

**PANJAB UNIVERSITY,**

**APPLICABILITY OF REGULATIONS FOR THE TIME  
BEING IN FORCE**

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

**Outlines of Tests, Syllabi and Courses of Reading in Music Instrumental (Tabla)  
Semester I, II, III & IV Examination, Session 2012-13**

**Outlines of Tests**

**Semester-I**

**Total M. Marks 200**

Paper-I: - Theoretical Survey and Principles of Aesthetics	M. Marks 50
Paper-II: - History of Percussion Instrument and Tabla (Ancient to Medieval Period)	M. Marks 50
Paper-III: -Practical – Stage Performance	M. Marks 50
Paper-IV: - Practical Test (Viva-Voce)	M. Marks 50

**Semester-II**

**Total M. Marks 200**

Paper-I: - Applied Theory of Music (Tabla)	M. Marks 50
Paper-II: - History and Study of Lakshan Granthas	M. Marks 50
Paper-III: -Practical – Stage Performance	M. Marks 50
Paper-IV: - Practical Test (Viva-Voce)	M. Marks 50

**Semester-III**

**Total M. Marks 200**

Paper-I: - Scientific and Aesthetical Study of Tala	M. Marks 50
Paper-II: - History of Talas and Essay	M. Marks 50
Paper-III: -Practical – Stage Performance	M. Marks 50
Paper-IV: - Practical Test (Viva-Voce)	M. Marks 50

**Semester-IV**

**Total M. Marks 200**

Paper-I: - Survey of Theoretical Aspects of Tala with reference to Gayan, Vadan and Nritya	M. Marks 50
Paper-II: - Tabla Education and Principles of Stage Performance	M. Marks 50
Paper-III: -Practical – Stage Performance	M. Marks 50
Paper-IV: - Practical Test (Viva-Voce)	M. Marks 50

**M. A. Music Instrumental (Tabla)  
Syllabi and Courses of Reading  
Session-2012-13**

**Semester- I**

**Unit-I**

- i) Evolution and Historical Development of Tabla
- ii) Historical Development of Different Baaj

**Unit-II**

- i) A detailed study of Avandadh Vadyas as described in Natyashastra
- ii) A detailed study of Avandadh Vadyas as described in Sangeet Ratnakar

**Unit-III**

- i) History of origin of Punjab Baaj of Tabla
- ii) Characteristics of Punjab Baaj of Tabla

**Unit-IV**

- i) Comparative study of different Baaj:-  
i) Ajrada    ii) Farrukhabad    iii) Delhi    iv) Banaras

**Unit-V**

- i) Contribution and Life Sketch of Great Tabla Artists:-  
i) Mian Kadir Baksh (Punjab)    ii) Ustad Alla Rakha Khan  
iii) Pt. Samta Prasad    iv) Ustad Bahadur Singh

**Paper-III: - Practical – Stage Performance****50 Marks**

- Note: -**
- a) Stage performance shall be before the audience upto 30 minutes
  - b) This assessment will be based on the performance of the candidate.  
It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.

Part-A	This Paper will consist of two parts A & B Stage Performance (solo) i) Teentala    Jhaptala	30 Marks
Part-B	i) Tunning of Tabla ii) Capacity to Play Vilambit Ektala	10 Marks 10 Marks

**Paper-IV: - Practical Test (Viva-Voce)****50 Marks**

Part-A	Tekha, Quida, Tukda of Teentaal, Jhaptal, Ektala Adhachautal with Dugan, Tigun and Chougun	30 Marks
Part-B	Playing of Lehera on Harmonium of Different Talas	20 Marks

- Note: -** A list of books suggested for M.A. (Tabla) Semester I, II & III is available in the course contents of M.A. (Tabla) Semester- IV.

**Paper-I: - Applied Theory of Music (Tabla)****M.Marks 50  
Time 3 hours****Note: -** There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.**Unit-I**

A detailed knowledge of Technical Terms:-

Mukhda	Mohra	Kinar ki Gat	Gat (Khula Bol)
Chakradar Gat	Paran	Ladant	Chanti
Daab			

**Unit-II**

- i) A Study of Talas of Southern Music System
- ii) A Comparative study of Talas of Southern and Northern system of Music
- iii) A Study of Deshi and Margi Talas

**Unit-III**

- i) A Study of different Layakaris:-
  - i) Add
  - ii) Kuad
  - iii) Biad
- ii) Formation of Tihai in Tabla

**Unit-IV**

- i) Definition of Chhanda
- ii) Various forms of Chhanda
- iii) Tala and Chhanda
- iv) Utility of Chhanda in Tabla Vadan

**Unit-V**

Critical and comparative study of following Talas:-

- |             |               |               |
|-------------|---------------|---------------|
| i) Jhumara  | ii) Ektala    | iii) Dhamar   |
| iv) Sultala | v) Brahmatala | vi) Tivratala |

**Paper-II: - History and Study of Lakshan Granthas****M.Marks 50  
Time 3 hours****Note: -** There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.**Unit-I**

- i) Historical developments of Percussion Instruments during MedVM

**Unit-II**

- i) Historical study of Gat in Tabla
- ii) Importance of Gats in Tabla Playing

**Unit-III**

- i) Contribution and Life Sketch of the followings:-
  - i) Pt. Ayodhaya Prasad
  - ii) Pt. Krishan Maharaj
  - iii) Ustad Ahmad Jan Thirkawa
  - iv) Pt. Ram Sahai

**Unit-IV**

- i) History and Evolution of Margi Tala
- ii) History and Evolution of Deshi Tala

**Unit-V**

- i) A General study of the following Granthas:-
  - i) Natyashastra of Bharat
  - ii) Sangeet Ratnakar of Pt. Sharangdeva
  - iii) Sangeetraj- Maharaja Kumbha

**Paper-III: - Practical Test- Stage Performance****50 Marks****Note: -**

- a) Stage performance shall be before the audience upto 30 minutes
- b) This assessment will be based on 97( )-8.62069(be)-4.27667( )-8.62069(be)-2-66

**Semester-III****Paper-I: - Scientific and Aesthetical Study of Tala****M.Marks 50****Time 3 hours**

**Note:** - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

**Unit-I**

- i) A study of Technical Terms:-  
 i) Peshkar ii) Quida iii) Paran iv) Chakradar Paran  
 v) Tripalli vi) Chaupalli vii) Toda  
 viii) Tukda ix) Mohra x) Uthan

**Unit-II**

- i) A detailed knowledge of different Varnas of Tabla  
 ii) A detailed knowledge of different Varnas of Pakhavaj  
 iii) Comparative Study of Varnas of Tabla and Pakhavaj

**Unit-III**

- A detailed study of Gat with examples:-  
 i) Shuda Gat ii) Farmaishi Gat iii) Do- Mukhi Gat

**Unit-IV**

- i) Characteristics and Principles of Aesthetics of Tabla Accompaniment  
 ii) Principles of Aesthetics in Tabla Solo Performance  
 iii) Principles of Permutation and combination of 'Bols' of Tala on Tabla  
 iv)

**Unit-III**

A knowledge of Folk Percussion Instruments of North India

**Unit-IV**

- i) A development of Gharanas of Tabla Playing
- ii) Characteristics of different Gharanas of Tabla
- iii) Role of Gharanas in the development of the Art of the Tabla Playing

**Unit-V**

Any one Essay out of the following:-

- i) Tradition and Modern Trends in Tabla Playing
- ii) Avnaddha Vadyon mein Tabla ka Sathan
- iii) Indian Tabla Instrumentalists and their Arts

**Semester-IV**

**Paper-I: - Survey of Theoretical Aspects of Tala with reference to Gayan,**

**Unit-II**

- i) Role of education in Tabla Playing
- ii) Social Aim of Tabla Education
- iii) Cultural Aim of Tabla Education
- iv) Professional Aim of Tabla Education

**Unit-III**

- i) Stage Performance in Tabla
  - i) Setting and Decorating of Stage
  - ii) Setting of Sound System
  - iii) Placement of Instrument on the Stage
  - iv) Selection of Tala
  - v) Behavior of Artists on the Stage
  - vi) Behavior of Organizers

**Unit-IV**

- i) Media and Indian Classical Music
  - i) Print Media
  - ii) Electronic Media

**Unit-V**

- i) Music Direction
  - i) Composing
  - ii) Recording
  - iii) Editing
  - iv) Mixing

**Paper-III: - Practical- Stage Performance**

