

NATIONAL EDUCATION POLICY-2020
Common Minimum Syllabus for all Uttarakhand
State Universities and Colleges



Syllabus Proposed
2023-24

Sri Dev Suman Uttarakhand University
Badshahithol, Tehri (Garhwal)

पाठ्यक्रम निर्माण समिति, उत्तराखण्ड
Curriculum Design Committee, Uttarakhand

क्र० सं०	नाम एवं पद	
1	प्रो० एन० के० जोशी कुलपति, श्रीदेव सुमन उत्तराखण्ड विश्वविद्यालय, टिहरी	अध्यक्ष
2	कुलपति, कुमाऊँ विश्वविद्यालय, नैनीताल	सदस्य
3	प्रो० जगत सिंह बिष्ट कुलपति, सोबन सिंह जीना विश्वविद्यालय, अल्मोड़ा	सदस्य
4	प्रो० सुरेखा डंगवाल कुलपति, दून विश्वविद्यालय, देहरादून	सदस्य
5	प्रो० ओ० पी० एस० नेगी कुलपति, उत्तराखण्ड मुक्त विश्वविद्यालय, हल्द्वानी	सदस्य
6	प्रो. एम० एस० एम० रावत सलाहकार—रुसा, रुसा निदेशालय, देहरादून	सदस्य
7	प्रो० के० डी० पुरोहित सलाहकार—रुसा, रुसा निदेशालय, देहरादून	सदस्य

NATIONAL EDUCATION POLICY- 2020

Subject- Percussion Music – Tabla & Pakhawaj
Department of Music
Kumaun University Nainital- 263002
Uttarkhand, India

P.G MUSIC TABLA SYLLABUS

Syllabus checked and modified by:

S.N	Name	Designation	Department	Affiliation
1.	Dr. Gagandeep Hothi	Convener & Head / Assistant Controller Examination	Music	Kumaun University
2.	Dr. Ravi Joshi	Assistant Professor	Music	Kumaun University
3.	Dr. Ashok Kumar	Assistant Professor	Music	Kumaun University
4.	Dr. Sabiha Naaz	Assistant Professor	Music	S.S.J University Almora
5.	Dr. Shikha Mamgain	Assistant Professor	Music	Sri Dev Suman University
6.	Mr. Alankar Mahtolia	Guest Faculty	Music	Kumaun University

Semester-wise Titles of the Papers in M.A (Music Instrumental Tabla & Pakhawaj)

Year	Sem.	Paper code	Paper Titles	Theory / Practical	Credits
BACHELOR OF RESEARCH IN MUSIC PERCUSSION – TABLA & PAKHAWAJ					
FOURTH / FIRST YEAR	I / VII	MUST101	Applied Theory of Music	Theory	04
		MUST102	General Theory of Music	Theory	04
		MUST103	Stage Performance	Practical	04
		MUST104	Viva- Voce & Comparative Study of Taal	Practical	04
		MUST105	Lecture Demonstration	Practical	04
		MUST106	Minor Elective- Performance and Proficiency skill (for other faculties)	Practical	04
		MUST107	Research Project	Theory	04
	II / VIII	MUST201	Applied Theory of Music	Theory	04
		MUST202	General Theory of Music	Theory	04
		MUST203	Stage Performance	Practical	04
		MUST204	Viva- Voce & Comparative Study of Taal	Practical	04
		MUST205	Lecture Demonstration	Practical	04
		MUST206	Minor Elective-Performance and Proficiency skill (for other faculties)	Practical	04
		MUST207	Research Project	Theory	04
MASTER OF ARTS IN MUSIC PERCUSSION TABLA & PAKHAWAJ					
FIFTH / SECOND YEAR	III / IX	MUST301	Applied Theory of Music	Theory	04
		MUST302	General Theory of Music	Theory	04
		MUST303	Stage Performance	Practical	04
		MUST304	Viva- Voce & Comparative Study of Taal	Practical	04
		MUST305	Lecture Demonstration	Practical	04
		MUST306	Research Project	Theory	04
	IV / X	MUST401	Applied Theory of Music	Theory	04
		MUST402	General Theory of Music	Theory	04
		MUST403	Stage Performance	Practical	04
		MUST404	Viva- Voce & Comparative Study of Taal	Practical	04
		MUST405	Lecture Demonstration	Practical	04
		MUST406	Research Project	Theory	04

Subject prerequisites:

1. B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%.
2. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) 3. The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

COURSE INTRODUCTION

M.A in music Tabla is a two year/ Four semester degree programme. This course includes theory and practice in taal, their history and origin and development. Music is the evergreen skill and the person with mastery over it has lots of opportunities in solo Performance, Accompaniment, Teaching in the music. Candidate who are willing to study post graduation in Hindustani music (Tabla), need to have skill in playing the tabla. It takes years of practice before gaining mastery over the skill. Post graduations in Hindustani Music- Tabla offer the candidate an in-depth study of Hindustani music and offer them a degree, which is helpful in building the professional life.

PROGRAMME SPECIFIC OUTCOMES (PSOs)-

- This program will initiate a relative advanced learner further into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), the student will be on course to becoming a performing artiste in Hindustani music
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed Taals.
- This will help in proper understanding of the concept of Tala and different Layakaris and its use in Hindustani music.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical forms and classification of instruments.
- Through this program one can easily present folk music compositions, dhun, devotional or light music compositions.
- This program gives the complete understanding of all the techniques used in playing Tabla and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in the field of Indian Classical Music.

- This program will help to understand concepts like Aesthetics, Acoustics & Genesis with special reference to Music
- This program will also introduce & inculcate the fundamentals of Research amongst the students which in return shall also prepare them to pursue their Ph.D.
- Finally, this program will also initiate the advance level of improvisations and creation of own compositions which again is an integral part of Indian Classical Music.

Evaluation method for the entire theory courses:

Internal Assessment	Marks
Seminar / Assignment on any topic of the Particular Course (For all theory courses)	10
Test with Long; Short and (or) Multiple Choice Questions (For all theory courses)	10
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities. (For all theory courses	05
Total	25

External Assessment	Marks
For 03 Theory papers each in all 4 Semesters	75

Evaluation method for the entire practical courses:

Internal Assessment	Marks
For 04 Practical Examinations each in all Four Semesters	10

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Seventh /First
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST101		Course Title: Applied Theory of Music	
Course Outcome: Student study about the rhythm and learn its application in music and dance. Students study about the notation systems and layakari. Student understands the basic terminologies of Tala. Student studies about the ancient Talas. Students learn to write the various practical compositions according to the notation.			
Credits: 04		\	
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Study of Rhythm in general and its applications to music and dance.		10
II	• Notation writing of various compositions (compulsory). • Layakari-3/2 Aad, 5/4 Kuadi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak&		10
III	• Detailed study of Ten Parans of Taal.		10
IV	• Detailed study of ancient Talas		10
V	• To compose Tihai, Tukda and Chakradar in different Matras		10
VI	• Notation of learnt Bandishes (Tabla and Pakhawaj) of Prescribed Taal – Teentaal		10
Suggested Readings: 1. Acharya Girish Chandra Srivastava ,Tal Parichay,Bhag 1,2 2. Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1 3. Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi 4. Saxena, S.K. (1994) Indian Concept of Rhythm,Kanishka Publisher, New Delhi 5. Mishra, Pt. Chhote Lal (2004), Taal Prabandh, Kanishka Publishers, New DelhiDelhi. 6. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 7. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 8. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan 9. Dr Yogmaya Shukla, Table ka udgam evm vikash Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Seventh /First
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST102		Course Title: General theory of music	
Course Outcome: The students will know the Life sketch of the musicians and their contribution in music. The students know about the Gharana system of tabla and Pakhawaj. The Student will develop a understanding of Pedagogy of music, Musicology, psychology of music etc.			
Credits: 04			
Max. Marks: 25+75		1	
Unit	Topic		No of lab Lectures
I	• Essay on any given Topic.		05
II	• Life sketch and contribut~ion to music of following: - (i) Amir Khusro (ii) Pt. V.D. Palushkar (iii) Pt. Anokhe lal Mishra (iv) Pt. Samta Prasad (v) Ut. Ahmed Jaan Thirakuwa		05
III	• Critical studies of the different Gharanas of Tabla/Pakhawaj		10
IV	• Music and psychology		10
V	• Renaissance of Indian classical music		10
VI	• Pedagogy of music		10
VII	• Musicology		10
Suggested Readings: 1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad 2. Pt. keshav talegawnkerSulabh Tabla vadan – Sulab sangit prakashan Agra 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 5. Prof. Swatantra Sharma Saundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad 6. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi 7. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi 8. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk 9. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanas 10. Dr Aban E mistri – Pakhawaj evam Table k gharane evam paramparayan Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Seventh /First
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST103		Course Title: Stage Performance	
Course Outcome: Intensive study of Taal in Indian Classical Music shall be undertaken with special focus on Peskara, kayad, rela and different compositions in these Taals. The art of expansion of Taal with the help of padhant shall also be learnt & initiated.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Minimum 20 minutes Stage Performance of Tabla and Pakhawaj		60
II	• Solo performance of any two taals from the following taals less than 1. Teen taal. 2. Ek Taal		
Suggested Readings: 1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad 2. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 5. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya ,Hataras 6. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan 7. Dr Yogmaya Shukla, Table ka udgam evm vikash Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Seventh /First
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST104		Course Title: Viva- Voce & Comparative Study of Taal	
Course Outcome: Tabla stage performance with essential bole material in Teental Or Ektaal. Students develop their skill to enhance padhant of all learnt bandish. Advance Sangat in Kaharwa Taal, Dadra, Deepchandi. Students develop their Skill of Lahara playing and sangat also.			
Credits: 04			
Max. Marks: 25+75			
Total no of lectures: 04 per week			
Unit		Topic	No of lab Lectures
I	•	TEENTAL -One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar	10
II	•	Eaktal - One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar	10
III	•	Padhant of all learnt Bandish (Tabla and Pakhawaj)	10
IV	•	Minimum 20 minutes Stage Performance of Tabla and Pakhawaj	10
V	•	Tuning your Instrument.	10
VI	•	Accompaniment with Vocal and Instrumental.	10
Suggested Readings:			
1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba			
2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras			
3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras			
4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad			
5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad			
6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi			
7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi			
Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Seventh /First
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST105		Course Title: Lecture Demonstration	
Course Outcome: Students acquire significantly greater understanding of course material when traditional lectures are combined with Interactive Lecture Demonstrations. In a traditional approach, students are told correct answers and then expected to repeat them on the assessment, usually a test. By contrast, the Interactive Lecture Demonstration approach sets up an environment in which students are able to apply those concepts in new contexts.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	<ul style="list-style-type: none">• The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.	60	
II	<ul style="list-style-type: none">• Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)		
Suggested Readings: <ul style="list-style-type: none">1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad2. Dr Aban E mistri – Pakhawaj evam Table k gharane evam paramparayan3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad5. Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras6. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan7. Dr Yogmaya Shukla, Table ka udgam evm vikash <p>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</p>			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. <p>Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)</p>			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Minor Elective- (for other faculties) /M.A	Year: Fourth/First	Semester: Seventh /First
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Subject: Music Percussion Tabla & Pakhawaj

Course Code: MUST106	Course Title : Performance and Proficiency skill
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Course Outcome:

1. Skill development for Tabla stage performance with essential and specific bole material.
2. To provide Knowledge of Khule Bol taal with essential material.
3. To provide Knowledge of deferent matras taal.

Credits: 04

Max. Marks: 25+75

Unit	Topic	No of lab Lectures
I	• TEENTAL - One Simple Peshkar with four paltas & Tihai, Two Basic Kayadas with four paltas & tihai, Minimum two Simple Tukras & one Chakkardar Tukras, One Simple Paran	20
II	• Padhant - Theka, Dugun and Chaugun layakari.	10
III	• Padhant of all learned Bandish (Tabla)	10
IV	• Theka of Ektaal, Rupak taal, Jhaptaal, Panchamsawari taal.	10
V	• Accompaniment with Vocal and Instrumental.	10

Suggested Readings:

1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad
2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras
3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad
6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang ,Kala Prakashan, Varanasi
7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi

Suggestive digital platform web link – <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **B.A in Music Tabla& Pakhjawaj**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/ **B.A in Music Tabla& Pakhjawaj**

Suggested equivalent online courses: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions:

BACHELOR OF RESEARCH IN MUSIC TABLA AND PAKHAWAJ		
Programme: BACHELOR OF RESEARCH IN MUSIC YEAR - IV/I SEMESTER - I/ VII TABLA AND PAKHAWAJ		
Subject: MUSIC TABLA AND PAKHAWAJ		
Course Code: MUST 107	Course Title: RESEARCH PROJECT - THEORY	
Course Outcomes:		
1. The students will be able to understand the meaning of research and its implications.		
2. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute.		
3. The students will be able to understand the intricacies of data collection.		
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
Credits: 4		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.	10
II	Areas of Research in Music	10
III	Selections of Problems	10
IV	Hypothesis	10
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music	10
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	10
Suggested Readings:		
1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.		
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.		
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.		
4. Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.		
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.		
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.		
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.		
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.		
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.		
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.		
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.		
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)		
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)		
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)		
15. Research in Education John W. Best		
16. Elements of Education Research Subhia and Mehrotra		
17. Essentials of Educational Research C.V. Sood		
18. Experimental Designs Cochran and Cox		
19. Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.		
20. Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.		
21. Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.		
22. Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.		

23. Research Methodology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

Can be opted by:

Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.

Suggested Continuous Evaluation Methods:

- External & Internal evaluation/assessment will be an integral part of the continuous evaluation method.
- Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course Prerequisites:

- B.A. with Music/B.A. (Hons Music). Aggregate marks-40% & marks in Music subject-50%.
- B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)

The admissions shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

Suggested Equivalent Online Courses:

- Suggested equivalent online courses:
- SWAYAM
- MOOCS.

<http://heecontent.upsdc.gov.in>

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Eighth /Second
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST201		Course Title: Applied Theory of Music	
Course Outcome: The students study about the sound based on the principles of Physics. Students understand about the mathematical matrix of Laya and Tala. Students study about the use of computer for musical work .Students learn about the personality development through music, a psychological			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Analytical study of Musical sound based on principles of Physics		10
II	• Music & Mathematical approach in Laya & Tala of Indian Music		10
III	• Knowledge of percussion Instruments.		10
IV	• Significance of Avanaddha Vadyas in Indian Culture		10
V	• Positive aspects of Music in personality development : Psychological Approach		10
VI	• Notation writing of compositions		10
Suggested Readings: 1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad 2. Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 4. .Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hatara 5. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan 6. Dr Yogmaya Shukla, Table ka udgam evm vikash Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Eighth /Second
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST202		Course Title: General Theory of Music	
Course Outcome: Students study the Hindustani & Karnatak Tala system. Students also learn about the ancient Talas. Students do the comparative study of Hindustani & Karnatak Tala Systems. Students are able to compare same number of taals and know about the formation of compose the new taals.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	<ul style="list-style-type: none">Ancient Taal systemMargi and DeshiTaal system	10	
II	<ul style="list-style-type: none">Notation writing system1. Bhatkhande Notation system2. Paluskar Notation System3. Karnatak Notation system	10	
III	<ul style="list-style-type: none">Taal system1. Hindustani Taal system2. Karnatak Taal System	10	
IV	<ul style="list-style-type: none">Compartive Study of Hindustani or Karnatak Taal system.	10	
V	<ul style="list-style-type: none">Compartive study of same number of Taals.	10	
VI	<ul style="list-style-type: none">Prninciple of taal rachana ka siddhant.	10	
Suggested Readings: <ul style="list-style-type: none">1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang ,Kala Prakashan, Varanasi7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi <p>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</p>			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Eighth /Second
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST203		Course Title: Stage Performance	
Course Outcome: Intensive study of Taal in Indian Classical Music shall be undertaken with special focus on Peskara, kayad, rela and different compositions in these Taals. The art of expansion of Taal with the help of padhant shall also be learnt & initiated.			
Credits:04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Minimum 20 minutes Stage Performance of Tabla and Pakhawaj		60
II	• Solo performance of any two taals from the following taals less than 1. Roopak 2. Jhap Taal		
Suggested Readings:			
1. Prof. Swatantra SharmaSaundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad			
2. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi			
3. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi			
4. Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra			
5. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk			
6. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi			
7. Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Eighth /Second
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST204		Course Title: Viva- Voce & Comparative Study of Taal	
Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar, Kayada, rela with tukra paran and gats ect. in prscribed Taals. They'll also understand the concept of laya and layakari through some talas and Padhant of the bandish. The students will know about the playing technique of the khule bol taal.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	<ul style="list-style-type: none">• Roopak - One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar		10
II	<ul style="list-style-type: none">• Jhaptaal -- One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar		10
III	<ul style="list-style-type: none">• Padhant of all learned Bandish (Tabla)		10
IV	<ul style="list-style-type: none">• Minimum 20 minutes Stage Performance of TABLA		10
V	<ul style="list-style-type: none">• Tuning the Tabla.		10
VI	<ul style="list-style-type: none">• Accompaniment with Vocal and Instrumental.		10
Suggested Readings: <ol style="list-style-type: none">1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi <p>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</p>			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: BACHELOR OF RESEARCH /M.A		Year: Fourth/First	Semester: Eighth /Second
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST205		Course Title: Lecture Demonstration	
Course Outcome: Students acquire significantly greater understanding of course material when traditional lectures are combined with Interactive Lecture Demonstrations. In a traditional approach, students are told correct answers and then expected to repeat them on the assessment, usually a test. By contrast, the Interactive Lecture Demonstration approach sets up an environment in which students are able to apply those concepts in new contexts.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	<ul style="list-style-type: none">• The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.		30
II	<ul style="list-style-type: none">• Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)		30
Suggested Readings: <ul style="list-style-type: none">1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang ,Kala Prakashan, Varanasi7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi8. Dr. Pravin Uddhav, Tabla Sahitya, Kala Prakashan, Varanasi9. Dr. Pravin Uddhav, Tabla Kavya ke Roop Aur Rang 2, Kala Prakashan, Varanasi Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: / B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class// B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: Minor Elective- Performance and Proficiency skill (for other faculties) / M.A	Year: Fourth/First	Semester: Eighth /Second
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Subject: Music Percussion Tabla & Pakhawaj

Course Code: MUST206	Course Title: Advance study of Taal
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Course Outcome: Intensive study of Taal in Indian Classical Music shall be undertaken with special focus on Peshkara, kayad, rela and different compositions in these Taals. The art of expansion of Taal with the help of padhant shall also be learnt & initiated.

Credits: 04

Max. Marks: 25+75

Unit	Topic	No of lab Lectures
I	• Roopal Taal - One Simple Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Simple Paran	10
II	• JHAPTAAL -One Simple Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Simple Paran	10
III	• Padhant of all learnt Bandish (Tabla) • Brief introduction of khule bol Taal.	10
IV	• Minimum 20 minutes Stage Performance of TABLA	10
V	• Tuning your Instrument.	10
VI	• Accompaniment with Vocal and Instrumental.	10

Suggested Readings:

1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba
2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras
3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad
6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang , Kala Prakashan, Varanasi
7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi

Suggestive digital platform web link – <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions:

BACHELOR OF RESEARCH IN MUSIC TABLA AND PAKHAWAJ		
Programme: BACHELOR OF RESEARCH IN MUSIC YEAR - IV/I SEMESTER - II / VIII TABLA AND PAKHAWAJ		
Subject: MUSIC TABLA AND PAKHAWAJ		
Course Code: MUST 207	Course Title: RESEARCH PROJECT - THEORY	
Course Outcomes:		
<div>1. The students will attain the ability to learn the methods of research in Music and perform data analysis.</div> <div>2. The students will be able to develop the interpretation and conclusion of a research problem.</div> <div>3. The students will learn the art of preparing synopsis.</div> <div>4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.</div>		
Credits: 4		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study	10
II	Data sampling & Analysis of Data	10
III	Interpretation and conclusion	10
IV	Synopsis –It’s definition, importance.	10
V	Preparing of synopsis.	10
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	10
Suggested Readings:		
<div>1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.</div> <div>2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.</div> <div>3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.</div> <div>4. Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.</div> <div>5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.</div> <div>6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.</div> <div>7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.</div> <div>8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.</div> <div>9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.</div> <div>10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.</div> <div>11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.</div> <div>12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)</div> <div>13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)</div> <div>14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)</div> <div>15. Research in Education Johin W. Best</div> <div>16. Elements of Education Research Subhia and Mehrotra</div> <div>17. Essentials of Educational Research C.V. Sood</div> <div>18. Experimental Designs Cochran and Cox</div> <div>19. Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.</div> <div>20. Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.</div> <div>21. Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.</div> <div>22. Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.</div> <div>23. Research Methedology In Indian Music. Amit Kumar Verma, 2017, Aayu Publications.</div>		

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

Can be opted by:

Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.

Suggested Continuous Evaluation Methods:

- External & Internal evaluation/assessment will be an integral part of the continuous evaluation method.
- Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course Prerequisites:

- B.A. with Music/B.A. (Hons Music). Aggregate marks-40% & marks in Music subject-50%.
- B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)

The admissions shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

Suggested Equivalent Online Courses:

- Suggested equivalent online courses:
- SWAYAM
- MOOCS.

<http://heecontent.upsdc.gov.in>

MASTER OF ARTS IN MUSIC PERCUSSION TABLA & PAKHAWAJ

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Ninth/Third
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST301		Course Title: Applied Theory of Music	
Course Outcome: The students will know about the Avanaddha Vadyas of different period and gain knowledge about the folk Percussion instruments of kumaun region. Students will introduce about the Rhythm uses in western music. Student will know about the Taals and Vadayas mention in Sangeet Ratnakar and Natyashastra.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	<ul style="list-style-type: none"> Study of Avanaddha Vadyas from Vedic Period to mordern Period <ol style="list-style-type: none"> 1. Vedic 2. Ramayan 3. Mahabharat 4.Natyashastra 5. Sangeet Ratnakar 6. Medieval Period 7. Modern Period 	10	
II	<ul style="list-style-type: none"> General knowledge of the folk Percussion Instruments (Kumauni). 	10	
III	<ul style="list-style-type: none"> Essay on any given topic for not less then 500 words 	10	
IV	<ul style="list-style-type: none"> Rhythm will reference to western Music. 	10	
V	<ul style="list-style-type: none"> Introduction of Talaadhyay and Vadyadhvya in Sangeet Ratnakar written by Sharangdev 	10	
VI	<ul style="list-style-type: none"> Introduction ,Talaadhyay and Vadyadhyayin Natya Shastra written by Bharatamuni 	10	
Suggested Readings:			
<ol style="list-style-type: none"> 1. Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi 2. Sarang Dev, Sangeet Ratnakar 3. Bharat Muni, Natyashastra 4. Ichcha Nayar,Natyashastra;Tal Tha Talvadhyha Shatayu,Anubhav Publication,Allahabad 5. Dr.Shraddha Malviya,Bharteey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi 6. Paranjpai Bhartiya sangit ka itihash Umesh Joshi Bhartiya sangit ka itihash MANSAROVER Prakashan firojabad 7. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi 8. Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 9. Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 10. Dr, Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihash Chokhamba prakashan varansi 11. Ram Avtar Veer Bhartiya Sangeet ka Itihash Radha publication delhi 12. Dakur JayDev Singh Bhartiya Sangeet ka Itihash I T C Kolkatta <p>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</p>			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Course Code: MUST302		Course Title: General Theory of Music	
Course Outcome: The students will know about the contribution of the legend musician in indian percussion music. Students will introduce about the prans of taal use in indian music and improving the writing skill of layakari apart from aad, Kuaad and biaad. Student will know about the famous compositions of tabla and pakhawaj and imoprove skill of accompaniment with Vocal and instrumental music and learn formation of different taals use in tabla and pakhawaj.		Credits: 04 Max. Marks: 25+75	
Unit	Topic	No of lab Lectures	
I	<ul style="list-style-type: none"> Write about the Life sketch and contribution of the following in music. <ul style="list-style-type: none"> (i) Ustad Munne Khan (ii) Ustad Masit Khan (iii) Pt. Kodou singh (iv) Pt. Parvat Singh 	10	
II	<ul style="list-style-type: none"> . Detailed study of ten pranas of taal. 	10	
III	<ul style="list-style-type: none"> Study of the following layakaris and ability to write in notation the layakaris in any taal prescribed for the course, 3/4, 5/4, 4/5 and 4/3. 	10	
IV	<ul style="list-style-type: none"> Definition and explanation of the following terms. <ul style="list-style-type: none"> (i) Choupall (ii) Darjewali Gat (iii) Farmaisi (iv) Kamali 	10	
V	<ul style="list-style-type: none"> Introduction of following Taals. Rudra Taal, Basant Taal, Tilwara Taal, Panjabi, Jat Tal, and Matt Tal. 	10	
VI	<ul style="list-style-type: none"> Principle of Accompaniment with Vocal and Instrumental. 	10	

Suggested Readings:

1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba
 2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras
 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
 4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
 5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad
 6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang, Kala Prakashan, Varanasi
 7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi
 8. Dr. Pravin Uddhav, Tabla Sahitya, Kala Prakashan, Varanasi
 9. Dr. Pravin Uddhav, Tabla Kavya ke Roop Aur Rang 2, Kala Prakashan, Varanasi
- Suggestive digital platform web link – <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **B.A in Music Tabla& Pakhjawaj**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class **B.A in Music Tabla& Pakhjawaj**

Suggested equivalent online courses: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Ninth/Third
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST303		Course Title: Stage performance	
Course Outcome: Intensive study of Taal in Indian Classical Music shall be undertaken with special focus on Peskara, kayad, rela and different compositions in these Taals. The art of expansion of Taal with the help of padhant shall also be learnt & initiated.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Minimum 20 minutes Stage Performance of Tabla and Pakhawaj		30
II	• Solo performance of the following Taal. 1. 11 Mataras 2. Pancham sawari		30
Suggested Readings: 1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba 2. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad 6. Dr. Pravin Uddhav, Tabla Kavya ke roop rang ,Kala Prakashan, Varanasi 7. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi 8. Dr. Pravin Uddhav, Tabla Sahitya, Kala Prakashan, Varanasi 9. Dr. Pravin Uddhav, Tabla Kavya ke Roop Aur Rang 2, Kala Prakashan, Varanasi Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla&Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Ninth/Third
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST304		Course Title: Viva- Voce & Comparative Study of Taal	
Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals. They'll also understand the concept of laya and layakari through some talas			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	<ul style="list-style-type: none">11 Matara - One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar	10	
II	<ul style="list-style-type: none">Pancham Sawari -- One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar	10	
III	<ul style="list-style-type: none">Padhant of all learned Bandish (Tabla)	10	
IV	<ul style="list-style-type: none">Minimum 20 minutes Stage Performance of TABLA	10	
V	<ul style="list-style-type: none">Tuning the Tabla.	10	
VI	<ul style="list-style-type: none">Accompaniment with Vocal and Instrumental.	10	
Suggested Readings: <ol style="list-style-type: none">1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi <p>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</p>			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Ninth/Third
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST305		Course Title: Lecture Demonstration	
Course Outcome: Students acquire significantly greater understanding of course material when traditional lectures are combined with Interactive Lecture Demonstrations. In a traditional approach, students are told correct answers and then expected to repeat them on the assessment, usually a test. By contrast, the Interactive Lecture Demonstration approach sets up an environment in which students are able to apply those concepts in new contexts.			
Credits: 04			
Max. Marks: 25+75			
Unit		Topic	No of lab Lectures
I	•	The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.	30
II	•	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	30
<div>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba</div> <div>2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras</div> <div>3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras</div> <div>4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad</div> <div>5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad</div> <div>6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi</div> <div>7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi</div> <div>8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi</div> <div>9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi</div> <div>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</div> <div>This course can be opted as an elective by the students of following subjects: / B.A in Music Tabla& Pakhawaj</div>			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class// B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

MASTER OF ARTS IN MUSIC TABLA AND PAKHAWAJ		
Programme: MASTER OF ARTS IN MUSIC TABLA AND PAKHAWAJ		YEAR – V/II SEMESTER - III / IX
Subject: MUSIC TABLA AND PAKHAWAJ		
Course Code: MUST 306	Course Title: RESEARCH PROJECT - THEORY	
Course Outcomes:		
1. The students will develop the ability to select a research topic.		
2. The students will be familiarized with the primary and secondary sources of research along with its importance.		
3. The students will be able to learn the techniques of data collection and data interpretation.		
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
Credits: 4		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Selection of a Research Topic.	10
II	Primary and Secondary sources of Research.	10
III	The importance of Primary and Secondary sources in Research.	10
IV	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case study & Experimental Schedule.	10
V	Interpretation of results by using statistical tools.	10
V	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	10
Suggested Readings:		
1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.		
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.		
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.		
4. Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.		
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.		
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.		
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.		
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.		
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.		
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.		
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.		
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)		
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)		
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)		
15. Research in Education John W. Best		
16. Elements of Education Research Subhia and Mehrotra		
17. Essentials of Educational Research C.V. Sood		
18. Experimental Designs Cochran and Cox		
19. Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.		
20. Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.		
21. Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.		
22. Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.		

23. Research Methodology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

Can be opted by:

Students who have completed their B.A. with Music/B.A. (Hons Music)./ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.

Suggested Continuous Evaluation Methods:

- External & Internal evaluation/assessment will be an integral part of the continuous evaluation method.
- Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course Prerequisites:

- B.A. with Music/B.A. (Hons Music). Aggregate marks-40% & marks in Music subject-50%.
- B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)

The admissions shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

Suggested Equivalent Online Courses:

- Suggested equivalent online courses:
- SWAYAM
- MOOCS.

<http://heecontent.upsdc.gov.in>

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Tenth/Fourth
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST401		Course Title: Applied Theory of Music	
Course Outcome: To Introduce the History of Indian percussionMusic. Students study about the ancient Avanaddha Vadya. Students understand about, Pakhawaj, Tabla. Students study about Gharanas of Tabla & paramparas of Pakhawaj. Student will know about the vadan shaily gharanas and study of various percussion instrument of north india region.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	• History of the Indian Percussion Music.	10	
II	• Origin and Development of Pakhawaj and Tabla.	10	
III	• Details study of Gharana system in Tabla and Pakhawaj	10	
IV	• Comparative study of vadan shaily of different gharanas.	10	
V	• Details study of poorab and paschim baaj.	10	
VI	• Origin and Development of various Avanadha regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.	10	
Suggested Readings: 1. Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi 2. Ichcha Nayar,Natyashastra;Tal Tha Talvadhya Shatayu,Anubhav Publication,Allahabad 3. Dr.Shraddha Malviya,Bharteey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi 4. Paranjpai Bhartiya sangit ka itihash Umesh Joshi Bhartiya sangit ka itihash MANSAROVER Prakashan firojabad 5. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi 6. Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 7. Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 8. Dr, Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihash Chokhamba prakashan varansi 9. Ram Avtar Veer Bhartiya Sangeet ka Itihash Radha publication delhi 10. Dakur JayDev Singh Bhartiya Sangeet ka Itihash I T C Kolkatta Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Tenth/Fourth
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST402		Course Title: General Theory of Music	
Course Outcome: Identify and evaluate the substantive theories of aesthetical elements, approaches, attitudes and appreciation of Indian music descriptively. Understands and creates a fundamental concept on the therapeutic aspects of music. Understands and creates a fundamental concept of balancing on good sound.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic	No of lab Lectures	
I	• Study of the following musical concepts, their origin and development:- Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal, Gatkari Etc.	10	
II	• Importance of Sanskrit treatises in Indian Music	10	
III	• Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa,Raga and Rasa, Laya and Rasa	10	
IV	• Vocational aspects of Indian Music	10	
V	• Music therapy	10	
VI	• Stage presentation and role of Percussion Instruments in performances.	10	
Suggested Readings: 1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba 2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras 3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad 6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi 7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi 8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi 9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Tenth/Fourth
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST403		Course Title: Stage performance	
Course Outcome: Intensive study of Taal in Indian Classical Music shall be undertaken with special focus on Peskara, kayad, rela and different compositions in these Taals. The art of expansion of Taal with the help of padhant shall also be learnt & initiated.			
Credits: 04			
Max. Marks: 25+75			
Unit	Topic		No of lab Lectures
I	• Minimum 20 minutes Stage Performance of Tabla and Pakhawaj		60
II	• Solo performance of the following terms. 1. Aada Chartaal 2. 9 Matra.		
Suggested Readings: Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba 1. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras 2. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras 3. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad 4. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad 5. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi 6. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi 7. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi 8. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi Suggestive digital platform web link – http://heecontent.upsdc.gov.in			
This course can be opted as an elective by the students of following subjects: B.A in Music Tabla&Pakhawaj			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Tenth/Fourth
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST404		Course Title: Viva- Voce & Comparative Study of Taal	
Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar, Kayada, rela with tukra paran and gats ect. in prscribed Taals. They'll also understand the concept of laya and layakari through some talas.			
Credits: 04			
Max. Marks: 25+75			
Unit		Topic	No of lab Lectures
I	•	General study of Taals in 1 st 2 nd and 3 rd semester for practical papers with Peshkera, One Kayda, One Rela , Tukda, Gat, Paran, Chakkardar(simple and farmashi)	10
II	•	Ability to accompany with Thumri,Dadra and Ghazal.	10
III	•	Padhant of all learned Bandish (Tabla)	10
IV	•	Minimum 20 minutes Stage Performance of TABLA	10
V	•	Tuning the Tabla.	10
VI	•	Accompaniment with Vocal and Instrumental.	10
<div>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba</div> <div>2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras</div> <div>3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras</div> <div>4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad</div> <div>5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad</div> <div>6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi</div> <div>7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi</div> <div>8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi</div> <div>9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi</div> <div>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</div> <div>This course can be opted as an elective by the students of following subjects: B.A in Music Tabla& Pakhjawaj</div>			
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.			
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)			
Course prerequisites: To study this course, a student must have had the subject in class/ B.A in Music Tabla& Pakhjawaj			
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in			
Further Suggestions:			

Programme/Class: MASTER OF ARTS IN MUSIC /M.A		Year: Fifth/Second	Semester: Tenth/Fourth
Subject: Music Percussion Tabla & Pakhawaj			
Course Code: MUST405		Course Title: Lecture Demonstration	
Course Outcome: Students acquire significantly greater understanding of course material when traditional lectures are combined with Interactive Lecture Demonstrations. In a traditional approach, students are told correct answers and then expected to repeat them on the assessment, usually a test. By contrast, the Interactive Lecture Demonstration approach sets up an environment in which students are able to apply those concepts in new contexts.			
Credits: 04			
Max. Marks: 25+75			
Unit		Topic	No of lab Lectures
I	<ul style="list-style-type: none">•	The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.	30
II	<ul style="list-style-type: none">•	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	30
<div>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahaba</div> <div>2. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras</div> <div>3. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras</div> <div>4. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad</div> <div>5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad</div> <div>6. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi</div> <div>7. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi</div> <div>8. Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,Varanasi</div> <div>9. Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang 2,Kala Prakashan,Varanasi</div> <div>Suggestive digital platform web link – http://heecontent.upsdc.gov.in</div> <div>This course can be opted as an elective by the students of following subjects: / B.A in Music Tabla& Pakhjawaj</div> <div>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</div> <div>Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)</div> <div>Course prerequisites: To study this course, a student must have had the subject in class// B.A in Music Tabla& Pakhjawaj</div> <div>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</div> <div>Further Suggestions:</div>			

MASTER OF ARTS IN MUSIC TABLA AND PAKHAWAJ		
Programme: MASTER OF ARTS IN MUSIC TABLA AND PAKHAWAJ		YEAR - V/ II SEMESTER - IV / X
Subject: MUSIC TABLA AND PAKHAWAJ		
Course Code:MUST 406	Course Title: RESEARCH PROJECT - THEORY	
Course Outcomes:		
1. The students will be able to learn the different intrinsic sources of research.		
2. The students will be able to understand the intricacies of writing a research report and developing the citations.		
3. The students will be able to understand the importance of review.		
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
Credits: 4		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Study of the following sources for Research: (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins	10
II	Study of the following sources for Research: (a) Musical Compositions (b) Oral Tradition (c) Gramophone Records Electronic Devices Discs and Tapes, Computer& Internet [YouTube & Various Other Websites & Apps] (d) Media- Print & Electronic (e) Academic councils.	10
III	Various Elements related to the “Writing of a Research Report” & “Book Review”.	10
IV	References, footnotes, bibliography, appendix, index.	10
V	Importance of the review of previous research work& literature on the selected Research Topic.	10
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering all the components of Research.	10
Suggested Readings:		
1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.		
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.		
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.		
4. Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.		
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.		
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.		
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.		
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.		
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.		
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.		
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.		
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)		
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)		
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)		
15. Research in Education John W. Best		
16. Elements of Education Research Subhia and Mehrotra		
17. Essentials of Educational Research C.V. Sood		
18. Experimental Designs Cochran and Cox		

<p>19. Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.</p> <p>20. Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.</p> <p>21. Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.</p> <p>22. Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.</p> <p>23. Research Methodology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p> <p>Can be opted by: Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.</p> <p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> <p>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks-40% & marks in Music subject-50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) <p>The admissions shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.</p> <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. <p>http://heecontent.upsdc.gov.in</p>
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Suggested Readings for all semester

1. Acharya Girish Chandra Srivastava, Tal Parichay, Bhag 1,2
2. Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1
3. Vasant, Sangeet Visharad
4. Jaydev Thakur, Bhartiya sanheet ka ithaas
5. Shri Madhukar Ganesh Godbole, Tabla Shastra, Ashok prakashan mandir Allahabad
6. Singh, Prof Lalit kumar, Dhavni or sangeet, Publisher: Bhartiya Gyaanpeeth New Delhi.
7. Pt. keshav talegawanker Sulabh Tabla vadan – Sulab sangit prakashan Agra
8. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
9. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
10. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
11. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
12. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hataras
13. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan
14. Dr Yogmaya Shukla, Table ka udgam evm vikash
15. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras
16. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad
17. Dr. Pravin Uddhav, Tabla Kavya ke roop rang, Kala Prakashan, Varanasi
18. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi
19. Dr Aban E mistri – Pakhawaj evam Table k gharane evam paramparayan
20. Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad

21. Prof. Swatantra Sharma Saundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad
22. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi
23. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi
24. Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra
25. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk
26. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanas
27. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras
28. Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi
29. Ichcha Nayar,Natyashastra;Tal Tha Talvadhy Shatayu,Anubhav Publication,Allahabad
30. Dr.Shraddha Malviya,Bharteey Sangeet Granth evam Sangeetagy,Kanishka
31. Dr. Renu Johri, Sharddhanjali, Luminous Books Varansi , 2017
32. Dr. Renu Johri, Divine Beats , Kanishka Publishing House, New Delhi
33. Dr. Renu Johri, Granth Saramrith, Kanishka Publications House, New Delhi
34. Dr. Renu Johri, Bhartiya Sangeet Jagat Mein Vanarasi Ka Yogdan, Classic Publishing Company, New Delhi
35. Dr. Renu Johri, Taal Mastkin, Luminous Books, Varanasi
36. Dr. Seema Johri, Pt Ram Shankar Das Swami - Pagal Das Ji Ka Vyaktitva Evm Krititva: Ek Adhayayan, Mahamaya Publishing House, New Delhi
37. Dr. Renu Johri, Sangeet Evam Anya Lalit Kalaon Mein Ras Evam Saundarya, Anshika Publications, Prayagraj
38. Dr. Seema Johri, Taal Ek Etihaasik Yatra, Kanishka Publishing House, New Delhi