

PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)  
(Estd. under the Panjab University Act VII of 1947—enacted by the Govt. of India)

FACULTY OF DESIGN & FINE ARTS

## **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 2015-16**

**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**

**M. A. Music Instrumental (Tabla)**  
**Syllabi and Courses of Reading**  
**Session-2015-16**

**Semester- I**

**Paper-I: - Theoretical Survey and Principles of Aesthetics 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 detailed knowledge of the following Technical Terms with examples:-
- |                  |                    |            |
|------------------|--------------------|------------|
| i) Peshkar       | ii) Quida          | iii) Palta |
| iv) Baant        | v) Rela            | vi) Tihai  |
| vii) Bedam Tihai | viii) Damdar Tihai | ix) Tukda  |
| x) Bedam Tukda   |                    |            |

**Unit-II**

- i) A detailed study of Tala system of Northern Music  
ii) A study of Dashpran of Tala

**Unit-III**

- i) Classification of Instruments  
ii) A Study of Talvadyas of Northern Music

**Unit-IV**

- i) Definition of Layakaris  
ii) Detailed study of different Layakaris:-  
i) Thah                      ii) Dugan                      iii) Tigun                      iv) Chaugun  
iii) Knowledge of writing different Layakaris in Bhatkhande Notation System:-  
Talas: -  
i) Teentala    ii) Jhaptal    iii) Adachoutala    iv) Rupak    v) Tilwada

**Unit-V**

- i) Aesthetics of Indian Music and Tala  
ii) Sangeet mein Laya ka Mahatva  
iii) Sangeet mein Tala ka Mahatva

**Paper-II: - History of Percussion Instrument and Tabla**  
**(Ancient to Medieval Period)**

**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) 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-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:-

**Unit-II**

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

**Unit-III**

- i) Contribution and Life
- ii) I
  - ii) Contribution in Tabla Playing
  - ii

**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)



**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, Vadan and Nritya****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) Vibration            ii) Frequency            iii) Pitch            iv) Intensity  
 v) Timber            vi) Sympathetic Resonance            vii) Consonance  
 viii) Correct Production of Sound

**Unit-II**

- i) Principles of combination of different Talas  
 ii) Distinction between Samprakritik Talas  
 iii) Utility of Oral Rendering of Boles and different Layakaris

**Unit-III**

- i) Principles of Tabla Accompaniment with different Gayan Shailly  
 ii) Importance of Laggi and Lari in Dadra & Kaharva Tala

**Unit-IV**

- i) Principles of Tabla Accompaniment with Instrumental Music  
 ii) Principles of Tabla Accompaniment with Dance

**Unit-V**

- i) A critical study of the following Talas:-  
 i) Matt Tala, Rudra Tala, Shikhar Tala, Ashtmangal (22 Matras), Raas (13 Matras)  
 ii) Notation of Tala in different Layakaris

**Paper-II: - Tabla Education and Principles of Stage Performance****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) Education in Tabla:-  
 i) Guru- Shishya Parampara  
 ii) Gharana Parampara  
 iii) Shikshan Sansthan  
 iv) Tabla Teaching in Universities

**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****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) Raas Taal (13 Matra), Rudra Taal, Matt Taal, Jai Taal	30 Marks
Part-B	Composition work of Quaida, Chapardar and Farmaishi	20 Marks

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

Part-A	This Paper will consist of two parts A & B A detail knowledge of Basant Taal, Matt Taal, Rudra Taal and previous Taal of the Syllabus	30 Marks
Part-B	Playing capacity with Tumari Gayan Shailly (Deepchandi, Jat Taal and Laggi Ladi in Dadra and Kehrvaa Taal)	20 Marks

**Books Suggested for M.A. I, II, III & IV Music Instrumental (Tabla)**

1. 'Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirदेशalaya-Delhi University, Delhi.
  2. 'Bhartiya Sangeet Vadyas' by Dr. Lalmani Mishra, Bhartya Gyan Peeth-Cannaught Place, New Delhi.
  3. 'Bhartiya Sangeet Mein Tala Aur Roop Vidhan' by Smt. (Dr.) Sudhadra Chaudhary, Krishan Brothers, Ajmer.
  4. 'Muslman Aur Bhartya Sangeet' by Acharya Brihaspati, Rajkamal Prakashan, Delhi.
  5. 'Bhartiya Talon-Ka-Shastriya Vivechan' by Dr. Arun Kumar Sen, Madhya Pradesh Hindi Granth Academi, Bhopal (Madhya Pradesh).
  6. 'Tala Shastra' by Bhgawatsharan Sharma.
  7. 'Tabla –Per Delhi Aur Poorabi by Satya Narain Vashisht, Prakash Sangeet Karyalays, Hathras (U.P.).
  8. 'Tala-Tarang' Parts I, II & III by T.R. Shuki, Prakash Book Depot, Barely.
  9. 'Tabla Kaumadi' by Ram Shankar Pagaldass, Ram Chander Sangeetalaya Lashkar Gwalior (Madhya Pradesh).
  10. 'Tala Parichaya' (All Parts) by Girish Chander Shrivastava Ruby Prakashan, Guru Tegh Bahadur Nagar, Allahabad.
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