

Bloom's Taxonomy Levels:

1.Remember

2.Understand

3. Application

4. Analysis

5.Evaluation

6. Creation

Programme Name: M.P.A (TABLA)

Programme Specific Outcome (PSO)

- PSO1 Educate students about all the technical aspects of terminologies of Tabla precisely and its application in context to Indian Classical Music.
- PSO2 It make students understand about the Structural designs, Mechanism and Dynamics of all the ancient as well as modern North Indian, South Indian and Western Percussion instruments and its application with different forms of Music.
- PSO3 Impart knowledge about the History of Indian Music, Drupad-Dhamar, Khayal Gayan, South Indian Music, Kathak Dance, Origin and Development of various percussion instruments (North Indian, South Indian and Western), Analytical study of Different Schools of Tabla and Pakhawaj, Biographies of Eminent Artists and their contribution.
- PSO4 Provides detailed information about the ancient Taal Systems with reference to Natyashastra, Sangeet Ratnakar and Ravindra Sangeet.
- PSO5 Broadens student's perspective to think over all the different areas of research in Performing Arts which inspire them for doing further research.
- PSO6 Detailed Knowledge about the different compositions of Tabla, its sound production techniques (Nikas) according to the playing Style of Different Gharana.
- PSO7 It will inculcate 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, South Indian and Western (Staff) 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 To enhance the ability to Think (Creativity), Speak (Padhant) and Write (Notation) effectively about Taals and Compositions of Tabla.
- PSO11 It imparts detailed knowledge of Aesthetics and its importance in Tabla Playing. (Solo playing as well as Accompaniment)
- PSO12 Students get educated about ancient treatise and Music exists from 13th to 20th Centurie

Syllabus of Courses

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	I	Core / ~~Elective~~ / Foundation MVI 2101: Principles of Tabla I	Credits / Hours per week					03		
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture – demonstration and PPT presentation								
Course Outcome (CO) MVI 2101 CO1 Students will get a detail knowledge of Taal, its origin, development and its importance in Music. CO2 Students will get clear about the term LAYAKARI and also develops their knowledge to write Taals in different Laykaris. CO3 Students will come to know about the difference between the different taals having equal number of beats by doing comparative study. CO4 Students will develop the skills of thinking and writing on different musical topics by reviewing the books.										
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), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<u>Introduction to Taal</u> Origin of word Taal Definition of taal Development of Taal Importance of taal in Music Importance of Matra (beats) in Taal System		13	30	1&2	CO1	PSO1 PSO3	EMP SD	L/N/R/G	PE

2	<u>Introduction of Laykari</u> Defination of laykari Methematical aspects of laykari Notation of taals in different laykari	13	30	1,2&3	CO2	PSO8 PSO10			
3	<u>Detailed comparative study of taals having equal Matras</u> 1) Sawari and Gajazampa 3)Zoomra and Ada-Chautaal 2) Laxmi and Matt 4)Vishnu and Shikhar	09	20	1,2&3	CO3	PSO10			
4	<u>Essay on Taal</u> Importance of Taal in Music Therapy Comparative study of Prachin and Arvachin Taal Importance of music in National Unity	10	20	1&2	CO4	PSO5			
REFERENCES									
1.	Taal Vadya Parichay (2017), Dr.Jamnaprasad Patel, Kanishka Publication, ISBN: 978-81-8457-743-3								
2.	Bhartiya Sangeet Vadhya (1990),Dr.Lalmani Mishra,								
3.	Taal Parichay (part 1 to 3)(1993),Pt.Girishchandra Shrivastav,Sangeet Karyalay, Haatras								
4.	Lay Taal Vichar Manthan, Ruby Prakashan, Pt.Girishchandra Shrivastav,								
5.	Sulabh Tabla Vadan (1 to 3 part), Raghunath Talegaonkar								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	I	Core / ~~Elective~~ / Foundation MVI 2102: Technical Terms of Percussion Instruments I	Credits / Hours per week					03		
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture-demonstration and Tutorial								
Course Outcome (CO) MVI 2102 CO1 Provide detai knowledge to the students about ancient persussion instruments and its utilization. CO2 Students get clear to many advance terminologies in detail with the help of illustrations. CO3 To impart knowledge about the different percussion Instruments used in orchestration music with different themes. CO4 Detail study of padhant will lead to improve the padhant techniques.										
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Detail study of Ancient Percussion Instruments.</u> Origin of Percussion Instruments Utilization of percussion instruments in ancient music. (any five) Comparative study of ancient percussion instruments.		13	30	1,2&3	CO1	PSO2 PSO3	EMP ENT SD	L/N/R/G	PE

2	<u>Definition of the following terminologies in detail with illustrations</u> Atit, Anaghat, Gandabandhan, Chala Chalan, Aadilaya, Kuaadi, Biaadi, Kakpad, Chilla, Jod, Upaj, Ladant, Lahera, Farad, Kamali, Farmaishi.	12	25	1,2&3	CO2	PSO1 PSO11			
3	<u>Knowledge of Percussion Instruments used in orchestration Music.</u> Introduction of orchestration Utilization of various Percussion instruments in orchestration music Nature and different themes used in orchestration	12	25	1,2&3	CO3	PSO2 PSO7			
4	<u>Detail study of Notation and Padhant of Taals</u> Notation of all taals which are included in your syllabus in Single, Dugun, Tigun Chaugun, Aad lay and bol compositions. Meaning Of Padhant Utilization and importance of Padhant in tabla playing in detail	08	20	1,2,3&6	CO4	PSO10 PSO11			

REFERENCES

1.	Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad,
2.	A.K. Sen – Indian Concept of Rhythm, Kanishka Publication, ISBN: 978-81-7391-0065
3.	Dr. Arun kumar Sen, Bhartiya taalo ka Shashtriya Vivechan
4.	Pt. Sudhir Mainkar- Tabla Vaadan mein Nihit Saundarya (), Saraswati Publication
5.	Dr. Lal Mani Mishra- Bharatiya Sangeet Vadhya.
6.	Taal-Kosh (1996), Pt. Girishchandra Shrivastav, Ruby Prakashan, Alahabad.

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20						
M.P.A.(TABLA): Regular Programme									
Year	I	Core / Elective / Foundation MVI 2103: History of Music and Percussion Instruments I	Credits / Hours per week	03					
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade	100					
Mode of Transaction		Lecture and Tutorial, Regular Visit to Oriental Institute Library.							
Course Outcome (CO) MVI 2103 CO1 It adds to student’s knowledge about the ancient treatise of music, Development of Music, and new experiments done in 13 th century. CO2 It adds to student’s knowledge about the ancient treatise of music, Development of Music, and new experiments done in 14 th century. CO3 It brings to the students knowledge about the modern researches done in the field of Tabla which also help them to thinks on doing research. CO4 Detail study of Khayal Gayaki will helps to develop the accompaniment skills.									
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Introduction of 13th Century</u> Development of Music Knowledge of Treatise written in above century New experiments of above century	13	30	1,2 & 4	CO1	PSO12	EMP ENT	N/R/G	PE

2	<u>Introduction of 14th Century</u> Development of Music Knowledge of Treatise written in above century New experiments of above century	13	30	1,2 & 4	CO2	PSO12			
3	<u>Advance Study of History of Tabla</u> Origin of Word Tabla Fables of History of Tabla Knowledge of different research work done in Modern period Development of Tabla Modern aspects of Tabla	09	20	1,2 & 4	CO3	PSO3			
4	<u>History of Khyal Gayan</u> Origin and Development of Khyal Gayki Importance of Tabla playing in Khyal Gayki Accompaniment with that particular singing style	10	20	1,2 & 4	CO4	PSO3			

REFERENCES

1.	Prof.Gaurang Bhavsar,Tabla no Itihas ane Parampara, University Granth Nirman Board
2.	Dr.Yogmaya Shukla,Tabla ka Udgam Vikas and Vadanshailiya
3.	Pt.Ramaavtar Veer- Bhartiya Sangeet Ka itihas (2001), Radha Publication, ISBN: 81-7487-046-6
4.	Dr.Arun kumar Sen, Bhartiya taalo ka Shashtriya Vivechan
5.	Dr.Sharadchandra Shridhar Paranjape, Bhartiya Sangeet Ka itihas (2010), Chowkhamba Vidyabhavan, Varanasi
6.	Shri Umesh Joshi, Bhartiya Sangeet Ka itihas,
7.	Vasant,Sangeet Visharad
8.	Dr. Aban Mistry – Pakhawaj aur Tabla Ke Gharane Evum Paramparaye

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20						
M.P.A.(TABLA): Regular Programme									
Year	I	Core / ~~Elective~~ / Foundation MVI 2104: Study of Ancient Taal System IV	Credits / Hours per week	02					
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade	100					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) MVI 2104 CO1 Students get educated about the ancient taals system in reference to the ancient treatise. CO2 Students get educated about the ancient taals and its usability in music during Pt.Bharatmuni’s period. CO3 Students get educated about the ancient taals and its usability in music during Pt.Sharangdev’s period. CO4 It clears the concept of 10 Pranas of Taal and its Usability in modern Taal system.									
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	Study of Ancient Taal System Taal systems in reference to different ancient Treatise	08	20	1,2&3	CO1	PSO7 PSO8	EMP ENT	L/N/R/G	PE

2	<u>Detail Study of Taals with reference to “Bhatra Natya Shashtra”</u> Study of Taal system as given in Bharatra’s “Natya Shashtra” Use of Taals in Music as per Bharat Natya Shashtra in Bharatmuni period	08	30	1&2	CO2	PSO4 PSO7			
3	<u>Detail Study of Taals with reference to “Sangeet Ratnakar”</u> Study of Taal system as given in Pt. Sarangdev’s “Ratnakar” Use of Taals in Music as per Sangeet Ratnakar in Sarangdev period	08	30	1&2	CO3	PSO4 PSO7			
4	<u>Study of Ten Pranas of Taals</u> Introduction of Ten Pranas in different Treatise. Knowledge of all pranas of Taal system. Use of Ten pranas of taals in Modern taal system.	06	20	1,2&3	CO4	PSO1 PSO7 PSO8			

REFERENCES

1.	Dr.Sudhanshu Pandey – Taal Pran/ Taal Ratnakar
2.	Pt.Bharatmuni -Bharat Natya Shashtra and All edited volumes of Bharat Natya Shashtra
3.	Pt. Sarang Dev-Sangeet Ratnakar and all edited volumes
4.	Dr.Arunkumar Sen-Bhartiya Taalo ka Shashtriya vivechan
5.	Pt. Narad-Sangeet Makrand
6.	Nishi Gupta-Taal Shashtra Ka Siddhantik Paksh (2010), Kanishk Publication, ISBN: 978-81-8487-88-2
7.	Shri Umesh Moghe-Sangeet Ratnakar ke Taal Tatva

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	I	Core / ~~Elective~~ / Foundation MVI 2105: Traditional Compositions of Tabla/Pakhawaj I	Credits / Hours per week					05 (T-2 & P-3)		
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial, Audio-Visual ICT based Studies.								
Course Outcome (CO) MVI 2105 CO1 Students will develop their sense of Playing Advance level of Solo in Ada Chautaal systematically. CO2 Students will develop their sense of Playing advance compositions of Sooltaal systematically CO3 It will educate students about the padhant techniques in different time cycle which ultimately enhance their recitation skills.										
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Theoretical aspects of Solo Presaentation</u> Theoretical aspects of theka. Theoretical aspects in solo playing. Theoretical aspects of Padhant. Theoretical aspects of different bandishes. Theoretical aspects of playing style of different Gharana’s of tabla. Theoretical Techniques of Riyaz.		13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Aadachautaal with Traditional and contemporary compositions</u> Vilambeet laya bandishes: a) Different Gharana's Peshkar. b) Four kayadas of Various Gharanas of Tabla c) Chala, Chalan and Rau Madhya and Drut laya bandishes: a) Two rele b) Traditional and Contemporary Bandishes (Mukhda, Types of Gat, Gat-Tukda, Tukda, Simple, Farmaishi and Kamali Chakradar, Uthan, Paran etc.)	40	30	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Advance Compositions of Sooltaal</u> Theka prastar, Uthan, Paran, Tukda Various types of Chakradar Various types of Tihai	30	30	1,2,3&6	CO2	PSO9 PSO10			
4	<u>Padhant (As per Syllabus)</u> Single, Double, Tigun, Chaugun and Aadilaya of Gajazampa, Matt and Various bandishes	16	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt. Girishchandra Shrivastav - Taal-Kosh (2017)
2.	Pt. Sudhir Mainkare - Tabla Vadan me Nihit Saundhya
3.	Pt. Arvind Mulgaonkar - Ijazat and Tabla
4.	Dr. Aban Mistry - Tabla ki Bandishe
5.	Pt. Purshottam das - Mrudang Vadan (Naath Dwara Parampara)
6.	Pt. Ghanshyamdas Pakhawaji - Mrudang Sagar
7.	Sangeet Karyalay Haath ras Prakashan - Mrudang Ank

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M.P.A.(TABLA): Regular Programme										
Year	I	Core / ~~Elective~~ / Foundation MVI 2106: Solo and Accompaniment of Tabla I	Credits / Hours per week				05 (T-2 & P-3)			
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade				100			
Mode of Transaction		Lecture-demonstration and Audio-Video visuals								
Course Outcome (CO) MVI 2106 CO1 Students will develop their sense of Playing Advance Solo in Pancham Savari systematically. CO2 Students will develop their sense of Padhant in different time cycles. CO3 It will help students to develop their accompaniment ability with different semi-classical singing style, Application of different thekas and importance of Upaj.										
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 ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<u>Theoretical aspects of Traditional Bandishes</u> Theoretical aspects of theka. Theoretical aspects in solo playing. Theoretical aspects of Padhant. Theoretical aspects of different bandishes. Theoretical aspects of playing style of different Gharana’s of tabla. Theoretical Techniques of Riyaz.		13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Pancham Sawari with Traditional and contemporary compositions</u> Vilambeet laya bandishes: a) Different Gharana's Peshkar. b) Four kayadas of Various Gharanas of Tabla c) Chala, Chalan and Rau Madhya and Drut laya bandishes: a) Two rele b) Traditional and Contemporary Bandishes (Mukhda, Types of Gat, Gat-Tukda, Tukda, Simple, Farmaishi and Kamali Chakradar, Uthan, Paran etc.)	40	30	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Padhant (As per Syllabus)</u> Single, Double, Tigun, Chaugun and Aadilaya of Basant, Rudra and Various bandishes	30	30	1,2,3&6	CO2	PSO9 PSO10			
4	<u>Accompaniment with Semi- Classical Music</u> Knowledge of Different forms of Semi-Classical Gayan style Techniques of Accompaniment Application of different thekas Importance of Upaj in Accompaniment Knowledge of Accompaniment of Various Tabla player's style through audio-video visual	16	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt. Vijayshankar- Tabla Puran (2005), Kanishka Publication, ISBN: 978-81-7391-721-3
2.	Pt. Chotelal Mishra-Tabla Granth (2006), Kanishka Publication, ISBN: 978-81-7391-844-9
3.	Pt. Arvind Mulgaonkar-Ijazat and Tabla
4.	Dr. Aban Mistry-Tabla ki Bandishe
5.	Dr. Shivendrapratap Tripathi-Tabla Visharad (2012), Kanishka Publication, ISBN: 978-81-8457-353-4
6.	Dr. Jamnadas Patel- Tabla ki Vistarshil Rachnaye (2011), Kanishka Publication, ISBN: 978-81-8457-263-6

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla		Academic Year		2019-20					
M.P.A.(TABLA): Regular Programme										
Year	I	Core / ~~Elective~~ / Foundation MVI 2107: Stage Performance I	Credits / Hours per week		03 (T-1 & P-2)					
Semester	I	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade		100					
Mode of Transaction		Lecture-Demonstration and audio visuals session								
Course Outcome (CO) MVI 2107 CO1 It educate students how to perform with Nagma in different time cycles and to improve their performance Ability. CO2 Students will get clear about the concept of Nagma/Lehra and develop their skills to play with Nagma indifferent time cycles.										
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 ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	Introduction of stage performance in reference to theoretical aspects: Stage manners. Theoretical aspects in Tabla solo and Accompaniment. Advance Knowledge of Padhant. System of Tabla solo of different Gharana's. Techniques of producing different bandishes.		08	10	1,2&3	CO1 CO2	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Solo Performance:</u> Students choice of any taals from syllabus Knowledge of sequence of solo, Nikas of Bandishes System of Riyaz for Stage Performance	20	35	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Solo Performance:</u> Examiners choice of any taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes System of Riyaz for Stage Performance	20	35	1,2,3&6	CO1	PSO9 PSO10			
4	<u>Basic knowledge of Nagama/Lahera and how to play with Nagma/Lahera</u> Various Raag base Nagma/Lahera of Aadachautaal and Ektaal Knowledge of Vilambeet laya and Madhya laya Nagma/Lahera Concept of solo playing with Nagma/Lahera	12	20	1,2,3&6	CO2	PSO9 PSO10			

REFERENCES

1.	Pt.Girishchandra Shrivastav, Taal-Kosh (2017)
2.	Sangeet Karyalay Haathras Publication,Vadhya Vadan Ank (Jan.-Feb. 1975)
3.	Pt.Arvind Mulgaonkar-Ijazat and Tabla
4.	Dr.Aban Mistry-Tabla ki Bandishe
5.	Prof.Sudhirkumar Saxena,The Art of Tabla Rhythm
6.	Pt.Sudhir Mainkare,Tabla Vadan me Nihit Saundrya

Bloom's Taxonomy Levels:

1.Remember

2.Understand

3. Application

4. Analysis

5.Evaluation

6. Creation

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

- PSO1 Educate students about all the technical aspects of terminologies of Tabla precisely and its application in context to Indian Classical Music.
- PSO2 It make students understand about the Structural designs, Mechanism and Dynamics of all the ancient as well as modern North Indian, South Indian and Western Percussion instruments and its application with different forms of Music.
- PSO3 Impart knowledge about the History of Indian Music, Drupad-Dhamar, Khayal Gayan, South Indian Music, Kathak Dance, Origin and Development of various percussion instruments (North Indian, South Indian and Western), Analytical study of Different Schools of Tabla and Pakhawaj, Biographies of Eminent Artists and their contribution.
- PSO4 Provides detailed information about the ancient Taal Systems with reference to Natyashastra, Sangeet Ratnakar and Ravindra Sangeet.
- PSO5 Broadens student's perspective to think over all the different areas of research in Performing Arts which inspire them for doing further research.
- PSO6 Detailed Knowledge about the different compositions of Tabla, its sound production techniques (Nikas) according to the playing Style of Different Gharana.
- PSO7 It will inculcate 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, South Indian and Western (Staff) 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 To enhance the ability to Think (Creativity), Speak (Padhant) and Write (Notation) effectively about Taals and Compositions of Tabla.
- PSO11 It imparts detailed knowledge of Aesthetics and its importance in Tabla Playing. (Solo playing as well as Accompaniment)
- PSO12 Students get educated about ancient treatise and Music exists from 13th to 20th Centurie

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year					2019-20					
M.P.A.(TABLA): Regular Programme												
Year	I	Core / Elective / Foundation MVI 2201: Principles of Tabla I			Credits / Hours per week				03			
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21			Maximum Marks / Grade				100			
Mode of Transaction		Lecture-Demonstration and Tutorial										
Course Outcome (CO) MVI 2201 CO1 Students will understand the concept of peshkar and peshkar kayda in detail and its application in Solo Playing. CO2 Students will learn the formation of Rela and Rau and its application in Solo Playing. CO3 Students get introduce to the advance study of various tihai, its mathematical aspects and application with different musical forms. CO4 Students get knowledge about Ravindra sangeet and also get introduce to its taal system in detail.												
Unit No.	Topic/Unit				Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employ a bility (Emp)/ Entrepr e neurshi p (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/ Global (G) develop mental needs	Relation to Gender (G), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<u>Detail study of Peshkar and Peshkar Kayda</u> Definition of Peshkar and Peshkar Kayda Application of Peshkar and Peshkar Kayda in Solo and Accompaniment				12	25	1,2&3	CO1	PSO1 PSO6 PSO10	EMP ENT SD	L/N/R/G	PE

2	<u>Detail study of Rela and Rau</u> Definition of Rela and Rau Formation of Rela and Rau Application of Rela and rau in Solo Playing and accompaniment	12	25	1,2&3	CO2	PSO1 PSO6 PSO10			
3	<u>Advance study of Tihai</u> Definition and meaning of Tihai Detailed knowledge about various types of tihai with Examples Mathematical formation of Tihai Use of tihai in different musical forms	08	20	1,2&3	CO3	PSO1 PSO6 PSO10			
4	<u>Introduction of Ravindra Sangeet and Taal system</u> Basic introduction of Ravindra Sangeet Taal system of Ravindra Sangeet in Detail Taals and Theka used in Ravindra Sangeet	13	30	1,2&3	CO4	PSO4			

REFERENCES

1.	Dr. Jamna Prasad Patel – Tabla Vaadan Ki Vishtarsheel Rachnaye (2011), Kanishka Publication, ISBN: 978-81-8457-263-6
2.	Dr.Arunkumar Sen - Bhartiya Taalo ka Shashtriya vivechan
3.	Dr.Anita Sen- Ravindra Sangeet
4.	Dr.Aban Mistry- Tabla ki Bandishe
5.	Sangeet Karyalay Hathras Prakashan – Ravindra Sangeet Ank.
6.	Pt.Sudhir Mainkare,Tabla Vadan me Nihit Saundrya

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year		2019-20					
M.P.A.(TABLA): Regular Programme									
Year	I	Core / Elective / Foundation MVI 2202: Technical Terms of Percussion Instruments II	Credits / Hours per week		03				
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade		100				
Mode of Transaction		Lecture-Demonstration and Tutorial							
Course Outcome (CO) MVI 2202 CO1 Students will understand the difference between the ancient and modern style of solo playing as well as accompaniment and application of upaj in both. CO2 It brings to the students knowledge about the special characteristics and difference in playing style of different compositions with the help of comparative study of both the gharanas. CO3 Students get detail knowledge about term Kayda, its origin, development and application in tabla solo as well as accompaniment CO4 Students will learn how to write the compositions in different time cycles according to the notation system.									
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), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<u>Detail study of ancient and Modern Tabla playing</u> Comparative study of ancient and Modern system of Solo Tabla playing Comparative study of ancient and Modern style of Accompaniment Utilization of Upaj in Tabla playing	11	25	1,2&3	CO1	PSO7 PSO10	EMP ENT SD	L/N/R/G	PE

2	<u>Comparative Study of Compositions of Delhi and Ajrada Gharana</u> Characteristics of Compositions of Delhi Gharana Characteristics of Compositions of Ajrada Gharana Comparative study of compositions of Both the Gharanas	14	30	1,2,3&4	CO2	PSO3 PSO6 PSO7			
3	<u>Detail knowledge of Kayda</u> Definition of Kayada Origin and Development of Kayda Utilization of Kayda in Solo playing and Accompaniment	12	25	1,2&3	CO3	PSO1 PSO6			
4	<u>Detail study of Notation and Padhant of Taals</u> Notation of all Taals which are included in your syllabus in Single, Dugun, Tigun, Chaugun, Aadlaya and Kuaad laya and bol compositions Meaning Of Padhant Utilisation and importance of Padhant in tabla playing in detail	08	20	1,2&3	CO2 CO3 CO4	PSO10			

REFERENCES

1.	Pt.Girishchandra Shrivastav -Taal-Kosh (2017), Ruby Publication
2.	Pt.Girishchandra Shrivastav- Lay-Taal vichar manthan
3.	Prof.Sudhirkumar Saxena -The Art of Tabla Rhythm/ Tabley ki kala
4.	Pt.Arvind Mulgaonkar-Tabla/ Ijazat
5.	Pt.Vijayshankar Mishra-Tabla Puran (2005), Kanishka Publication, ISBN: 978-81-7391-721-3
6.	Dr. Kumar Rishitosh – Tabley ka Udgam evum Delhi Gharana (2015), Kanishka Publication, ISBN: 978-81-8457-645-0
7.	Pt.Sudhir Mainkar-Tabla Vadan me Nihit Saundarya
8.	Dr. Jamna Prasad Patel – Tabla Vaadan Ki Vishtarsheel Rachnaye (2011), Kanishka Publication, ISBN: 978-81-8457-263-6

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M.P.A.(TABLA): Regular Programme										
Year	I	Core /Elective / Foundation MVI 2203: History of Music and Percussion Instruments II	Credits / Hours per week						03	
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade						100	
Mode of Transaction		Lecture and Tutorial, Regular Visit to Oriental Institute Library								
Course Outcome (CO) MVI 2203 CO1 It adds to student’s knowledge about the ancient treatise of music, Development of Music and new experiments done in 15 th century. CO2 It adds to student’s knowledge about the ancient treatise of music, Development of Music and new experiments done in 16 th century. CO3 Students get knowledge about the Drupad-Dhamar style in detail and develops the skills of accompaniment of Pakhawaj with Drupad-Dhamar. CO4 Students get educated about the ancient history of Indian Music, its origin and development.										
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Introduction of 15th Century</u> Development of Music in above century Knowledge of treatise written in above century New experiments done in above century		13	30	1,2&4	CO1	PSO12	EMP ENT	L/N/R/G	PE

2	<u>Introduction of 16th Century</u> Development of Music in above century Knowledge of treatise written in above century New experiments done in above century	13	30	1,2&4	CO2	PSO12			
3	<u>History of Dhrupad-Dhamar</u> Origin and Development of Dhrupad-Dhamar Importance of Pakhawaj (Mrudang) in Dhrupad-Dhamar Accompaniment with that particular singing style	10	20	1,2&4	CO3	PSO3			
4	<u>History of Indian Music</u> Fables of history of Indian Music Development of Indian Music	09	20	1,2&4	CO4	PSO3			

REFERENCES

1.	Vasant- Sangeet Vihsarad
2.	Pt.Bhagwatsharan Sharma- Bhartiya Sangeet Ka itihas
3.	Pt.Ramaavtar Veer- Bhartiya Sangeet Ka itihas (2001), Radha Publication, ISBN: 81-7487-046-6
4.	Dr.Sharadchandra Shridhar Paranjape, Bhartiya Sangeet Ka itihas (2010), Chowkhamba Vidyabhavan, Varanasi
5.	Pt.Vijayshankar Mishra-Tabla Puran (2005), Kanishka Publication, ISBN: 978-81-7391-721-3
6.	Shri Umesh Joshi, Bhartiya Sangeet Ka itihas
7.	Ms.Anita Sharma-Prachin Sangeetik Paramparaye Evam Dhrupad Shaili

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M.P.A.(TABLA): Regular Programme												
Year	I	Core / Elective / Foundation MVI 2204: Gharana of Indian Percussion (Tabla/Pakhawaj)			Credits / Hours per week			02				
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21			Maximum Marks / Grade			100				
Mode of Transaction		Lecture and Tutorial										
Course Outcome (CO) MVI 2204 CO1 Students will have a detailed study about the ‘Gharana’, its origin and development. CO2 It will educate students about different schools of Tabla, their important characteristics and playing style in detail which helps student to think analytically about how each gharana of tabla is different from each other. CO3 It will educate students about different schools of Pakhawaj, their important characteristics and playing style in detail which helps student to think analytically about how each gharana of pakhawaj is different from each other. CO4 Biographies of eminent Tabla and Pakhawaj Maestros helps student to know about the development of different schools of Tabla and Pakhawaj as well as their contribution to the Playing style of each Gharana.												
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Detail Study of Gharana</u> Meaning and Definition of Gharana Origin of Gharanas in Indian Music Origin and Development of Gharana (Tabla and Pakhawaj)				07	20	1,2&3	CO1	PSO3 PSO5 PSO6	EMP ENT	L/N/R/G	PE

2	<u>Introduction of Gharanas of Pakhawaj (Mrudang)</u> Detail Study of Gharanas of Pakhawaj(Mrudang)	08	30	1,2&3	CO1 CO2	PSO3 PSO5 PSO6			
3	<u>Introduction of Gharanas of Tabla</u> Detail Study of Gharanas of Tabla	08	30	1,2&3	CO1 CO2	PSO3 PSO5 PSO6			
4	<u>Life sketch and contribution of Eminent artist</u> Life sketch of Tabla Artist Life Sketch of Pakhawaj Players	07	20	1,2&4	CO4	PSO3 PSO5			

REFERENCES

1.	Dr.Gaurang Bhavsar,Tabla no Itihas ane Parampara, University Granth Nirman Board
2.	Dr.Yogmaya Shukla,Tabla ka Udgam Vikas and Vadanshailiya
3.	Dr.Ajay Kumar – Pakhawaj ki Utpatti, Vikas evum Vadan Shailiya (2010), Kanishka Publication, ISBN: 978-81-8457-206-3
4.	Dr.Bhairavi – Punjab ki Vadan Sangeet Parampara
5.	Pt.Chhotelal Mishra – Playing Techniques of Tabla- Banaras Gharana (2009), Kanishka Publication, ISBN: 978-81-7391-929-1
6.	Pt. Girishchandra Shrivastav – Taal Kosh (2017), Ruby Publication

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M.P.A.(TABLA): Regular Programme												
Year	I	Core / ~~Elective~~ / Foundation MVI 2205: Traditional Compositions of Tabla II			Credits / Hours per week			05 (T-2&P-3)				
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21			Maximum Marks / Grade			100				
Mode of Transaction		Lecture and Tutorial, Audio-Visual ICT based Studies.										
Course Outcome (CO) MVI 2205 CO1 Students will develop their sense of Playing Advance Solo in Jhaptaal systematically. CO2 Students will develop their sense of Playing Advance compositions of in Dhamar. CO3 Students will improve their skills of Padhant (recitation) of different composition in different time cycles.												
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Theoretical aspects of Solo presentation</u> Theoretical aspects of theka. Theoretical aspects in solo playing. Theoretical aspects of Padhant. Theoretical aspects of different bandishes. Theoretical aspects of playing style of different Gharana's of tabla. Theoretical Techniques of Riyaz.				13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Zaptaal with Traditional and contemporary compositions</u> Vilambeet laya bandishes: a) Peshkar. b) Four kayadas of Various Gharanas of Tabla c) Chala, Chalan and Rau Madhya and Drut laya bandishes: a) Two rele b) Traditional and Contemporary Bandishes (Mukhda, Types of Gat, Gat-Tukda, Tukda, Simple, Farmaishi and Kamali Chakradar, Uthan, Paran etc.)	40	30	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Advance Compositions of Dhamaar</u> Theka prastar, Uthan, Paran, Tukda Various types of Chakradar Various types of Tihai	30	30	1,2,3&6	CO2	PSO9 PSO10			
4	<u>Padhant</u> Single, Double, Tigun and Chaugun and Aadilaya of Shikhar and Ganesh Various bandishes and Taals of same paper	16	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt. Purshottam das, Mrudang-Vadan (Naathdwara Parampara)
2.	Dr. Hemant Sachdev, Tihai evam Chakradar ka Ganitik Vishleshan
3.	Pt. Arvind Mulgaonkar, Ijazat/ Tabla
4.	Pt. Ghanshyam Das Pakhawaji – Mrudang Sagar
5.	Dr. Gaurang Bhavsar, Bandishe Teentaal
6.	Dr. Jamna Prasad Patel – Tabla Vaadan Ki Vishtarsheel Rachnaye (2011), Kanishka Publication, ISBN: 978-81-8457-263-6
7.	Dr. Aban Mistry, Pakhawaj aur Tabla ke Gharane evam paramparaye
8.	Pt. Vinayak Narayan Patwardhan – Tabla Mrudang vaadan Paddhati

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M.P.A.(TABLA): Regular Programme									
Year	I	Core / ~~Elective~~ / ~~Foundation~~ MVI 2206: Solo and Accompaniment of Tabla II	Credits / Hours per week		05 (T-2&P-3)				
Semester	II	Year of Introduction: 2015-16 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade		100				
Mode of Transaction		Lecture and Tutorial, Audio-Visual ICT based Studies.							
Course Outcome (CO) MVI 2206 CO1 Students will develop their sense of Playing Advance Solo in Basant (9 beats) systematically. CO2 Students will develop their sense of Padhant of various composition in different complex time cycles. CO3 It will help students to develop their accompaniment ability with Light Music and Folk Music, Application of different thekas and importance of Upaj.									
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 ment and Sustaina bility (ES), Human Values (HV) and Professio nal Ethics (PE)
1	<u>Theoretical aspects of Solo presentation</u> Theoretical aspects of theka. Theoretical aspects in solo playing. Theoretical aspects of Padhant. Theoretical aspects of different bandishes. Theoretical aspects of playing style of different Gharana's of tabla. Theoretical Techniques of Riyaz.	13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

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M.P.A.(TABLA): Regular Programme									
Year	I	Core / Elective / Foundation MVI 2207: Stage Performance II	Credits / Hours per week		03 (T-1&P-2)				
Semester	II	Year of Introduction: 2003 Year of Syllabus Revision: 2012	Maximum Marks / Grade		100				
Mode of Transaction		Lecture and Tutorial, Audio-Visual ICT based Studies.							
Course Outcome (CO) MVI 2207 CO1 Students get experience of performing of stage in front of audience in different time cycles which helps them to manage their stage fear and to improve their performance Ability. CO2 Students will get experience to perform with Khayal Gayan which enhance their skills of accompaniment with khayal Gayan and improve their quality of performance.									
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	<u>Introduction of stage performance in reference to theoretical aspects:</u> Stage manners. Theoretical aspects in Tabla solo and Accompaniment. Advance Knowledge of Padhant. System of Tabla solo of different Gharana's. Techniques of producing different bandishes.	08	10	1,2&3	CO1 CO2	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Solo Performance:</u> Students' choice of any taals from syllabus. Knowledge of sequence of solo, Nikas of Bandishes System of Riyaz for Stage Performance	20	35	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Solo Performance:</u> Examiners choice of any taals from syllabus Knowledge of sequence of solo, Nikas of Bandishes System of Riyaz for Stage Performance	20	35	1,2,3&6	CO1	PSO9 PSO10			
4	<u>Accompaniment</u> Accompaniment with Bada khyal and Chota Khyal in Various Taals Accompaniment with Light Music	12	20	1,2,3&6	CO2	PSO9 PSO10			

REFERENCES

1.	Pt.Girishchandra Shrivastav,Taal Kosh (2017), Ruby Publication
2.	Dr.Lalmani Mishra,Bhartiya Vadhya Sangeet
3.	Pt.Arvind Mulgaonkar,Ijazat/ Tabla
4.	Sangeet Karyalay Haathras Publication,Vadhya Vadan Ank (Jan.-Feb. 1975)
5.	Prof.Sudhirkumar Saxena,The Art of Tabla Rhythm/ Tabley ki kala
6.	Dr. Jamna Prasad Patel – Tabla Vaadan Ki Vishtarsheel Rachnaye (2011), Kanishka Publication, ISBN: 978-81-8457-263-6
7.	Dr.Aban Mistry,Pakhawaj aur Tabla ke Gharane evam paramparaye
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