

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	II	Core / Elective / Foundation MVI 2301: Principles of Tabla III			Credits / Hours per week				03			
Semester	III	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21			Maximum Marks / Grade				100			
Mode of Transaction		Lecture-Demonstration and Tutorial										
Course Outcome (CO) MVI 2301 CO1 Students get educated about the western staff notation and its usage in different musical forms. CO2 Students get detail knowledge about the South Indian Taal System, its origin and Development. CO3 Students get introduce to the concept of Taal and Chhand, use of different Chhand in compositions of Tabla and its aesthetical aspects in detail. CO4 Students get the detailed knowledge about the different Western percussion instruments and its usability with different forms of Music.												
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>Knowledge of Time Theory (Western Taal System)</u> Basic knowledge of Staff Notation Introduction of Time Theory (Simple and Compound time) Use of Time Theory in different Musical forms				13	30	1,2&3	CO1	PSO8	EMP ENT SD	L/N/R/G	PE

2	<u>Advance knowledge about South Indian Taal System</u> Origin of South Indian Taal System Development of South Indian Taal System Use of Taal System in South Indian Music	12	25	1,2&3	CO2	PSO8			
3	<u>Taal and Chand (Meatre)</u> Knowledge of different chand used in compositions of Tabla Comparative study of Taal and Chand Aesthetical value of different chand which are used in compositions of Tabla	12	25	1,2&3	CO3	PSO7 PSO11			
4	<u>Introduction of Western Rhythmic Instruments</u> Detail study of any five western rhythmic Instruments Use of different instruments in music forms	08	20	1,2&3	CO4	PSO2 PSO3			

REFERENCES

1.	Vasant,Sangeet Visharad
2.	Dr.Lalmani Mishra,Bhartiya Vadhya Sangeet
3.	Dr.Arunkumar Sen,Bhartiya Taalo ka Shashtriya vivechan
4.	Sangeet Karyalay Haathras Publication,Vadhya Vadan Ank (Jan. Feb. 1975)
5.	Shri Umesh Joshi,Bhartiya Sangeet ka Itihas
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. Sudhir Mainkar – Tabla Vaadan Mein Nihit Saundarya

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20						
M.P.A.(TABLA): Regular Programme									
Year	II	Core / ~~Elective~~ / Foundation MVI 2302: Technical Terms of Percussion Instruments III	Credits / Hours per week	03					
Semester	III	Year of Introduction: 2003 Year of Syllabus Revision: 2012	Maximum Marks / Grade	100					
Mode of Transaction		Lecture and Tutorial							
Course Outcome (CO) MVI 2302									
CO1 Students get clear to the concept of Gat by doing a detailed study with illustration of each type of Gat.									
CO2 Students will understand how to do Padhant of different time cycles (Taals) in complex Laykaris.									
CO3 It helps students to enhance their ability of Self-Creation.									
CO4 Students will develop their skills of Padhant and writing notation of different compositions in different taals.									
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>Detail Study of Gat</u> Definition of Gat Types of Gats with examples	13	30	1,2&3	CO1	PSO1 PSO6 PSO7	EMP ENT SD	L/N/R/ G	PE

2	<u>Introduction of different Laykari in North Indian Taal System</u> Knowledge of Pougung(3/4),Savagun(5/4) Notation of Dadra,Kaherva,Roopak,Zaptaal,Ektaal,Tritaal in Pougung and Savagun	13	30	1,2&3	CO2	PSO8 PSO10			
3	<u>Compose kayda and Rela with the help of varna Dhir-Dhir,Tirakit and Ghidanaga</u> Introduction of rules of Quayedda and Rela Rules of making Paltas	10	25	1,2,3&6	CO3	PSO6 PSO10			
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 and Chaugun and Kuaad Lay Notation of different compositions which are included in your syllabus	09	25	1,2,3&6	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
4.	Dr.Arun kumar Sen,Bhartiya taalo ka Shashtriya Vivechan
5.	Pt.Sudhir Mainkar,Tabla Vadan me Nihit Saundarya
6.	Pt.Arvind Mulgaonkar,Tabla
7.	Pt.Vijayshankar Mishra,Tabla Puran (2020), Kanishka Publication, ISBN: 978-81-7391-721-3

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~ / Foundation MVI 2303 History of Music and Percussion Instruments III	Credits / Hours per week					03		
Semester	III	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2303 CO1 It adds to student's knowledge about the ancient treatise of music, Development of Music, and new experiments done in music 17 th century. CO2 It adds to student's knowledge about the ancient treatise of music, Development of Music, and new experiments done in music 18 th century. CO3 Students get detail knowledge about south Indian percussion instruments, its mechanism and use in different forms of South Indian Music. CO4 Students get to know about the ancient history, origin and development of South Indian Music.										
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 17th Century</u> Development of Music in above century Knowledge of Volumes wrote 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 18th Century</u> Development of Music in above century Knowledge of Volumes wrote in above century New experiments done in above century	13	30	1,2&4	CO2	PSO12			
3	<u>Introduction of South Indian Percussion Instruments</u> Origin of South Indian Percussion Instrument Detail study of South Indian Percussion Instruments Use of Different percussion Instruments in South Indian Music	10	20	1,2&4	CO3	PSO2 PSO3			
4	<u>History of South Indian Music</u> Origin of South Indian Music Development of South Indian Music	09	20	1,2&4	CO4	PSO3			

REFERENCES

1.	Ramavtar Veer- Bharatiya Sangeet ka Itihas (2006), Radha Publication, ISBN: 81-7487-046-6
2.	Dr.Yogmaya Shukla,Tabla ka Udgam Vikas and Vadanshailiya
3.	Sangeet Karyalay Haath Ras Publication,Tabla Ank and Vadya Vadan Ank (Jan.-Feb. 1975)
4.	Dr.Arun kumar Sen,Bhartiya taalo ka Shashtriya Vivechan
5.	Dr.Sharadchandra Shridhar Paranjape, Bhartiya Sangeet Ka itihas (2010), Chowkhamba Vidya bhavan
6.	Shri Umesh Joshi, Bhartiya Sangeet Ka itihas
7.	Vasant,Sangeet Visharad

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/ Foundation MVI 2304: Aesthetics of Indian Percussion I	Credits / Hours per week					02		
Semester	III	Year of Introduction: 2003 Year of Syllabus Revision: 2012	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2304										
CO1 Students get a detailed knowledge about the term ‘Aesthetics’ and various theories of Indian as well as western philosophers.										
CO2 It educate students about the aesthetical aspects of different percussions instruments, Taals and various Laykaris. .										
CO3 Students get knowledge about the aesthetics of language and mathematics used for making different compositions according to the characteristics of different schools of Tabla.										
CO4 Detail study of aesthetics will enhance the quality of performance as it helps to develop the musical sense of presenting inTabla solo as well as Accompaniment.										
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>Aesthetics</u> Meaning and Definition Aesthetics of Performing Arts in Indian and Western Philosophy		08	30	1&2	CO1	PSO11	EMP ENT SD	L/N/R/G	PE

2	<u>Aesthetics in Percussion</u> Element in Aesthetic in Rhythm (Lay) Aesthetical aspect of Taal and Compositions	07	20	1,2&3	CO1 CO2	PSO2 PSO11			
3	<u>Aesthetics of Language and Mathematics</u> Aesthetics of Sam in Music	09	30	1,2&3	CO1 CO2	PSO6 PSO11			
4	<u>Aesthetics of Presentation</u> Enhancing Aesthetics in Solo Presentation Enhancing Aesthetics in Solo Accompaniments Aesthetics in Padhant	06	20	1,2&3	CO1 CO2	PSO6 PSO7 PSO11			

REFERENCES

1.	Sudhir Mainkar, Tabla Vadan me Nihit Saundarya
2.	Pt. Girishshandra Shrivastav, Lay Taal Vichar Manthan
3.	Prof. Sudhirkumar Saxena, The Art of Tabla Rhythm
4.	Dr. Nagendra, Rasa Sidhhant
5.	Pt.Bharat Muni, Bharat Natya Shashtra
6.	Manjula Saxena – Aesthetics – Kala aur Saundarya ka Darshanik Vivechan

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year					2019-20			
M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/ Foundation MVI 2305: Traditional Compositions of Tabla/Pakhawaj III	Credits / Hours per week					05 (T-2&P-3)		
Semester	III	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.								
Course Outcome (CO) MVI 2305 CO1 Students will develop their sense of Playing Advance Solo in Rudra (11 beats) Systematically. CO2 Students will develop their sense of Playing advance composition in Chautaal. CO3 Students will develop their sense of Padhant of various compositions 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 Theka,Laya and Laykari in Solo Playing</u> Theoretical aspects of Vilambeet laya theka. Theoretical aspects Padhant of different Laykar. Theoretical aspects of advance bandishes of different Gharana. Theoretical Techniques Riyaz of Lay and Laykari.		13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Rudra(11 Beats)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 Chautaal</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, Chaugun and Aadilaya of Raas and Gajjampa Various bandishes and Taals of same paper Provide Knowledge of Self Composed Compositions(Tukda,Chakradar,Mukhda,Mohara etc.) in different Taals	16	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt.Purshottam das,Mrudang-Vadan(Naathdwara Parampara)
2.	Sangeet Karyalay Haathras Publication, Mrudang Ank
3.	Pt.Arvind Mulgaonkar,Ijazat
4.	Dr.Aban Mistry, Tabla ki Bandishe
5.	Dr.Gaurang Bhavsar,Bandishe Teentaal
6.	Amod Dandage, Taalarnav
7.	Pt.Sudhir Mainkar, Tabla Vadan me Nihit Saundarya

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/ Foundation MVI 2306: Solo and Accompaniment of Tabla III	Credits / Hours per week					05 (T-2&P-3)		
Semester	III	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.								
Course Outcome (CO) MVI 2306 CO1 It will help students to develop their accompaniment ability with Kathak Dance, Application of different thekas and importance of Upaj. CO2 Students will develop their sense of Playing Advance Solo in Basant (9 beats) systematically. CO3 Students will develop their sense of Padhant of various composition in different complex time cycles. CO4 It will help students to develop their accompaniment ability with Fusion Music and Indian Orchestration Music, Application of different thekas and importance of Upaj.										
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>Theoretical Aspects of Accompaniment in Fusion Music and Indian Orchestration Music</u> System of Accompaniment with Fusion and Indian Orchestration Music Techniques of Accompaniment Contemporary Thekas in Different Taals and basic knowledge of Western orchestration Importance of Upaj in Accompaniment Knowledge of Fusion, Orchestration Music through audio-video		13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/N/R/G	PE

2	<u>Advance Solo in Ektaal 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>Padhant</u> Single, Double, Tigun, Chaugun and Aadilaya of Addha and Farodost Demonstration of Vilambeet Zoomra, Tilwada, Ektaal Various bandishes and Taals of same paper	30	30	1,2,3&6	CO2	PSO9 PSO10			
4	<u>Accompaniment with Kathak Dance</u> System of Accompaniment with Kathak Dance Techniques of Accompaniment with Kathak Dance Basic Thekas and compositions of Kathak Dance Importance of Upaj in Accompaniment with Kathak Dance	16	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt. Purshottam das, Mrudang-Vadan (Naathdwara Parampara)
2.	Sangeet Karyalay Haathras Publication, Mrudang Ank
3.	Pt. Arvind Mulgaonkar, Ijazat
4.	Dr. Aban Mistry, Tabla ki Bandishe
5.	Dr. Gaurang Bhavsar, Bandishe Teentaal
6.	Amod Dandage, Taalarnav
7.	Pt. Sudhir Mainkar, Tabla Vadan me Nihit Saundarya

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M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/ Foundation MVI 2307: Stage Performance III	Credits / Hours per week					03 (T-1&P-2)		
Semester	III	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.								
Course Outcome (CO) MVI 2307 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 Kathak Dance and Fusion Music which enhance their skills of accompaniment with Kathak and Fusion Music which ultimately improves their quality of performance.										
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 stage performance in reference to theoretical aspect</u> Theoretical aspects in Tabla solo and Accompaniment in Aprachlit Taal 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/N/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 Dance Kathak in Various Taals Accompaniment with Fusion Music	12	20	1,2,3&6	CO2	PSO9 PSO10			

REFERENCES

1.	Pt.Girishchandra Shrivastav,Taal Kosh (2017), Ruby Publication
2.	Sangeet Karyalay Haathras Publication,Tabla Ank
3.	Pt.Sudhir Mainkar,Tabla vadan me Nihit Saundrya
4.	Prof.Sudhirkumar Saxena,The Art of Tabla Rhythm
5.	Sangeet Karyalay Haathras Publication,Vadhya Vadan Ank (Jan. Feb.-1975)

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.
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- 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	II	Core /~~Elective~~/ Foundation MVI 2401: Principles of Tabla IV	Credits / Hours per week					03		
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2401 CO1 Students will understand the principles of self compositions which helps them to enhance their creative ability. CO2 Students will attempt to compose tukda by themselves which helps them to think creative. CO3 Students will get to know about the important aspects of all different taals and also develop their aesthetical sense of applying them with different forms of Music. 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 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 Principles of Compositions</u> Different parameters to create Bandish Significance of Language in Bandish Importance of Mathematical aspects of Bandishes Aesthetical aspects of Bandishes Importance of Nikas and Padhant of Bandishes		13	30	1,2&3	CO1	PSO6 PSO7 PSO11	ENP ENT SD	L/N/R/ G	PE

2	<u>Compose Tukda with the help of Different Varna</u> Introduction of rules of Tukda Compose Tukda with help of different Varna	11	25	1,2,3&6	CO2	PSO6 PSO10 PSO11			
3	<u>Classification of North Indian Taal</u> Classification on Basis of Syllable(varna) Classification on Basis of Lay Classification on Basis of Matras and Khand Application of Taals in Different Music Forms	12	25	1,2&3	CO3	PSO7 PSO11			
4	<u>Essay</u> Effect of Electronic Equipments on Music Book Review Music Therapy Mordern aspect of Tabla	09	20	1,2&4	CO4	PSO5			

REFERENCES

1.	Pt.Lalmani Mishra,Bhartiya Vadhya Sangeet
2.	Laxminarayan Garg – Nibandh Sangeet
3.	Pt.Sudhir Mainkar, Tabla vadan me nihit saundarya
4.	Pt.Suresh Talwalkar, Aavartan
5.	Prof.Sudhirkumar Saxena, The Art of Tabla Rhythm
6.	Pt. Girishchandra Shrivastav – Taal Parichay part-3

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M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/ Foundation MVI 2402: Technical Terms of Percussion Instruments IV	Credits / Hours per week					03		
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2402 CO1 Students will develop the sense to understand the difference between the compositions of Lukhnow and Farukhabad Gharana by doing the comparative study of compositions of both the gharanas. CO2 Students understand the concept of Jati and Yati in Detail and also examining its use in different Compositions. CO3 It adds to student's knowledge about the ancient percussion instruments exist during the time of Pt. Bharatmuni and Pt. Sarangdev and its mechanism. CO4 Students will develop their skills of Padhant and writing notation of different compositions in different taals.										
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>Comparative Study of Compositions of Lucknow and Farrukhabad Gharana</u> Characteristics of Compositions of Lucknow Gharana Characteristics of Compositions of Farrukhabad Gharana Comparative study of compositions of Both the Gharanas		13	30	1,2,3&4	CO1	PSO3 PSO6 PSO7	EMP ENT SD	L/N/R/ G	PE

2	<u>Importance of Yati and Jati in Compositions</u> Definition of Yati and Jati Describe the Types of Yatis and Jatis with Examples	11	25	1,2&3	CO2	PSO7			
3	<u>Detail Study about Vadhya Adhyaay of “Natyashastra” and “Sangeet Ratnakar”</u> Vadhya Adhyaay of “Natyashastra” Vadhya Adhyaay of “Sangeet Ratnakar” Comparative Study of Vadhya Adhyaay of both the treatise.	13	30	1,2,3&4	CO3	PSO3 PSO4			
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, Aadi lay and bol compositions. Meaning Of Padhant Utilization and importance of Padhant in tabla playing in detail	08	15	1,2,3&6	CO4	PSO8 PSO10			

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1.	Pt.Girishchandra Shrivastav, Taal-Kosh
2.	Pt.Girishchandra Shrivastav,Lay-Taal vichar manthan
3.	Prof.Sudhirkumar Saxena,The Art of Tabla Rhythm
4.	Dr.Arun kumar Sen,Bhartiya taalo ka Shashtriya Vivechan
5.	Pt.Sudhir Mainkar,Tabla Vadan me Nihit Saundarya
6.	Pt.Arvind Mulgaonkar,Tabla
7.	Pt.Vijayshankar Mishra,Tabla Puran (2020), Kanishka Publication, ISBN: 978-81-7391-721-3
8.	Pt. Bharatmuni- Natyashastra
9.	Pt. Sarangdev- Sangeet Ratnakar

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Tabla	Academic Year	2019-20							
M.P.A.(TABLA): Regular Programme										
Year	II	Core/ Elective /Foundation MVI 2403: History of Music and Percussion Instruments IV	Credits / Hours per week					03		
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2403 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 introduce to the History of Kathak Dance and also develops their skills of accompaniments with Kathak Dance. CO4 It will provide detailed knowledge about western percussion instruments, its mechanism and use of different percussions with Western Music.										
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>Introduction of 19th Century (In context of Percussion Instruments)</u> Development of Music in above century Knowledge of Volumes wrote in above century New experiments done in above century		13	30	1,2&4	CO1	PSO12	EMP ENT SD	L/N/R/ G	PE

2	<u>Introduction of 20th Century (In context of Percussion Instruments)</u> Development of Music in above century Knowledge of Volumes wrote in above century New experiments done in above century	13	30	1,2&4	CO2	PSO12			
3	<u>History of Kathak Dance</u> Origin and Development of Kathak Dance Importance of Tabla in Kathak Dance Accompaniment with that particular dance style	09	20	1,2&3	CO3	PSO3 PSO9			
4	<u>Introduction of Western Percussion Instruments</u> Origin of Western Percussion Instrument Detail study of Western Percussion Instruments Use of Different percussion Instruments in Western Music	10	20	1,2&3	CO4	PSO2 PSO3			

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1.	Dr.Aban Mistry,Pakhawaj evam Tabla ke gharane evam paramparaye
2.	Dr. Puru Dadhich - Kathak
3.	Sangeet Karyalay Haath Ras Publication,Tabla Ank and Vadya Vadan Ank
4.	Pt.Ramaavtar Veer- Bhartiya Sangeet Ka itihas (2001), Radha Publication, ISBN: 81-7487-046-6
5.	Dr.Sharadchandra Shridhar Paranjape, Bhartiya Sangeet Ka itihas (2010), Chowkhamba Vidyabhavan
6.	Shri Umesh Joshi, Bhartiya Sangeet Ka itihas
7.	Vasant,Sangeet Visharad
8.	Sangeet Karyalay Haath Ras Publication,Vishwa Sangeet Ank

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M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/Foundation MVI 2404: Dissertation	Credits / Hours per week						02	
Semester	IV	Year of Introduction: 2003 Year of Syllabus Revision: 2012	Maximum Marks / Grade						100	
Mode of Transaction		Lecture and Tutorial								
Course Outcome (CO) MVI 2404 CO1 Students get understand the term ‘Research’ precisely and its scope in Performing Arts. CO2 Students will come to know the system of making an ideal research proposal and also starts thinking analytically about field work on their respected research topic. CO3 Dissertations work broadens students thinking make them aware about the research areas of Performing Arts and also boost up the confidence among the student for doing further research.										
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>Introduction of Research</u> Define Research Need of Research Scope of Research in Arts and Performing Arts		07	15	1,2&3	CO1	PSO5	EMP SD	L/N/R	PE

2	<u>Introduction to Research Methodology</u> Research Methodology in general Element of Research Scientific Research Writing	12	30	1,2,3&4	CO1 CO2	PSO5			
3	<u>Selection of Topic</u> Proposal making and Procedure Analytical study and Field Work	12	30	1,2,3&4	CO1 CO2 CO3	PSO3 PSO4 PSO5			
4	<u>Submission of Research Work and Presentation (Dissertation)</u>	14	35	1,2,3&4	CO1 CO2 CO3	PSO5			

REFERENCES

1.	Dr.Aban Mistry,Pakhawaj evam Tabla ke gharane evam paramparaye
2.	Dr.Yogmaya Shukla,Tabla ka Udgam Vikas and Vadanshailiya
3.	Sangeet Karyalay Haathras Sangeet Shodh Ank (Jan.-Feb. 1990)
4.	Dr. C.R.Kothari, Research Methodology
5.	Dr.Sharadchandra Shridhar Paranjape, Bhartiya Sangeet Ka itihās (2010), Chowkhamba Vidyabhavan
6.	Shri Umesh Joshi, Bhartiya Sangeet Ka itihās
7.	O.R.Krishnaswami, Method of Research in Social Science
8.	Sangeet Karyalay Haath Ras Sangeet Shodh Lekh Ank (Jan.-Feb.-1995)
9.	Deepika Shah,Shaishanik Sanshodhan
10.	Sangeet Ratnakar,Bharat Natya-Shashtra and ancient manuscripts

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M.P.A.(TABLA): Regular Programme									
Year	II	Core /~~Elective~~/Foundation MVI 2405: Traditional Compositions of Tabla/PakhawajIV	Credits / Hours per week	05 (T-2&P-3)					
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade	100					
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.							
Course Outcome (CO) MVI 2405 CO1 Students will develop their sense of Playing Advance Solo in Teentaal systematically. CO2 Students will develop their sense of Playing Advance compositions of Gajjhampa. 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 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>Theoretical aspects of Solo Presentation</u> Theoretical aspects of Vilambeet laya theka. Theoretical aspects Padhant of different Laykar. Theoretical aspects of advance bandishes of different Gharana. Theoretical Techniques Riyaz of Lay and Laykari.	13	15	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Teentaal 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 Gajjhampa</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, Chaugun and Aadilaya of Adachautaal and Jhumra. Various bandishes and Taals of same paper Provide Knowledge of Self Composed Compositions(Tukda, Chakradar, Mukhda, Mohara etc.) in different Taals	15	25	1,2,3&6	CO3	PSO10			

REFERENCES

1.	Pt.Purshottam das, Mrudang-Vadan(Naathdwara Parampara)
2.	Sangeet Karyalay Haathras Publication, Mrudang Ank
3.	Pt.Arvind Mulgaonkar, Ijazat
4.	Dr.Aban Mistry, Tabla ki Bandishe
5.	Dr.Gaurang Bhavsar, Bandishe Teentaal
6.	Ghanshyam Das Pakhawaji – Mrudang Sagar

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M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/Foundation MVI 2406: Solo and Accompaniment of Tabla IV	Credits / Hours per week					05 (T-2&P-3)		
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.								
Course Outcome (CO) MVI 2406 CO1 It will help students to develop their accompaniment ability with Instrumental Music, Application of different thekas and Importance of Upaj. CO2 Students will develop their sense of Playing Advance Solo in Roopak Systematically. CO3 Students will develop their sense of Padhant of various composition in different complex time cycles. CO4 It will help students to develop their accompaniment ability with Drupad-Dhamar and Semi-Classical Music, Application of different thekas and Importance of Upaj.										
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>Accompaniment with Instrumental Music</u> System of Accompaniment with Instrumental Music Techniques of Accompaniment with Instrumental Music Thekas and compositions used in Vilambeet, Madhya and Drut Laya Importance of Upaj in Accompaniment with Instrumental Music Knowledge of Accompaniment of Various Tabla player's style through audio-video visual		13	25	1,2&3	CO1 CO2 CO3	PSO7	EMP ENT SD	L/R/G	PE

2	<u>Advance Solo in Roopak 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	35	1,2,3&6	CO1	PSO9 PSO10			
3	<u>Padhant</u> Single,Double,Tigun,Chaugun and Aadilaya of same paper and Padhant of Various bandishes	30	15	1,2,3&6	CO2	PSO9 PSO10			
4	<u>Accompaniment withDhrupad-Dhamar and Semi Classical Music</u> System of Accompaniment with Dhrupad-Dhamar and Semi- Classical Music. Techniques of Accompaniment Laggi and Ladi Importance of Upaj in Accompaniment Knowledge of Accompaniment with Dhrupad-Dhamar and Semi- Classical Music through audio-video visual	15	25	1,2,3&6	CO3	PSO7			
REFERENCES									
1.	Pt.Sudhir Mainkar,Tabla Vadan me Nihit Saundrya								
2.	Pt.Chotelal Mishra,Tabla Granth								
3.	Pt.Arvind Mulgaonkar,Ijazat								
4.	Dr.Aban Mistry, Tabla ki Bandishe								
5.	Dr.Hemant Sachdev,Tihaio evam Chakradaro ka Ganitiya Vishleshan								

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M.P.A.(TABLA): Regular Programme										
Year	II	Core /~~Elective~~/Foundation MVI 2407: Stage Performance IV	Credits / Hours per week					03 (T-1&P-2)		
Semester	IV	Year of Introduction: 2016-17 Year of Syllabus Revision: 2020-21	Maximum Marks / Grade					100		
Mode of Transaction		Lecture and Demonstration, Audio-Visual based teaching.								
Course Outcome (CO) MVI 2407 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 Kathak Dance and Fusion Music which enhance their skills of accompaniment with Instrumental Music and Orchestration Music which ultimately improves their quality of performance.										
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>Introduction of stage performance in reference to theoretical aspects:</u> 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/N/R/G	PE

