

Master of Performing Arts

MPA PART-1

Music (Tabla)

Practical Paper-1

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Taal-Teentaal a.) 1 Uthan b.) 1 Baant and 1 Kayda with 4 Paltas and a Tihai in each. c.) 1 Rela (Angusthana or Rau) with 4 Paltas and a Tihai d.) 1 Aadi Laya Rela with 87 Paltas and a Tihai.	1. Tabla Vadan Prashikshan-Shri Munjal Mehta 2. Tabla Parichay-Pt.Girishchandra Shrivastav 3. Taal Kosh-Pt.Girishchandra Shrivastav 4. Tabla Vadan Shastra Evam Kala-Pt.Sudhir Mainkar 5. Tabla Evam Pakhawaj vadan Ke Ghara Evam Parampaar-Dr.Aban Mistry 6. Tabla Prasoon-Shri Chotelal Mishra
2	1 Tripalli, 1 Ek Hatthi Paranand 2 Gats in Teentaal.	
3	Understanding Jhulna Layakari & 2 Tukdas in Jhulna Laya in Teentaal.	
4	Practicing tuning of Tabla	
5	Introduction of Chhand and its application.	

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MPA PART-1

Music (Tabla)

Theory Paper-1
History of Music (Tabla)

External-70 Mark
Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Classification of Instruments.	
2	History of the origin and evolution of Tabla and theories related to it.	
3	Define Gharana,Ajarada Gharana & Lucknow Gharana.	
4	Biographies of the following artists – Ustad Nathu Khan, Ustad Habibuddin Khan,UstadAfaq Hussain Khan,Pt.Swapan Chaudhuri	
5	Definition of the following--- Laya and its types (Vilambit, Madhya & Drut), BarabarLaya,Dugun,Chaugun,Tigun,Taal,Matra,Khand, Khali,Bhari,Theka,Avartan,Kayda,Rela,Palta,Tihai,Tukda,Chakradhar Tukda,Tripalli,Chaupalli,Paran,Ek Hatthi Paran,Uthan,Peshkar,Farmaishi Chakradhar Tukda, Kamali Chakradhar Tukda,Mohra,Mukhda,Laggi.	

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MPA PART-1

Music (Tabla)

Theory Paper-2
Techniques of Music (Tabla)

External-70 Mark
Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Knowledge of construction (parts) of Tabla	
2	Biographies of the renowned table players of Gujarat – Pt. Nandan Mehta, Pt. Sudhirkumar Saxena & Ustad Rehman Khan	
3	Definition of Chhand and its relation with Laykari and Taal.	
4	Brief knowledge of Indian classical vocal forms – Dhruwad, Dhamaar, Khayal, Thumri, Bhajan, Tarana, Hori, Chaturang & Tappa. Also, the knowledge of taals used to accompany these forms.	
5	Comparative study of Taals with same number of matras.	
6	All the compositions learnt have to be written according to the Bhatkhande notation system. The notation book has to be submitted.	
7	Plagiarism <ul style="list-style-type: none">• What is Plagiarism?• How to avoid plagiarism?• Various software.	
8	Research <ol style="list-style-type: none">1. What is Research?2. Citation3. Bibliography4. Source Filtration	

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MPA PART-1

Music (Tabla)

Practical Paper-2

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Knowledge of Taals used in Vilambit Khayal (Ektaal,Jhumra and Tilwada) and its application.	
2	Taal Jhaptaal 1.) Peshkar 2.) 1 Rela of Dhere Dhere and 1 Rela of Dhinagina (Angusthana) 3.) 1 Farmayishi Chakradhar tukda & 1 Kamli Chakradhar Tukda	
3	Padhant/Mukpath of all the Compositions and Taals	
4	Playing of Nagma/Lehra & Accompniment with a Hindustani Khayal Vocalist and Instrumentalists.	
5	Listening sessions.	

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MPA PART-2

Music (Tabla)

Theory Paper-3
History of Music (Tabla)

External-70 Mark
Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Study Farukhabad Gharana, Banaras Gharana & Punjab Gharana	
2	Biographies of the following artists – Ustad Ahmedjaan Thirakwa, Pt.Kishan Maharaj, Ustad Allarakha	
3	Ten Pranas of Taal	
4	Rules of accompaniment for a Tabla player	
5	Study of Notation system: Pt.Bhatkhande Lipi and Pt. Digambar Paluskar Lipi	

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MPA PART-2

Music (Tabla)

Theory Paper-4
Techniques Music (Tabla)

External-70 Marks
Internal-30 Marks

Total -100 Marks

Unit	Topic	Text
1	Taal Rachna Siddhant	
2	Difference between Laya and Layakari	
3	History of Pakhawaj. Knowledge of the construction (Parts) of Pakhawaj & comparative study of Pakhawaj and Tabla.	
4	All the compositions learnt have to be written according to The Bhatkhande notation system. The notation book has to be submitted.	
5	Dissertation	
6	Plagiarism <ul style="list-style-type: none">• What is Plagiarism?• How to avoid plagiarism?• Various software.	
7	Research <ul style="list-style-type: none">• What is Research?• Citation• Bibliography• Source Filtration	

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MPA PART-2

Music (Tabla)

Practical Paper-3

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Taal – Dhamaar 1.) 1 Uthan 2.) 1 Kayda, 1 Baant and 1 Rela with 8 Paltas and 2 Tihai's each. 3.) 3 Simple Tukdas 4.) 3 Chakradhar Tukdas (1 Simple Chakradhar Tukda, 1 Farmaishi Chakradhar Tukdas & 1 Kamali Chakradhar Tukda)	
2	Barabar Laya (Thah), Dugun, Tigun & Chaugun Padhant/ Mukhpath of Dhamaar.	
3	Understanding Savai Laykari & 2 Tukdas in Savai Laya in Teentaal	
4	1 Farmaishi Chakradhar Tukdas & 1 Kamali Chakradhar Tukda in Rupaktaal.	
5	1 Fard & 3 Tukdas of Kathak repertoire in Teentaal	

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MPA PART-2

Music (Tabla)

Practical Paper-4

External-140 Marks

Internal-60 Marks

Total-200 Marks

Unit	Topic	Text
1	Knowledge and application of Taal's used in Semi Classical Vocal (Dadra, Dhumali, Deepchandi & Jat)	-Tabla Vadan Prashikshan- Shri Munjal Mehta
2	Ability to compose Tihai's in Teentaal, Pancham Sawari, Ektaal, Jhaptaal, MatTaal & Rupaktaal	-Tabla Parichay- Pt.Girishchandra Shrivastav
3	Practicing tuning of Tabla & accompaniment with Hindustani Semi Classical Vocalist and Instrumentalists	-Taal Kosh- Pt. Girishchandra Shrivastav
4	Playing of Lehra/Nagma	-Tabla Vadan Shastra Evam Kala- Pt.Sudhir Mainkar
5	Listening Sessions	-Tabla Evam Pakhawaj vadan Ke Ghara Evam Parampaar-

		<p>-Dr.Aban Mistry</p> <p>-Tabla Prasoon- Shri Chotelal Mishra</p>
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