

**MPA-I (PAKHAWAJ)**  
**HISTORY OF PAKHAWAJ**

**PAPER- 1 & 3**

**(Practical)**

**TOTAL MARKS 200 (INTERNAL 60 +EXTERNAL 140)**

- 1) Detailed knowledge of Solo in Chautaal and Bhanumati
  - a) Theka Prastar
  - b) Introduction to Chhand and its application
  - c) 2 Relas (1 rela of Dhere Dhere)
  - d) Gat Paran
  - e) Stuti Paran, e.g. Ganesh, Shiv Durga etc.
  - f) Patterns of Jhala
- 2) Knowledge of accompaniment with Dhruwad- Dhamaar.
- 3) Padhant/Mukpath of all the Compositions and Taals
- 4) Barabar Laya (Thah), Dugun, Tigun & Chaugun Padhant/ Mukhpath of Chautaal, Dhamaar & Bhanumati

**MPA-I (PAKHAWAJ)**  
**TECHNIQUES OF PAKHAWAJ**

**PAPER- 1 & 3**

**(Practical)**

**TOTAL MARKS 200 (INTERNAL 60 +EXTERNAL 140)**

- 5) Understanding Jhulna Layakari & 2 Tukdas in Jhulna Laya in Chautaal
- 6) To practice tuning of Pakhawaj
- 7) Playing of Nagma/Lehra & accompaniment with a Hindustani Khayal Vocalist and Instrumentalists.
- 8) Listening sessions

**MPA-I (PAKHAWAJ)**  
**HISTORY OF PAKHAWAJ**  
**PAPER- 1 & 3**  
**(THEORY)**

**TOTAL MARKS 100 (INTERNAL 30 +EXTERNAL 70)**

- 1) Classification of Instruments.
- 2) History of the origin and evolution of Pakhawaj and theories related to it. Knowledge of the construction (Parts) of Pakhawaj.
- 3) Define Gharana. Study Kudau Singh Gharana, Jaawali Gharana&Punjab Gharana
- 4) Biographies of the following artists – Pt. Kudau Singh, Pt. Ayodhya Prasad &Raja Chatrapati Singh.
- 5) Definitions of the following – Laya and its types (Vilambit, Madhya & Drut), Barabar Laya, Dugun, Chaugun, Tigun, Taal, Matra, Khand, Khali, Bhari, Theka, Avartan, Rela, Palta, Tihai, Tukda, Chakradhar Tukda, Tripalli, Chaupalli,Paran, Ek Hatthi Paran, Uthan, Farmaishi Chakradhar Tukda, Kamali Chakradhar Tukda, Mukhda.

**MPA-I (PAKHAWAJ)**  
**TECHNIQUES OF PAKHAWAJ**  
**PAPER- 2 & 4**  
**(THEORY)**

**TOTAL MARKS 100 (INTERNAL 30 +EXTERNAL 70)**

- 6) Knowledge of construction (parts) of Tabla
- 7) Comparative study of Gat Paran, Bol Paran & Sath Paran.
- 8) Definition of Chhand and its relation with Laykari and Taal.
- 9) Brief knowledge of Indian classical vocal forms – Dhrupad, Dhamaar, Haveli Sangeet, Khayal, Thumri, Bhajan, Tarana, Hori, Chaturang & Tappa. Also, the knowledge of taals used to accompany these forms.
- 10) Comparative study between Taals used in Pakhawaj & Tabla with same number of matras.
- 11) All the compositions learnt have to be written according to the Bhatkhande notation system. The notation book has to be submitted.

**MPA-II (PAKHAWAJ)**  
**HISTORY OF PAKHAWAJ**  
**PAPER- 1 & 3**  
**(Practical)**

**TOTAL MARKS 200 (INTERNAL 60 +EXTERNAL 140)**

- 1) Detailed knowledge of Solo in Sooltaal and Aaditaal
  - a) Theka Prastar
  - b) Introduction to Chhand and its application
  - c) Relas
  - d) Gat Paran
  - e) Sath Paran
  - f) Stuti Paran, e.g. Ganesh, Shiv Durga etc.
- 2) Barabar Laya (Thah), Dugun, Tigun & Chaugun Padhant/ Mukhpath of Tevra, Sooltaal & Aaditaal
- 3) Understanding Savai Layakari & 2 Tukdas in Savai Laya in Chautaal
- 4) 1 Tukda, 1 Paran in Tivra.
- 5) 1 Uthan & 1 Paran in Dhamaar

**MPA-II (PAKHAWAJ)**  
**TECHNIQUES OF PAKHAWAJ**  
**PAPER- 1 & 3**  
**(Practical)**

**TOTAL MARKS 200 (INTERNAL 60 +EXTERNAL 140)**

- 6) Ability to compose Tihai's in Tivra, Sooltaal, Bhanumati, Chautaal, Dhamaar & Aaditaal.
- 8) Practicing tuning of Tabla & accompaniment with Hindustani Semi Classical Vocalist and Instrumentalists
- 9) Playing of Lehra/Nagma
- 10) Listening sessions

**MPA-II (PAKHAWAJ)**  
**HISTORY OF PAKHAWAJ**  
**PAPER- 1 & 3**  
**(THEORY)**

**TOTAL MARKS 100 (INTERNAL 30 +EXTERNAL 70)**

- 1) Study Nana Panse Gharana, Nathdwara Gharana & Mathura Gharana
- 2) Biographies of the following artists – Pt. Nana Panse, Pt. Ramshankar Das (Pagal Das Ji), Pt. Purshottam Das
- 3) Ten Pranas of Taal
- 4) Study of Notation systems: Pt. Bhatkhande Lipi and Pt. Digambar Paluskar Lipi

**MPA-II (PAKHAWAJ)**  
**TECHNIQUES OF PAKHAWAJ**  
**PAPER- 2 & 4**  
**(THEORY)**

**TOTAL MARKS 100 (INTERNAL 30 +EXTERNAL 70)**

- 5) Taal Rachana Siddhant
- 6) Difference between Laya and Layakari.
- 7) Comparative study of Pakhawaj and Tabla.
- 8) All the compositions learnt have to be written according to the Bhatkhande notation system. The notation book has to be submitted.

- **Dissertation**

\*Please note questions from previous year's syllabus may be asked in theory and practical examinations.

Reference Books:-

1. Pakhavaj Aur Tabla ki Parampara, Dr. Aban Mistry
2. Tabla Kaumudi – Swami Pagaldas Ji
3. Tabla Vadan Prashikshan – Shri Munjal Mehta (Part 1 & 2)