

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 the terminologies of Tabla and its application in the context of Indian Classical Music.

PSO2 Students will have a sound understanding of the Structural designs, Mechanisms, and Dynamics of all ancient and modern Indian Percussion instruments and their applications across different forms of Music.

PSO3 Students add to their knowledge about the Origin and Development of the word taal, various percussion instruments, Different Schools of Tabla, Rabindra Sangeet, Biographies of Eminent Artists and their contribution, History of Vocal Music, Instrumental Music and Kathak Dance

PSO4 Students will gain basic information about the Natyashastra and the Sangeet Ratnakar with reference to the Taal Adhyay.

PSO5 Enhance the student's ability to think and write on various musical topics in the form of an 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 Students will gain knowledge of Lay-Laykari, the theoretical aspects of the prescribed taals and compositions related to the practical performance (Solo Playing as well as Accompaniment).

PSO8 Detailed study of the Ten Pranas of Taal, the North Indian and South Indian Notation Systems, i.e., their origin, development, and usability.

PSO9 It will develop the performance skills among students for Playing Tabla Solo as well as 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 Tabla Compositions.

PSO 11 Students will develop their professional and academic approach towards the core subject during the span of the internship.

PSO 12: Students will gain basic knowledge of research methodology and develop research writing skills.

PSO 13 Integrate Creative Practices and Present Areas of Research in Academics and Artistic Formats.

Syllabus of Courses

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year		2026-27				
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Major Technical Terms of Percussion Instruments-V	Credits / Hours per week			04(04Th+00Pr) /60h				
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade			100 /O				
Mode of Transaction		Lectures, Demonstrations, and Tutorials								
Course Outcome (CO) CO1 To bring to the students' knowledge about the terminology of Tabla and various forms of music. CO2 To provide students with detailed knowledge of Peshkar and Kayda. CO3 Provide detailed information about Pranas of Taal: Marg, Ang, and Grah. CO4 To introduce and develop the techniques for writing notation.										
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	<u>Introduction to Terminologies of Tabla and various forms of music</u> -Upaj, Ganda-Bandhan, Chilla, Padhant, Laggi, Rajhakhani Gat, Masitkhani Gat, Nikas, Parmelu, Tattkar, Stuti-Paran, Jod-Jhala -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>Detailed Study of Peshkar and Kayda</u> -Definition and Structural Elements of Peshkar and Kayda. -Techniques of Performance and Improvisation -Aesthetical aspects of Peshkar and Kayda. -Importance of Peshkar and Kayda in Solo and Accompaniment -Comparative study of Peshkar and Kayda.	15	25	1,2,3&4	CO2	PSO1			
3	<u>Detailed Study of Pranas of Taal: Marg, Ang and Grah</u> - Historical context and interpretation in ancient and modern practice - Overview of the Marg, Ang and Grah and their relevance in the Taal system - Significance of Marg, Ang and Grah in defining the character of Taals	18	30	1,2&3	CO3	PSO8			
4	<u>Notation of Taals and Bandishes:</u> <u>(As per syllabus)</u> -Write a Notation of all the Taals included in the syllabus in Pt. Paluskar Notation System in Single and Double. -Write a notation of bandishes prescribed in the syllabus as per the Bhatkhande Notation System. -Write all taals included in your syllabus in Single, Double, Tigun, Chaugun and Aadilay as per the Bhatkhande Notation System.	12	20	1,2&4	CO4	PSO10			

REFERENCES

1.	Taal-Vadya Shashtra, Manohar Bhalchandrarao Marathe, Sharma Pustak Sadan, Gwalior
2.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai
3.	Taal Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay, Haathras
4.	Lay Taal Vichar Manthan, Ruby Prakashan, Pt. Girishchandra Shrivastav
5.	Sulabh Tabla Vadan (1 to 3 parts), Raghunath Talegaonkar
6.	Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Allahabad.
7.	Taal Prakash, Pt. Bhagvat sharan Sharma, Sangeet Karyalay Haathras
8.	Taal Pran, Dr. Sudhanshu Pande,
9.	Tabla, Pt. Arvind Mulgaonkar, Popular Prakashan, Mumbai
10.	Taal Prastar, Shri Vidhyanath Sinh

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year		2026-27					
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Major Principles of Tabla-V	Credits / Hours per week				04(04Th+00Pr) /60h			
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade				100/O			
Mode of Transaction		Lectures, Demonstrations, and Tutorials								
Course Outcome (CO) CO1 To bring to the students' knowledge about Banaras and the Punjab Gharana. CO2 To bring to the students' knowledge about Javli and the Kudau Singh Gharana. CO3 To bring to the students' knowledge about Origin, Development and structural aspects of Taal. CO4 Provide information about the Biography and contribution of Tabla and Pakhawaj exponents of Banaras, Punjab, Javli and Kudau Singh Gharana.										
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), Environmentand Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<u>Introduction to Banaras and Punjab Gharana</u> -Origin and Development of both the Gharanas -Playing Techniques (Vadan Shaili) of both the Gharanas -Nuances and characteristics of compositions of both the Gharanas with examples.		18	30	1,2&3	CO1	PSO3 PSO6	EMP ENT SD	L/N/R/G	PE

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year		2026-27				
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Major Traditional Compositions of Tabla-V	Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade			100 /O				
Mode of Transaction		Lectures, Demonstrations, and Tutorials								
Course Outcome (CO) CO1 Students will systematically develop their advanced ability to play solo in Aadachautaal. CO2 Students develop their understanding to play an elementary solo in Sool taal. CO3 Students develop their understanding to play an elementary solo in Basant taal. CO4 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	Advanced study of Aadachautaal -Peshkar, Peshkar Kayda, it's Palta and Tihai -Two advanced kaydas with paltas ended with tihai -One rela with paltas ended with tihai -Mukhdas, Tukdas, Gat, Uthan, Various Chakradar, Various Tihai		40	40	1,2,3 &6	CO1	PSO7 PSO9	ENT SD	L/N/R/G	PE

2	<u>Advance solo in Taal Sool taal</u> -Uthan, Chala, with Palta ended with Tihai -Rela with paltas ended with Tihai -Tukda, Paran, Chakradar etc.	30	25	1,2,3 &6	CO2	PSO7 PSO9			
3	<u>Elementary knowledge of Basant Taal (9 beats)</u> -Two basic kayadas with palatas ended with tihai. -One rela with paltas ended with tihai. -Mukhada, Mohra, Tukada, Chakradhar, etc.	30	20	1,2,3 &6	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> -Padhant of Raas taal, Ashtamagal, Khemta, Rudra and other taals which are covered in syllabus 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 &6	CO3	PSO10 PSO6			

REFERENCES

1.	Bandish e Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
2.	Tabla, Pt. Arvind Mulgaonkar, Popular Prakashan, Mumbai
3.	Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication. New Delhi.
5.	Tabla ki Kala, Prof. Sudhir Kumar Saxena, Sangeet Natak Akadami, Delhi
6.	Taal Prabandh, Pt. Chotelal Mishra
7.	Tabla ki Bandishe (2007), Dr, Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad.
8.	Taalarnav, Pt. Amod Dandge. Bhairavi Prakashan, Kolhapur
9.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai
10.	Khajhana-E-Bandish, Pt. Arvind Mulgaonkar

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year					2026-27		
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Minor Performance Studies in Tabla - IV	Credits / Hours per week					04(03Th+01Pr)/75h		
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade					100 /O		
Mode of Transaction		Lectures, Demonstrations, and Tutorials								
Course Outcome (CO) CO1 To bring to the students' knowledge about accompaniment styles with various forms of music. CO2 Provide knowledge about the Ten Pranaas of Tal and an overview of the five pranaas (Kaal, Marg, Kriya, Ang and Grah) of taal. CO3 Provide knowledge about the Introduction of South Indian Taal System. CO4 Students will develop their advanced sense of playing in taal Roopak systematically.										
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>Introduction to Accompaniment style with various forms of music</u> -Introduction to Accompaniment -Accompaniment with Vocal music -Accompaniment with Instrumental Music. -Accompaniment with Dance-Kathak		12	15	1,2,3&4	CO1	PSO9	ENT SD	L/N/R/G	PE

2	<u>Basic Introduction to Ten Pranaas of Taal</u> -Historical and Modern Aspects of Ten Pranaas -Basic knowledge about the five pranaas of Taal: Kaal, Marg, Kriya, Ang and Grah	17	23	1,2&4	CO2	PSO8			
3	<u>Introduction to South-Indian Taal system</u> -Basic information about the historical background -Basic information about Ang (Laghu, Guru, Plut, Kakpad, Drut, Anudrut) -Basic information about Jaati-bhed and its application in the creation of taals	16	22	1,2&3	CO3	PSO8			
4	<u>Advance Knowledge of Playing Techniques of Roopak Taal</u> -Two Kaydas with Paltas ended with Tihai -One Rela with paltas ended with Tihai -Mukhada, Tukda, Chakradar, Gat -Recite and write a notation of following taals in Single, Double, Tigun and Chaugun Aadachautaal, Panchamsawari, Chautaal, Tevra -Recitation and write a notation of compositions prescribed in the syllabus	30	40	1,2&3	CO4	PSO9 PSO10			

REFERENCES

1.	Bandish e Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
2.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication Mumbai
3.	Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication. New Delhi.
5.	Complete Tabla, Pt. Amod Dandge, Bhairavi Publication, Kolhapur
6.	Taal Prabandh, Pt. Chotelal Mishra, Kanishk Publication. New Delhi.
7.	Tabla ki Bandishe (2007), Dr. Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad
8.	Taalarnav, Pt. Amod Dandge, Bhairavi Publications, Kolhapur
9.	Taal-Pran, Sudhanshu Pandey

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla			Academic Year			2026-27				
B.P.A.(TABLA): Regular Programme (NEP)												
Year	IV	Major Performing Aspects of Tabla: Solo and Accompaniment-I (Instead of OJT)			Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:			Maximum Marks / Grade			100 /O				
Mode of Transaction		Lectures, Demonstrations, and Tutorials										
Course Outcome (CO) CO1 Students will systematically develop their advanced ability to play solo in Ektaal. CO2 Students will develop their sense of playing and understand the nuances of Avistarsheel bandishes. CO3 Students will systematically develop their ability to play solo in Tevra and Jay taal. CO4 Students will understand the concept of accompaniment with Instrumental 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 (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>Advanced study of Ektaal</u> -Peshkar, Peshkar Kayda its Palta and Tihai -Two advanced kaydas with paltas ended with tihai -One rela with paltas ended with tihai -Mukhdas, Tukdas, Gat, Uthan, Various Chakradar, Various Tihai				40	40	1,2,3 &6	CO1	PSO7 PSO9	ENT SD	L/N/R/G	PE

2	<u>Advanced study of Gat, Tihai and Chakradar in Teentaal and Jhaptaal</u> -Gat and its various types -Different types of tihai (Damdar, Bedam and Chakradar) -Different Types of Chakradar (Simple, Farmaishi and Bedam)	30	25	1,2,3 &6	CO2	PSO7 PSO9			
3	<u>Elementary knowledge of Jaytaal (13 beats)</u> -Two basic kayadas with palatas ended with tihai. -One rela with paltas ended with tihai. -Mukhada, Mohra, Tukada, Chakradhar, etc.	30	20	1,2,3 &6	CO2	PSO7 PSO9			
4	<u>Principles of Accompaniment with Instrumental Music</u> - Introduction to Rajakhani Gat and Masit Khani Gat. - Different Compositions used during accompaniment with instrumental music. - System and Techniques of Accompaniment with Instrumental Music. - Importance of Upaj in accompaniment with Instrumental Music.	20	15	1,2,3 &6	CO3	PSO9			
REFERENCES									
1.	Bandish e Teentaal (2012), Dr.Gaurang Bhavsar, Ascent Publication								
2.	Tabla, Pt. Arvind Mulgaonkar, Popular Prakashan, Mumbai								
3.	Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras								
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication. New Delhi.								
5.	Tabla ki Kala, Prof. Sudhir Kumar Saxena, Sangeet Natak Akadami, Delhi								
6.	Taal Prabandh, Pt. Chotelal Mishra								
7.	Tabla ki Bandishe (2007), Dr,Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad								
8.	Taalarnav, Pt. Amod Dandge. Bhairavi Prakashan, Kolhapur								
9.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai								
10	Aavartan, Pt. Suresh Talwalkar								
11	Khajana-E-Bandish, Pt. Suresh Mulgaonkar								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year		2026-27					
B.P.A.(TABLA): Regular Programme (NEP)									
Year	IV	Introduction to Research Methodology-I (Instead of OJT)	Credits / Hours per week		02(02Th+00)/30h				
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade		50				
Mode of Transaction		Lecture-demonstration and Audio-Video visuals							
Course Outcome (CO) CO1 To introduce students to terminologies, needs and sources of research. CO2 To educate students about the types of research. CO3 To introduce students to the concept of Review of Literature. CO4 Students understand different methods of Data Collection related to research.									
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 to Research</u> -Meaning and definition of Research -Scope of research in music -Characteristics of Good Research	07	15	1,2&3	CO1	PSO12 PSO13	ENT SD	L/N/R/G	PE

2	<u>Types of Research</u> -Quantitative and Qualitative Research - Historical Research - Analytical Research	08	10	1,2,3&6	CO2	PSO12 PSO13			
3	<u>Introduction to Review of Literature</u> -Purpose of Related Literature -Sources of Related literature: books, journals, manuscripts, recordings, existing research	07	10	1,2,3&6	CO3	PSO12 PSO13			
4.	<u>Methods of Data Collection</u> -Primary source: Observation, Interview, Questionnaire, Field work, Audio-Visual -Secondary source: Books & Journals, archives and Library, Online resources	08	15	1,2,3&6	CO4	PSO12 PSO13			

REFERENCES

1.	Research Methodology in Indian Music, Dr Amit Kumar Varma, Aayu Publications, New Delhi
2.	Sangeet me Shodh Pravidhi, Prof. Ravi Sharama, Tauryatrikam Publication, New Delhi
3.	Research Methodology Method and Techniques, Prof. Kothari C.R., New Age Publishers, New Delhi
4.	Research Methodology (For U.G., P.G., M.Phil., Ph.D. and other Professional Examinations), Dr. S. Aachdeva, Lakshmi Narayan Agrawal
5.	Indian Music Research-Methodology and Techniques, Dr. Mohammed Haroon, Raj Publications
6.	Shodh Paddhati, Dr. Ram Gopal Sinh
7.	Shodh Paddhati, Prof. C. R. Kothari, New Age International Publishers

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year					2026-27		
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Major Technical Terms of Percussion Instruments-VI	Credits / Hours per week					04(04Th+00Pr) /60h		
Semester	VIII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade					100 /O		
Mode of Transaction		Lecture-demonstration and Tutorials								
Course Outcome (CO) CO1 To bring to the students' knowledge about various forms of Vocal Music. CO2 To bring to the students' knowledge about Rela and Rau. CO3 Provide detailed information about pranas of taal: Kaal, Laya and Prastar. CO4 To introduce and develop the skill for writing notation.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Introduction to various forms of Vocal Music -Bada-khayal, Chota-khyal, Thumri, Kajari, Chaiti, Tappa, Dadra, Ghazal -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>Detailed Study of Rela and Rau</u> -Definition and Structural Elements of Rela and Rau -Techniques of Performance and Improvisation -Aesthetical aspects of Rela and Rau -Importance of Rela and Rau in Solo and Accompaniment -Comparison of Rela and Rau	15	25	1,2&3	CO2	PSO1			
3	<u>Detailed Study of Pranas of Taal: Kala, Laya and Prastar</u> - Historical context and interpretation in ancient and modern practice - Overview of the Kala, Laya and Prastar and their relevance in the Taal system - Significance of Kala, Laya and Prastar in defining the character of Taals	20	30	1,2&3	CO3	PSO8			
4	<u>Notation of Taals and Bandishes:</u> <u>(As per syllabus)</u> -Write a Notation of all the Taals included in the syllabus in Pt. Paluskar Notation System in Single and Double. -Write a notation of bandishes prescribed in the syllabus. -Write all taals which are included in your syllabus in Single, Double, Tigun, Chaugun and Aadilaya	10	20	1,2&4	CO4	PSO10			

REFERENCES

1.	Taal-Vadya Shashtra, Manohar Bhalchandra Rao Marathe, Sharma Pustak Sadan, Gwalior
2.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai
3.	Taal Parichay (1 to 3 parts) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay, Haathras
4.	Lay Taal Vichar Manthan, Ruby Prakashan, Pt. Girishchandra Shrivastav
5.	Tabla Puran, Pt. Vijay Shankar Mishra
6.	Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Allahabad
7.	Taal Prakash, Pt. Bhagvatsharan Sharma, Sangeet Karyalay Haathras
8.	Taal Pran, Dr Sudhanshu Pande,
9.	Tabla ki Kala, Prof. Sudhir Kumar Saxena, Sangeet Natak Akademi, Delhi
10.	Taal Prastar, Shri Vidhyanath Sinh

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2026-27							
B.P.A.(TABLA): Regular Programme (NEP)										
Year	VI	Major Principles of Tabla-VI	Credits / Hours per week					04(04Th+00Pr) /60h		
Semester	VIII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade					100 /O		
Mode of Transaction		Lecture-demonstration and Tutorials								
Course Outcome (CO) CO1 To bring to the students' knowledge about Nana Panse Gharana and Nathdwara Parampara. CO2 To bring to the students' knowledge about Ancient Percussion Instruments. CO3 Provide information about the Rabindra Sangeet. CO4 Students will develop their thinking and writing skills on different topics by reviewing books.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements 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>Introduction to the Nana Panse Gharana and Nathdwara Parampara</u> -Origin and Development of both Gharana -Playing Techniques (Vadan Shaili) of both Gharana -Nuances and characteristics of compositions in both Gharana		15	25	1,2&3	CO1	PSO3	EMP ENT SD	L/N/R/G	PE

2	<u>Detailed study of Ancient Percussion Instruments (Any Five)</u> -Origin and Development of Percussion Instruments -Structural Design and playing techniques of Percussion Instruments -Utilisation of percussion instruments in ancient music	15	25	1,2&3	CO2	PSO2 PSO3			
3	<u>Introduction to Rabindra Sangeet</u> -Historical background of Rabindra Sangeet -Musical Structure and Characteristics of Rabindra Sangeet -Classification of Rabindra Sangeet -Classification of Taals of Rabindra Sangeet	18	30	1,2&3	CO3	PSO3			
4	<u>Essay Writing</u> -Comparative study of Ancient and Modern Taals -Globalisation of Music -Guru-Shishya Parampara and Institutional Music Education -Significance of Music in the Indian Knowledge System (Reference to Percussion Instruments) -Music as a Therapy	12	20	1,2&4	CO4	PSO5			
REFERENCES									
1.	Taal-Vadya Shashtra, Manohar Bhalchandra Rao Marathe, Sharma Pustak Sadan, Gwalior								
2.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai								
3.	Taal Parichay (parts 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay, Haathras								
4.	Tabla Puran, Pt. Vijaykumar Mishra, Kanishk Publishers, Distributors, New Delhi								
5.	Tabla Visharad, Dr Shivendra Pratap Tripathi, Kanishk Publishers, Distributors, New Delhi								
6.	Bhartiya Sangeet ka Itihas, Dr Sharadchandra Shreedhar Paranjape								
7.	Sangget Visharad, Vasant, Sangeet Karyalay, Haathras (U.P.)								
8.	Pakhawaj aur Tabla ke Gharane evam Paramparae, Dr Aaban E. Mistry, Swar Sadhana Samiti, Mubai								
9.	Pakhawaj ki Utpatti, Vikas evam Vadanshailiya, Dr Ajay Kumar, Kanishk Publishers, Distributors, New Delhi								
10.	Taal Prastar, Shri Vidhyanath Sinh								

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla			Academic Year			2026-27				
B.P.A.(TABLA): Regular Programme (NEP)												
Year	IV	Major Traditional Compositions of Tabla- VI			Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	VIII	Year of Introduction: 2026-27 Year of Syllabus Revision:			Maximum Marks / Grade			100 /0				
Mode of Transaction		Lecture-demonstration and Tutorials										
Course Outcome (CO) CO1 Students will systematically develop their advanced ability to play solo in Jhaptaal. CO2 Students will systematically develop their advanced ability to play solo in Tevra taal. CO3 Students will systematically develop their basic sense of playing solo in Rudra taal (11 beats). CO4 Develop playing techniques and recitation skills of different taals 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>Advanced study of Jhaptaal</u> -Peshkar, Peshkar Kayda, its Palta and Tihai -Two advanced kaydas with paltas ended with tihai -One rela with paltas ended with tihai -Mukhdas, Tukdas, Gat, Uthan, Various Chakradar, Various Tihai				40	30	1,2&3	CO1	PSO7 PSO9	ENT SD	L/N/R/G	PE

2	<u>Advanced study of Tevra taal</u> -Uthan, Chala, with Palta ended with Tihai -Rela with paltas ended with Tihai -Tukda, Paran, Chakradar Paran	35	30	1,2&3	CO1	PSO7 PSO9			
3	<u>Elementary knowledge of Rudra taal (11 beats)</u> -Two basic kayadas with palatas ended with tihai. -One rela with paltas ended with tihai. -Mukhada, Mohra, Tukada, Chakradhar etc.	30	25	1,2&3	CO2	PSO7 PSO9			
4	<u>Padhant and Nikas of Taals and bandishes:</u> -Padhant of Jat taal, Badi Sawari (16 beats), Vishnu, Saraswati and other taals which are covered in syllabus 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.	15	15	1,2&3	CO4	PSO10			

REFERENCES

1.	Bandish e Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
2.	Tabla, Pt. Arvind Mulgaonkar, Popular Prakashan, Mumbai
3.	Taal-Parichay (parts 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication, New Delhi.
5.	Tabla ki Kala, Prof. Sudhir Kumar Saxena, Sangeet Natak Akadami, Delhi
6.	Taal Prabandh, Pt. Chotelal Mishra
7.	Tabla ki Bandishe (2007), Dr. Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad
8.	Taalarnav, Pt. Amod Dandge. Bhairavi Prakashan, Kolhapur
9.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publicationa, Mumbai
10	Khajana-E-Bandish, Pt. Suresh Mulgaonkar

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla				Academic Year				2026-27			
B.P.A.(TABLA): Regular Programme (NEP)												
Year	IV	Minor Performance Studies in Tabla – V			Credits / Hours per week				04(03Th+01Pr)/75hr.			
Semester	VIII	Year of Introduction: 2026-27 Year of Syllabus Revision:			Maximum Marks / Grade				100 /O			
Mode of Transaction		Lecture-demonstration and Tutorials										
Course Outcome (CO) CO1 To bring to the students' knowledge about Laya and Laykari. CO2 To bring to the students' knowledge about Peshkar and Peshkar-Kayda. CO3 Provide knowledge about the ten Pranaas of Tal and an overview of the five pranaas (Jaati, Kala, Laya, Yati and Prastar) of taal. CO4 Students will develop a basic sense of solo playing in Jhaptaal, recitation (Padhant) and writing skills of taals and compositions.												
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) development needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)
1	<u>Introduction to Lay-Laykari</u> -Definition of Lay and Laykari -Basic knowledge about different Laykaries -Writing method of different Laykaries -Mathematical aspects of Different Laykaries -Introductory knowledge about the recitation of different laykaries				12	15	1,2,3&4	CO1	PSO7	ENT SD	L/N/R/G	PE

2	<u>Detailed Study of Peshkar & Peshkar-Kayda</u> -Definition and Structural Elements of Peshkar & Peshkar-Kayda -Aesthetical aspects of Peshkar and Peshkar-Kayda -Importance of Peshkar & Peshkar-Kayda in Solo and Accompaniment	15	23	1,2&4	CO2	PSO1			
3	<u>Basic knowledge about the following Pranaas of Taal</u> -Basic knowledge about the five pranas of Taal Jaati, Kala, Laya, Yati and Prastar - Definition and characteristics of all the prescribed pranas -Utilization and importance of the above pranas in the structure of taals	18	22	1,2&3	CO3	PSO8			
4	<u>Advance Knowledge of Solo in Jhaptaal</u> -Two Kaydas with Paltas ended with Tihai -One Rela with Paltas ended with Tihai -Mukhada, Mohra, Tihai (Damdar & Bedam) -Recite and write a notation of the following taals in Single, Double, Tigun and Chaugun Fardost, Sooltaal, Basant (9 beats), Rudra (11 beats) -Recitation and write a notation of compositions prescribed in the syllabus	30	40	1,2&3	CO4	PSO9 PSO10			

REFERENCES

1.	Bandish e Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
2.	Sulabh Tabla Vadan, Pt. Raghunath Talegaonkar
3.	Taal-Parichay (parts 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication, New Delhi.
5.	Complete Tabla, Pt. Amod Dandge, Bhairavi Publication, Kolhapur
6.	Taal Prabandh, Pt. Chotelal Mishra, Kanishk Publication, New Delhi.
7.	Tabla ki Bandishe (2007), Dr, Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad.
8.	Taalarnav, Pt. Amod Dandge, Bhairavi Publications, Kolhapur
9.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publicationa, Mumbai
10	Taal Pran, Sudhanshu Pandey

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla			Academic Year			2026-27				
B.P.A.(TABLA): Regular Programme (NEP)												
Year	IV	Performing Aspects of Tabla: Solo and Accompaniment – II (Instead of OJT)			Credits / Hours per week			04(00Th+04Pr)/120h				
Semester	VIII	Year of Introduction: 2026-27 Year of Syllabus Revision:			Maximum Marks / Grade			100 /0				
Mode of Transaction		Lecture-demonstration and Tutorials										
Course Outcome (CO) CO1 Students will systematically develop their advanced ability to play solo in Roopak. CO2 Students will systematically develop their advanced ability to play solo in Teentaal. CO3 Students will systematically develop their advanced sense of playing solo in Taal Basant (9 beats). CO4 Students will understand the concept of accompaniment with Kathak Dance.												
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>Advance study of Roopak taal</u> -Peshkar, Peshkar Kayda, its Palta and Tihai -Two advanced kaydas with paltas ended with tihai -One rela with paltas ended with tihai -Mukhdas, Tukdas, Gat, Uthan, Various Chakradar, Various Tihai				35	30	1,2&3	CO1	PSO7 PSO9	ENT SD	L/N/R/G	PE

2	<u>Advance solo in Teentaal</u> -Peshkar and its paltas -Tistra and Mishra jaati Kaydas -Rela, Palta and ended with tihai -Mukhada, Tukda, Gat and its types, Chakradar and its types	30	25	1,2&3	CO1	PSO7 PSO9			
3	<u>Advance study of Basant taal (9 matra)</u> -Peshkar, Peshkar Kayda, its Palta and Tihai -Two advanced kaydas with paltas ended with tihai -One rela with paltas ended with tihai -Mukhdas, Tukdas, Gat, Uthan, Various Chakradar, Various Tihai	35	30	1,2&3	CO2	PSO7 PSO9			
4	<u>Principles of Accompaniment with Kathak Dance</u> - Introduction to technical terms of Kathak. - Different Compositions used during accompaniment with Kathak. - System and Techniques of Accompaniment with Kathak. - Importance of Upaj and Nikas in accompaniment with Kathak.	20	15	1,2&3	CO3	PSO7 PSO9			

REFERENCES

1.	Bandish e Teentaal (2012), Dr. Gaurang Bhavsar, Ascent Publication
2.	Tabla, Pt. Arvind Mulgaonkar, Popular Prakashan, Mumbai
3.	Taal-Parichay (part 1 to 3) (1993), Pt. Girishchandra Shrivastav, Sangeet Karyalay Haathras
4.	Tabla Granth, Pt. Chhotelal Mishra, Kanishk Publication, New Delhi.
5.	Tabla ki Kala, Prof. Sudhir Kumar Saxena, Sangeet Natak Akademi, Delhi
6.	Taal Prabandh, Pt. Chotelal Mishra
7.	Tabla ki Bandishe (2007), Dr. Aaban E. Mistry, Sangeet Sadan Prakashan, Allahabad.
8.	Taalarnav, Pt. Amod Dandge. Bhairavi Prakashan, Kolhapur
9.	Tabla Vadan me Nihit Saundarya, Pt. Sudhir Mainkar, Saraswati Publication, Mumbai
10	Khajana-E-Bandish, Pt.Suresh Mulgaonkar

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year					2026-27			
B.P.A.(TABLA): Regular Programme (NEP)										
Year	IV	Introduction to Research Methodology-II (Instead of OJT)	Credits / Hours per week					02(02Th+00Pr)/30h		
Semester	VII	Year of Introduction: 2026-27 Year of Syllabus Revision:	Maximum Marks / Grade					50		
Mode of Transaction		Lecture-demonstration and Audio-Video visuals								
Course Outcome (CO) CO1 Educate students about various types of research. CO2 Students will develop the skills to write a research paper. CO3 Introduce students to different referencing styles. CO4 Students understand the concept of research ethics and plagiarism.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (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>Types of Research</u> - Empirical Research - Comparative Research - Descriptive Research - Interdisciplinary Research		O8	15	1,2&3	CO1	PSO12 PSO13	ENT SD	L/N/R/G	PE

2	<u>Components of a good research paper</u> -Title, Abstract, Introduction, Review of Literature, Research Methodology, Conclusion, Bibliography/References -Writing and submission of the Research Paper	08	15	1,2,3&6	CO2	PSO12 PSO13			
3	<u>Referencing Styles and Academic Citation</u> -Meaning and Importance -Referencing Styles: APA, MLA & Chicago	07	10	1,2,3&6	CO3	PSO12 PSO13			
4	<u>Research Ethics and Plagiarism</u> -Meaning and Importance of Research Ethics -Plagiarism: Definition and Types -Avoiding Plagiarism	07	10	1,2,3&6	CO4	PSO12 PSO13			

REFERENCES

1.	Research Methodology in Indian Music, Dr. Amit Kumar Varma, Aayu Publications, New Delhi
2.	Sangeet me Shodh Pravidhi, Prof. Ravi Sharama, Tauryatrikam Publication, New Delhi
3.	Research Methodology Method and Techniques, Prof. Kothari C.R., New Age Publishers, New Delhi
4.	Research Methodology (For U.G., P.G., M.Phil., Ph.D. and other Professional Examinations), Dr. S. Aachdeva, Lakshmi Narayan Agrawal
5.	Indian Music Research-Methodology and Techniques, Dr. Mohammed Haroon, Raj Publications
6.	Shodh Paddhati, Dr. Ram Gopal Sinh
7.	Shodh Paddhati, Prof. C. R. Kothari, New Age International Publishers