind Mulgaonkar.
6.	Tabla ka Antarang (2023), Pt.AmodDadge

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts IKS Offered by Department of Tabla		Academic Year		2024-25					
B.P.A.(TABLA): Regular Programme										
Year	II	Indian Knowledge System IKS-TH. History of Music and Percussion Instruments-II	Credits / Hours per week			02(02+00)/ 30h				
Semester	I	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade			50				
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 Provide knowledge about origin and development of taals. CO2 To bring to the students knowledge about the Baaj & Gharanas of Tabla. CO3 To bring to the students knowledge about the biography of eminent tabla players.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/ Global (G) develope mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Origin & Development of Taal:</u> Origin of Taal Development of Taal Definitions of word Taal according different authors Importance of Taal in Music Structure of Taal		10	17	1& 2	CO1	PSO3	EMP ENT SD	L/N/R/G	PE

2	<u>Introduction to Baaj & Gharana:</u> Meaning of word Baaj & Gharana Origin & Development of Baaj & Gharana Brief information about all Gharanas of Tabla Types of Baaj & its detail	10	18	1,2,3&4	CO2	PSO3 PSO6			
3	<u>Life sketch of eminent Tabla Maestro</u> 1. Ut. Ahmadjan Thirkawa Khan 2. Ut. Habibuddin Khan 3. Pt. Kishan Maharaj 4. Prof. Sudhirkumar Saxena	10	15	1,2&3	CO3	PSO3			
REFERENCES									
1.	Pakhawaj aur Tabla ke Gharane evam Paramparae (2000), Dr.Aban Mistry, Swar Sadhana Sameeti, Mumbai								
2.	Bhartiya Taalo ka Shashtriya Vivechan, Shri Arunkumar Sen								
3.	Tabla Vadan me Nihit Saundary, Pt. Sudhir Mainkar								
4.	Taal Kosh, Pt.Girishchandra Shrivastav								
5.	Taal Parichay(Part 1,2 & 3) (1989),Pt.Girishchandra Shrivastav								
6.	Sulabh TabalaVadan (Two part for practical and Two part for Theory), Pt.Raghunath Talegaonkar.								

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B.P.A.(TABLA): Regular Programme									
Year	II	Major M-TH-I-Principles of Tabla-II	Credits / Hours per week		04(04+00)/60h				
Semester	II	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade		100				
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) CO1 Students will get basic introduction Naad CO2 Students understand the fundamentals of Solo Playing CO3 Students will get basic knowledge about merits & demerits of player CO4 Student will improve his ability to think related to the musical topic									
UnitNo.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/ Global (G) develop mental needs	Relatio n to Gender (G), Enviro n mentan dSustai nabilit y (ES), Human Values (HV) and Professi onal Ethics (PE)
1	<u>Detailed study about Naad (Sound)</u> Origin of Naad Definition of Naad Types of Naad Importance of Naad in Indian Music	12	20	1&2	CO1	PSO1 PSO3 PSO5	EMP ENT SD	L/N/R/G	PE

2	<u>Fundamental Aspects of Solo Tabla Playing</u> Origin and Development of Solo Tabla Playing Sequence of compositions in Solo Tabla Playing Basic knowledge of Nagma Importance of Nikas according to compositions of Different Gharanas	18	40	1,2,3&4	CO2	PSO6 PSO7 PSO10			
3	<u>Merits & Demerits of Tabla Player</u> Merits of Tabla Player Demerits of Tabla Player	15	15	1,2&3	CO3	PSO5			
4	<u>Essay Writing</u> Importance of Taal & Lay in Music Your memorable concert Role of electronic equipments in Music Review of any two books	15	25	1&2	CO4	PSO5			
REFERENCES									
1.	Taal Parichay(Part 1,2 & 3) (1989),Pt.Girishchandra Shrivastav, Sangeet Karyalay Haathras								
2.	Sulabh Tabala Vadan(Two part for practical and Two part for Theory),Pt.RaghunathTalegaonkar.								
3.	Taal-Kosh (1996),Pt.Girishchandra Shrivastav,Ruby Prakashan,Allahabad.								
4.	Taal Prakash,Pt.Bhagvatsharan Sharma, SangeetKaryalayHaathras								
5.	Bhartiya Sangeet Vadhya (1990),Dr.Lalmani Mishra.								
6.	Tabla Ank, SangeetKaryalay,Hathras								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year						2024-25				
B.P.A.(TABLA): Regular Programme												
Year	II	Major Intensive Practical Study of Tabla - II			Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	II	Year of Introduction: 2023-24 Year of Syllabus Revision:			Maximum Marks / Grade			100				
Mode of Transaction		Lectures-Demonstration and Audio-Visuals										
Course Outcome (CO) CO1 Students will develop their advanced sense of playing solo in Jhaptaal systematically CO2 Students will develop their sense of playing solo in Jhumara systematically CO3 Develop playing techniques and recitation skills of different taal and bandishes												
Unit No.	Topic/Unit				Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<u>Practical Application in reference to theoretical aspects:</u> Theoretical aspects of Theka Theoretical aspects of solo -playing Theoretical aspects of padhant Theoretical aspects of different bandishes Theoretical aspects of Riyaz				20	10	1,2&3	CO1 CO2 CO3	PSO7 PSO10	ENT SD	L/N/R/G	PE

2	<u>Advanced knowledge of solo in Jhaptaal</u> Peshkar, Peshkar Kayda and its Palta and Tihai Two advanced kaydas with paltas ended with tihai One rela with paltas ended with tihai Mukhdas, Tukdas, Uthan, Various Chakradar, Various Tihai	45	50	1,2&3	CO1	PSO7 PSO9			
3	<u>Elementary knowledge of solo in Jhumara</u> Variations of theka of taal Jhumara Two Kaydas with paltas ended with tihai. One Rela with paltas ended with tihai. a) Mukhada and Mohra b) tukada c) Chakradhar etc.	35	25	1,2&3	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> Elementary study of padhant of Jhumara, Addha, Deepchandi & Dhamar in Thah, Dugun, Tigun, Chaugun & Aadi Lay. Padhant of Bandishes in, a) Vilambeet lay b) Madhya lay c) Drut lay Nikas of all bandishes in appropriate fingers and proper style.	20	15	1,2&3	CO3	PSO10			
REFERENCES									
1.	Bandish e Teentaal (2012),Dr.Gaurang Bhavsar,Ascent Publication								
2.	Sulabh Tabla Vadan, Pt.RaghunathTalegaonkar								
3.	Taal-Parichay (part 1 to 3) (1993), Pt.Girishchandra Shrivastav, SangeetKaryalay Haathras								
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication.New Delhi.								
5.	Complete Tabla, Pt. Amod Dandge.								
6.	Taal Prabandh, Pt. Chotelal Mishra								
7.	Tabla ki Bandishe (2007), Dr,Aaban Mistry, Sangeet Sadan Prakashan,Allahabad.								
8.	Taalarnav, Pt. Amod Dandge.								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year					2024-25			
B.P.A.(TABLA): Regular Programme										
Year	II	Major Traditional Compositions of Tabla - II	Credits / Hours per week					04(00Th+04Pr)/120h		
Semester	II	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade					100		
Mode of Transaction		Lectures-Demonstration and Audio-Visuals								
Course Outcome (CO) CO1 Students will develop their advanced sense of playing solo in Rupak systematically CO2 Students will develop their basic sense of playing solo in Chautaal & Sooltaal systematically CO3 Develop playing techniques and recitation skills of different taal and bandishes										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<u>Practical Application in reference to theoretical aspects:</u> Theoretical aspects of Theka Theoretical aspects of solo -playing Theoretical aspects of padhant Theoretical aspects of different bandishes Theoretical aspects of Riyaz		20	10	1,2&3	CO1 CO2 CO3	PSO7 PSO10	ENT SD	L/N/R/G	PE

2	<u>Advanced knowledge of solo in Rupak</u> Peshkar, Peshkar Kayda and its Palta and Tihai Two advanced kaydas with paltas ended with tihai One rela with paltas ended with tihai Mukhdas, Tukdas, Uthan, Various Chakradar, Various Tihai	45	50	1,2&3	CO1	PSO7 PSO9			
3	<u>Elementary knowledge of solo in Chautaal & Sooltaal</u> Variations of theka of taal Jhaptaal One rela with paltas ended with tihai. a) Parā b) Tukada c) Chakradhar etc.	35	25	1,2&3	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> Elementary study of padhant of Ada Chautaal, Pancham Savari, Gajzampa & Dhumali in Thah, Dugun, Tigun, Chaugun & Aadi Lay. Padhant of Bandishes in, a) Vilambeet lay b) Madhya lay c) Drut lay Nikas of all bandishes in appropriate fingers and proper style.	20	15	1,2&3	CO3	PSO10			

REFERENCES

1.	Bandish e Teentaal (2012), Dr.Gaurang Bhavsar, Ascent Publication
2.	Sulabh Tabla Vadan, Pt.Raghunath Talegaonkar
3.	Taal-Parichay (part 1 to 3) (1993), Pt.Girishchandra Shrivastav, SangeetKaryalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication.New Delhi.
5.	Complete Tabla, Pt. Amod Dandge.
6.	Taal Prabandh, Pt. Chotelal Mishra
7.	Tabla ki Bandishe (2007), Dr,Aaban Mistry, Sangeet Sadan Prakashan, Alahabad.
8.	Taalarnav, Pt. Amod Dandge.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year		2024-25					
B.P.A.(TABLA): Regular Programme										
Year	II	Minor MI.-Th.& Pr.- Appreciation of Tabla-III	Credits / Hours per week				04(03Th.+01Pr.)/75h			
Semester	II	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade				100			
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.								
Course Outcome (CO) CO1 Provide advanced knowledge of terminologies and its usability in Indian Music. CO2 To introduce to Notation System of Pt. Paluskar CO3 Students will get knowledge about origin & development of taal CO4 Students will get their elementary knowledge of Playing Solo in Jhaptaal.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/ Global (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	Advanced Terminologies of Tabla Peshkar, Kayda, Palta, Rela, Tukda, Gat, Chakradhar, Paran, Ganda Bandhan, Tihai & its different types		15	15	1,2&3	CO1	PSO1	EMP ENT SD	L/N/R/G	PE

2	<u>Fundamentals of Pt. Paluskar notation system</u> Biography and contribution of Pt. Paluskar Importance of various signs and symbols used in the notation system	10	20	1,2,3&4	CO2	PSO8 PSO10			
3	<u>Origin & Development of Taal:</u> Origin of Taal Development of Taal Definitions of word Taal according different authors Structure of Taal	20	30	1&2	CO3	PSO1 PSO5			
4	<u>Elementary Knowledge of Jhaptaal & Notation of Taals & Bandishes:</u> Two basic Kaydas with Paltas ended with Tihai Two Mukhada, Two Tukda , Two Chakradar Notation of Rupak, Tilwada, Jhumara in Thah, Dugun, Tigun & Chaugun Lay Notation of compositions prescribed in syllabus	30	35	1,2&3	CO4	PSO9 PSO10			

REFERENCES

1.	TaalParichay(Part 1,2 & 3) (1989),Pt.GirishchandraShrivastav
2.	SulabhTabalaVadan(Two part for practical and Two part for Theory),Pt.RaghunathTalegaonkar.
3.	TaalPrakash,Pt.Bhagvatsharan Sharma, SangeetKaryalayHaathras
4.	BhartiyaSangeetVadhya (1990),Dr.Lalmani Mishra.
5.	Complete Tabla, Pt. AmodDandge.
6.	TaalParichay(Part 1,2 & 3) (1989),Pt.GirishchandraShrivastav

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year		2024-25					
B.P.A.(TABLA): Regular Programme									
Year	II	Skill Enhancement Courses(SEC) SEC.PR- Stage Performance - IV (Tabla)	Credits / Hours per week		02(00+02)/60h				
Semester	II	Year of Introduction: 2023-24 Year of Syllabus Revision:	Maximum Marks / Grade		50				
Mode of Transaction		Lecture-demonstration and Audio-Video visuals							
Course Outcome (CO) MVI 1318 CO1 It educate students how to perform with nagma in different time cycles and to improve their performance Ability. CO2 Students will get advance knowledge of how to do the Riyaz									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional ®/ Global (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Introduction of stage performance in reference to theoretical aspects:</u> Stage manners. Elementary Knowledge of Padhant. System of solo playing. Techniques of producing different bandishes. (Note: All theoretical aspects of this practical paper included in first unit)	10	10	1,2&3	CO1 CO2	PSO7 PSO10	ENT SD	L/N/R/G	PE

2	<u>Solo Performance:</u> Examiner's choice of any one taals from all practical paper syllabuses. Basic knowledge of Padhant of compositions and its application.	18	15	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Solo Performance:</u> Candidate's choice of any one taals from all practical paper syllabuses. Basic knowledge of Padhant of compositions and its application. Knowledge of sequence of bol composition in solo and nikas of bandishes	18	15	1,2,3&6	CO1	PSO9 PSO10			
4	<u>Basic knowledge of Accompaniment with Instrumental Music:</u> Techniques of accompaniment with Gayki style Techniques of accompaniment with Tantrakari style	14	10	1,2,3&4	CO2	PSO7 PSO9			

REFERENCES

1.	BandisheTeentaal(2012),Dr.GaurangBhavsar,Ascent Publication
2.	Tabla kiBandishes,Dr. Aban Mistry
3.	Sangeet me Tihaiya(1984-85),Pt.BhagvatSharanSharma,K.B& C.L. AgravalPrakashan,Aligadh.
4.	Taalarnav,Pt.Amod Dandge.
5.	Ijazat, Pt. Arvind Mulgaonkar.
6.	Tabla kaAntarang (2023), Pt.AmodDadge