

**Curriculum for Four Years Undergraduate Program
In light of National Education Policy: 2020**



TABLA

**Dept. of Hindustani Classical Music
Sangit Bhavana
Visva Bharati, Santiniketan**



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INDEX		
	Preamble	3-7
	Structure of Curriculum for 4 Years BPA Course	8-14
Major Course	First Year: BPA Certificate Course	5-21
	Second Year: BPA Diploma Course	22-29
	Third Year: BPA Degree Course	30-37
	Fourth Year: BPA Honors Course	38-47
	Fourth Year: BPA Honors with Research Course	48-55
Minor Course	First Year: BPA Certificate Course	56-59
	Second Year: BPA Diploma Course	60-63
	Third Year: BPA Degree Course	63-65
	Fourth Year: BPA Honors Course	66-69
Multidisciplinary Course	First Year: First Semester	70-71
	First Year: Second Semester	72-72
	Second Year: Third Semester	73-74
Skill Enhancement Course	First Year: First Semester	75-77
	First Year: Second Semester	78-78
	Second Year: Third Semester	79-79

PREAMBLE

- **Background:** The curriculum for the four-year Undergraduate Program under the Department of Hindustani Classical Music, Sangit Bhavana, Visva-Bharati, Santiniketan is primarily based on the guidelines and regulations of Curriculum and Credit Framework for Undergraduate Programs, UGC, New Delhi in light of National Education Policy: 2020.
- **Structure of Course:** Four Years BPA (H) course will be comprised of the following –
 - Discipline-Specific Course - Major & Minor
 - Multi-disciplinary course
 - Ability Enhancement Compulsory Course
 - Skill Enhancement Course
 - Value Added Course
 - Internship
 - Research Project/Dissertation
- **Duration of Course:**

BPA Honors is a four-year duration program with multiple entry and exit points and re-entry options, with appropriate certifications such as:

 - a BPA Certificate after completing 1 year (2 semesters) of study in the chosen fields of study.
 - a BPA Diploma after 2-year (4 semesters) program of study.
 - A BPA Degree after 3-year (6 semesters) program of study.
 - a BPA Honors after 4-year (8 semesters) program of study. If the student completes a rigorous research project in their major area(s) of study in the 4th year of BPA degree (Honors with research).
- **Awarding BPA Certificate, BPA Diploma, BPA Degree:**
 - ✓ **1 Year BPA Certificate:** Students who opt to exit after completion of the first year and have secured 46 credits will be awarded a BPA Certificate if, in addition, they complete one vocational course of 4 credits. These students are allowed to re-enter the degree program within three years and complete the degree program within the stipulated maximum period of seven years.
 - ✓ **2 Year BPA Diploma:** Students who opt to exit after completion of the second year and have secured 88 credits will be awarded a BPA Diploma if, in addition, they complete one vocational course of 4 credits. These students are allowed to re-enter the degree program within three years and complete the degree program within the stipulated maximum period of seven years.

- ✓ **3 Year BPA Degree:** Students who wish to undergo a 3 years BPA program will be awarded BPA Degree in a major discipline after successful completion of three years, securing 120 credits.
- ✓ **4 Year BPA Degree (Honors):** A four years BPA Honors Degree in the major discipline will be awarded to those who completed four years degree program with 164 credits.
- ✓ **4 Year BPA Degree (Honors with Research):** Student(s) who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should complete a research project or dissertation under the guidance of a faculty member having a Ph.D. The research project/dissertation will be in the major discipline. The students who secure 164 credits, including 12 credits from a research project/dissertation are awarded BPA Degree (Honors with Research).
- **Major Course:** Major discipline is the discipline or subject of main focus and the degree will be awarded in that discipline.
- **Minor Courses:** Sangit Bhavana (including both departments) offers two Minor Courses inconsecutive semesters in the following disciplines – (i) Rabindra Sangit, (ii) Kathakali Dance, (iii) Manipuri Dance, (iv) Rabindra Nritya, (v) Drama & Theatre Arts, (vi) Classical Vocal, (vii) Sitar, (viii) Esraj, (ix) Tabla, (x) Pakhawaj
Student(s), from Sangit Bhavana or any other Bhavana, who choose Minor-A (in any discipline) in Sangit Bhavana, they have to take Minor -B (in any discipline) from Sangit Bhavana. It will not allow to take Minor-A from Sangit Bhavana and take Minor-B from another Bhavana of the University.
- **Multi-disciplinary Course:** All UG students are required to undergo 3 introductory-level courses relating to any of the broad disciplines offered by the different Bhavana (faculties) of the university.
- **Ability Enhancement Course:** Students are required to achieve competency in a Modern Indian Language (MIL) and in the English language with special emphasis on language and communication skills. AEC will be offered by Bhasha Bhavana.
- **Skill Enhancement Courses:** These courses are aimed to impart practical skills, hands-on training etc., to enhance the employability of students.
- **Value added Course:** VAC is common to all UG students offered by the university. In first semester university offers Tagore Studies and in second semester environmental studies.
- **Summer Internship:** Internship/work-based vocational education and training can be carried out during the summer term, especially by students who wish to exit after Certificate, Diploma, and Degree courses.

- **Research Project/Dissertation:** The final semester will be devoted to seminar presentation, preparation, and submission of project report/dissertation. The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary topic. The research outcomes of the project work may be published in a peer-reviewed journal or may be presented in a conference/seminar.
- **Credit:** 1 credit – 1 hrs./week (Theory) & 2 hrs./week (Practical/Project)& 1 Credit – 25 Marks
- **Structure of Course Codes:** The description of the code is as follows:
 - A. 1st& 2nd position – two letter – Type of course [Major/Minor/SEC/AECC etc.]
 - B. 3rd& 4th position – two letter - Subject code [RS/KD/MN/RN/CV/TB etc.]
 - C. 5th& 6th position - two digits – Number of Courses [01,02,03.....]
- **Teaching-Learning Process:**
 - Lectures • Lecture-Demonstrations • Guided listening sessions • Riyaz: Everyday practice • Improvisations • workshops& Seminars• Tutorials – Assignments, Projects, Dissertations • Classroom performances • Public concerts, Rehearsals for performances.
- **Learning Assessment Method:**
 - Internal Assessment, External Examination, Viva
 - Test with multiple choice questions/short and long answer questions
 - Seminar on any topic of the syllabus
 - Assignments and Attendance etc.
- The evaluation of Answer Scripts (Theory papers) will be done internally. Continuous internal assessment is to be made on 20% marks in each course/paper.
- All Major and Minorpractical courses will be assessed by an external examiner (out of university), whereas Multi-disciplinary and Skill enhancement practical courses will be assessed by the subject expert of same department as a nominated examiner.

- **Letter Grades and Grade Points:**

The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.

The HEIs may also mention marks obtained in each course and a weighted average of marks based on marks obtained in all the semesters taken together for the benefit of students.

Letter Grade	Grade Point
O (outstanding)	10
A+ (Excellent)	9
A (Very good)	8
B+ (Good)	7
B (Above average)	6
C (Average)	5
P (Pass)	4
F (Fail)	0
Ab (Absent)	0

When students take audit courses, they may be given pass (P) or fail (F) grade without any credits.

- **Computation of SGPA and CGPA:**

The UGC recommends the following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

- The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$\text{SGPA (S}_i\text{)} = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

Where C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course.

Example for Computation of SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 X 8 = 24
I	Course 2	4	B+	7	4 X 7 = 28
I	Course 3	3	B	6	3 X 6 = 18
I	Course 4	3	O	10	3 X 10 = 30
I	Course 5	3	C	5	3 X 5 = 15
I	Course 6	4	B	6	4 X 6 = 24
		20			139
	SGPA				139/20= 6.95

- ii. The Cumulative Grade Point Average (CGPA) is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

$$\mathbf{CGPA} = \frac{\sum(C_i \times S_i)}{\sum C_i}$$

where S_i is the SGPA of the i th semester and C_i is the total number of credits in that semester.

STRUCTURE OF CURRICULUM FOR 4 YEARS BPA COURSE

Sl.	Course	Semester	Total Credit	Marks	Full Marks
1	<u>Major Course</u> DSC: 24/21* Courses 13/12* Practical Courses 11/09* Theory Courses	I-VIII	84	84X25	2100
2	<u>Double Minor Course</u> DSC: 8 Courses 06 Courses Practical 02 Courses Theory	I-VIII	32	32X25	800
3	<u>Multidisciplinary Course</u> MD: 03 03 Courses Practical	I-III	09	9X25	225
4	<u>Ability Enhancement Compulsory Course</u> AECC: 04 04 Courses Theory	I-IV	08	8X25	200
5	<u>Skill Enhancement Course</u> SEC: 03 03 Courses Practical	I-III	09	9X25	225
6	<u>Value Added Course</u> VAC: 02 02 Theory	I-II	06	6X25	150
7	Summer Internship	Certificate/Diploma/ Graduation	04	-	-
8	<u>Research Project*</u> RP: 02 01 Theory – Research Methodology 01 Dissertation/Project	VII-VIII	12	12X25	300

*Student(s) who secure at least CGPA 75% in 3 Years and desire 'Honors with Research Degree' will study additional Project/Dissertation courses of 12 Credits.

STRUCTURE OF CURRICULUM FOR 4 YEARS BPA COURSE**Credit Distribution & Type of Course (Practical/Theory)**

Sem.	Major (4 Cr)	Minor (4 Cr)	MD (3 Cr)	AECC (2Cr)	SEC (3Cr)	VAC (3Cr)	Internship (4Cr)	Project (12Cr)	Total Credit	Course		
I	P-1	(MN-1) P-1	P-1	Eng/MIL (1) T-1	P-1	T-1	Summer Term (Optional) But Compulsory, if exit	-	23 Cr	BPA Certificate (1 Year Course)		
I	T-1							-				
II	P-2	(MN-1) P-2	P-2	Eng/MIL (2) T-2	P-2	T-2		-	23 Cr			
II	T-2							-				
Total Cr. up to 1 st Year		4Cs = 16Cr	2Cs = 8Cr	2Cs = 6Cr	2Cs = 4Cr	2Cs = 6Cr	2Cs = 6Cr	1Cs = 4Cr	-	46Cr	46Cr+4 Intern	
III	P-3	(MN-1) P-3	P-3	MIL/Eng (1) T-3	P-3		Summer Term (Optional) But Compulsory, if exit OR not completed last Year	-	20 Cr	BPA Diploma (2 Year Course)		
III	T-3							-				
IV	P-4	(MN-1) T-1	-	MIL/Eng (2) T-4	-	-		-	22 Cr			
IV	P-5							-				
IV	P-6							-				
IV	T-4							-				
Total Cr. Up to 2 nd Year		10 Cs=40Cr	4Cs=16Cr	3Cs=9Cr	4Cs= 8Cr	3Cs=9Cr	3Cs=9Cr	1Cs=4Cr	-	88 Cr	88Cr+4Intern	
V	P-7	(MN-2) P-1	-	-	-	-	Summer Term Compulsory, if exit OR not completed in last Years	-	16 Cr	BPA Degree (3 Year Course)		
V	P-8							-				
V	T-5							-				
VI	P-9	(MN-2) P-2	-	-	-	-		-	16 Cr			
VI	T-6							-				
VI	T-7 (Aesthetics)							-				
Total Cr. Up to 3 rd Year		16Cs=64Cr	6Cs=24Cr	3Cs=9Cr	4Cs= 8Cr	3Cs=9Cr	3Cs=9Cr	1Cs=4Cr	-		120 Cr	120Cr+4Intern

Curriculum for Four Years BPA (TABLA)

VII	P-10	(MN-2) P-3								20Cr	BPA Honours (4-Year Course)
VII	P-11#										
VII	T-8		-	-	-	-	-	-			
VII	T-9										
VIII	P-12	(MN-2) T-2								20Cr	
VIII	T-10										
VIII	P-13#		-	-	-	-	-	-			
VIII	T-11#										
Total Cr. Up to 4 th Year	24Cs=96Cr	8Cs=32Cr	3Cs=9Cr	4Cs= 8Cr	3Cs=9Cr	3Cs=9Cr	-	-	160Cr	160Cr+4Intern	
VII	P-10	(MN-2) P-3								20 Cr	BPA Honours with Research (4-Year Course)
VII	P-11								Research Methodology* (4Cr.)		
VII	T-8		-	-	-	-	-	-			
VIII	P-12	(MN-2) T-2								20 Cr	
VIII	T-9		-	-	-	-	-	-	Project* (8Cr.)		
Total Cr. Up to 4 th Year	21Cs=84Cr	8Cs=32Cr	3Cs=9Cr	4Cs= 8Cr	3Cs=9Cr	3Cs=9Cr	-	12Cr	160Cr...	160*Cr+4Intern	

Cs= Courses, Cr.= Credit, SP= Stage Performance, RM= Research Methodology

Student(s) who join Honors Degree Course without Research will opt these courses.

*Student(s) who secure at least CGPA 75% in 3 Years and desire 'Honours with Research Degree' will study additional Project/Dissertation courses of 12 Credits. Project/Dissertation can be offered by the Department with at least 2 faculty members eligible to guide PhD students.

MAJOR COURSES
(Discipline-Specific Course)

Course	Sem.	Course Code	Paper Title	Course	Credits
BPA Certificate (1 Year Course)	I	MJTB01	Basic Lessons of Tabla - I	Practical	4
	I	MJTB02	Basic Studies of Tabla- I	Theory	4
	II	MJTB03	Basic Lessons of Tabla– II	Practical	4
	II	MJTB04	Basic Studies of Tabla- II	Theory	4
BPA Diploma (2 Years Course)	III	MJTB05	Intermediate Lessons of Tabla– I	Practical	4
	III	MJTB06	Intermediate Studies of Tabla - I	Theory	4
	IV	MJTB07	Intermediate Lessons of Tabla- II	Practical	4
	IV	MJTB08	Intermediate Lessons of Tabla- III	Practical	4
	IV	MJTB09	Stage Performance -IV	Practical	4
	IV	MJTB10	Intermediate Studies of Tabla - II	Theory	4
BPA Degree (3 Years Course)	V	MJTB11	Regular Lessons of Tabla - I	Practical	4
	V	MJTB12	Regular Lessons of Tabla - II	Practical	4
	V	MJTB13	Regular Studies of Tabla- I	Theory	4
	VI	MJTB14	Regular Lessons of Tabla- III	Practical	4
	VI	MJTB15	Regular Studies of Tabla- II	Theory	4
	VI	MJTB16	Aesthetics	Theory	4
BPA Honors (4 Years Course)	VII	MJTB17	Advance Lessons of Tabla - I	Practical	4
	VII	MJTB18	Advance Lessons of Tabla - II	Practical	4
	VII	MJTB19	Advance Studies of Tabla - I	Theory	4
	VII	MJTB20	Advance Studies of Tabla– II	Theory	4
	VIII	MJTB21	Advance Lessons of Tabla – III	Practical	4
	VIII	MJTB22	Advance Studies of Tabla– III	Theory	4
	VIII	MJTB23	Stage Performance-IV	Practical	4
	VIII	MJTB24	Advance Studies of Tabla – IV	Theory	4
BPA Degree Honorswith Research* (4 Years Course)	VII	MJTB17	Advance Lessons of Tabla - I	Practical	4
	VII	MJTB18	Advance Lessons of Tabla - II	Practical	4
	VII	MJTB19	Advance Studies of Tabla - I	Theory	4
	VII	RPTB20	Research Methodology	Theory	4
	VIII	MJTB21	Advance Lessons of Tabla– III	Practical	4
	VIII	MJTB22	Advance Studies of Tabla– III	Theory	4
	VIII	RPTB23	Dissertation	Theory	8

*Student(s) who secure at least CGPA 75% in 3 Years and desire 'Honors with Research Degree' will study additional Project/Dissertation courses of 12 Credits.

MINOR COURSE
(Discipline-Specific Course)

Course	Sem.	Course Code	Paper Title	Course	Credits
BPA Certificate (1 Year Course)	I	MNTB01	Tabla Practical -I	Practical	4
	II	MNTB02	Tabla Practical -II	Practical	4
BPA Diploma (2 Years Course)	III	MNTB03	Tabla Practical -III	Practical	4
	IV	MNTB04	Tabla Theory -I	Theory	4
BPA Graduation (3 Years Course)	V	MNTB05	Tabla Practical -V	Practical	4
	VI	MNTB06	Tabla Practical -VI	Practical	4
BPA Hons./Hons. With Research (4 Years Course)	VII	MNTB07	Tabla Practical -VII	Practical	4
	VIII	MNTB08	Tabla Theory -II	Theory	4

MULTI-DISCIPLINARY COURSE

Course	Sem.	Course Code	Paper Title	Course	Credits
UG Certificate (1 Year Course)	I	MDTB01	Tabla Practical -I	Practical	3
	II	MDTB02	Tabla Practical -II	Practical	3
UG Diploma (2 Years Course)	III	MDTB03	Tabla Practical-III	Practical	3
	-	-	-	-	-

Seats for Minor and Multi-disciplinary Courses

Sl. No.	Subject	Seats
1.	Classical Vocal	20
2.	Esraj	20
3.	Sitar	10
4.	Tabla	10
5.	Pakhawaj	10

Note: Seats will be allotted according to skill-based test by the subject expert(s).

SKILL ENHANCEMENT COURSE

Course	Sem.	Course Code	Paper Title	Course	Credits
BPA Certificate (1 Year Course)	I	SETB01	Nagma Accompaniment	Practical	3
	II	SETB02	Stage Performance Skills	Practical	3
BPA Diploma (2 Years Course)	III	SETB03	Preparation of Orchestra	Practical	3
	-	-	-	-	-

RESEARCH PROJECT

Course	Sem.	Course Code	Paper Title	Course	Credits
BPA Honors with Research (4-Year Course)	VII	RPTB01	Research Methodology	Theory	4
	VIII	RPTB02	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	Dissertation	8
Total Courses: 2			Total Credits: 12		

INTERNSHIP PROGRAM

BPA Certificate (1 Year Course)	The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship	4 Credit
BPA Diploma (2 Years Course)	The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) has to complete an internship	4 Credit
BPA Degree (3 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) has to complete an internship	4 Credit
BPA Honors with Research (4 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Four Year course/Eight semester) has to complete an internship	4 Credit

Instructions: (As per Memo No. Aca/NEP/2171/2023-40, Date: 10.08.2023)

- ✓ Before joining the summer internship, the BOS must accept the validity of the proposal.
- ✓ Once the proposal is accepted, the Department must communicate this through the Principal of Bhavana to the JR Examination.
- ✓ The student must submit the evidence of completing the internship to the department where the Chairman, BOS, must forward it to the JR Examination. No grade is required in this context, only a mention of the credit hours.
- ✓ On receiving evidence of the internship certified by the BOS along with the student's marksheet, the JR exam will issue the Certificate, Diploma, Degree as applicable.

MAJOR COURSE



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BPA PROGRAM in TABLA

Program Outcomes (POs):

- BPA four-year graduation program in Tabla subject is designed to prepare students for careers in Teaching and Stage performance and related different fields.
- The course emphasizes a combination of advance theory and practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.
- The present course attempts to prepare the Tabla teachers cum performer to interact or accompany meaningfully with the other streams of music.
- Course prepares skilled Tabla Professionals for the field of the music industry and primary and secondary standards school education.
- It develops a sound theoretical understanding of art of Tabla playing and its application on field.

First Year: BPA Certificate Course

Program Specific Outcomes (PSOs):

At the end of the program following outcomes are expected from students:

- To gain primary knowledge about the practical and theoretical aspect of Tabla instrument.
- To understand the structure of Tabla and its history, Notation system, technical definitions etc.
- To practice techniques of sound production, recitation, basic structure of tala etc.
- To enable students to perform on stage on primary level.

Semester	Name of Paper	Credits
I	Basic Lessons of Tabla - I	4
	Basic Studies of Tabla- I	4
II	Basic Lessons of Tabla– II	4
	Basic Studies of Tabla- II	4
	Total Credits	16

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	Major Course	Code: MJTB01
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Basic Lessons of Tabla - I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Understanding appropriate sitting posture and Nikas of principal syllables of Tabla. • Knowledge of Tritala and JhaptalaTheka and their variations. • Recitation of Tala and its Theka showing Tali-Khali with hand clapping. 				
Unit	Topic			
I	Sitting Posture & Nikas: <ul style="list-style-type: none"> • Sitting position and correct posture of Tabla playing • Nikas of principal Varna (syllables) and different Bols on Tabla&Banya (Tit, Tirkit, Dhage-tete etc.) 			
II	ThekaPrakar: <ul style="list-style-type: none"> • Practice to perform minimum four ThekaPrakar of Tritala • Practice to perform minimum four ThekaPrakar of Jhaptala 			
III	Practice of Qaida: <ul style="list-style-type: none"> • Ability to perform twoQaida with five Palta and Tihai in Tritala • Ability to perform minimum two Tukra and Mukhra in Tritala 			
IV	Recitation: <ul style="list-style-type: none"> • Recitation of all TalaTheka in Thah and Dugunlaya • Ability to perform all Tala Theka on Tabla 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Culcutta: Nath Brothers Printing works • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kalkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 02 (Theory)	Major Course	Code: MJTB02
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Basic Studies of Tabla- I				
<p>Course Outcomes: At the completion of the course student will get knowledge of -</p> <ul style="list-style-type: none"> • Knowledge of structure of Tabla and its different parts with specific functions • Understand the history of Tabla and different opinions on its origin • Ability to write the technique of producing different Bols on Tabla&Banya • Acquaint with the technical definitions of art of Tabla playing 				
Unit	Topic			
I	<p>Structure of Tabla:</p> <ul style="list-style-type: none"> • Components of Tabla and Banya with the sketch. • Description of its different parts and specific functions. 			
II	<p>History of Tabla:</p> <ul style="list-style-type: none"> • Origin and historical development of Tabla. • Different opinions on its origin in brief 			
III	<p>Sound Production:</p> <ul style="list-style-type: none"> • Ability to write the principal syllables (Varna) of Tabla&Banya with its production technique. • Ability to write the technique of producing different Bols on Tabla&Banya 			
IV	<p>Technical Definitions:</p> <ul style="list-style-type: none"> • Definition of the following – Sangeet, Tala, Laya, Matra, Vibhag, Sam, Talai-Khali, Theka, Avartan 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Chattopadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kalkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

BPA Certificate Course				
Year: 1 st	Semester: 2 rd	Course: 03 (Practical)	Major Course	Code: MJTB03
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Basic Lessons of Tabla– II				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage at the primary level • Knowledge of Ektala and JhaptalaThekaandtheir variations • Recite and perform DamdarTihai in all Talas from the prescribed syllabus 				
Unit	Topic			
I	<p>Solo in Tritala:</p> <ul style="list-style-type: none"> • Ability to perform two Qaida with five Palta,Tihai, at least two Tukra and one Chakkardar in Tritala. 			
II	<p>Non-detail Tala:</p> <ul style="list-style-type: none"> • Basic knowledge of Ektala with Tihai and Tukra. • Basic knowledge of Jhaptal with Tihai and Tukra. 			
III	<p>Practice of Tihai:</p> <ul style="list-style-type: none"> • Ability to recite DamdarTihai in all Talas from the prescribed syllabus. • Ability to perform DamdarTihai in all Talas from the prescribed syllabus. 			
IV	<p>Recitation:</p> <ul style="list-style-type: none"> • Recitation of all Talas Theka in Thah and Dugunlaya • Ability to perform all Talas Theka in Thah and Dugunlaya 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers • Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing. • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>.Kolkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> 				

BPA Certificate Course				
Year: 1 st	Semester: 2 nd	Course: 04 (Theory)	Major Course	Code: MJTB04
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Basic Studies of Tabla- II				
<p>Course Outcomes: At the completion of the course student will get knowledge of -</p> <ul style="list-style-type: none"> • Pt. Vishnu Narayan Bhatkhande Notation system • Writing compositions in Pt. Vishnu NarayanBhatkhande notation system • Technical definition of different compositions of Tabla with examples. 				
Unit	Topic			
I	<p>Notation System:</p> <ul style="list-style-type: none"> • Need and importance of a Notation system. • Pt. Vishnu Narayan Bhatkhandetala Notation System 			
II	<p>Unit 2: Notation of Theka:</p> <ul style="list-style-type: none"> • Definition, use, and importance of Tala Theka. • Ability to write the Thah, Dugun, and Chougun of the TalaTheka from the prescribed syllabus 			
III	<p>Unit 3: Notation of Compositions:</p> <ul style="list-style-type: none"> • Ability to write compositions (Qaida, Tihai, Tukra, Chakkardaretc) from the prescribed syllabus 			
IV	<p>Unit 4: Technical Definitions:</p> <ul style="list-style-type: none"> • Definition of the following –Qaida, Palta, Rela, Mukhra, Tukra, Paran, Chakkardar, Dam and BedamTihai with example. 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>.Kolkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha</i>. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata • Ghosh, S. (2003). <i>Tehaiar Sutra</i>. P/54, Senhati Colony, Brhala, Kolkata • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Garg, L.N. (2008). *Sangeetagya Janma MrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

SECOND YEAR: BPA DIPLOMA COURSE**Program Specific Outcomes (PSOs)**

At the end of program following outcomes are expected from students:

- To impart knowledge regarding Solo Performance on stage with nagma accompaniment.
- To develop skill in composing different types of Tihai and ability to perform.
- Impart knowledge of Pakhawaj – history, structure, various Gharana etc.
- To understand the knowledge of different Tabla Gharana – history and development.
- To acquaint with the various types of music instruments – classification, use, and importance.

Semester	Name of Paper	Credits
III	Intermediate Lessons of Tabla– I	4
	Intermediate Studies of Tabla - I	4
IV	Intermediate Lessons of Tabla- II	4
	Intermediate Lessons of Tabla- III	4
	Stage Performance -IV	4
	Intermediate Studies of Tabla - II	4
	Total Credits	40

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 05 (Practical)	Major Course	Code: MJTB05
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Intermediate Lessons of Tabla– I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo on stage in Trital and Jhaptala with nagama accompaniment • Perform DamdarTihai in all tala prescribed in the syllabus • Demonstrate different tala theka of Dadra &Kaharvatal • recite all compositions and Tala Theka in Thah and Dugunlaya 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Simple Uthan/Peshkar, Two Qaida with a minimum five Paltas and Tihai, Rela of ‘Tirkrit’ Bol with minimum five Paltas and Tihai, minimum of two Tukra, two Mukhra, and two Chakkaradar in Tritala and Jhaptala. 			
II	Tihai: <ul style="list-style-type: none"> • Practice of DamdarTihai in all tala prescribed in the syllabus 			
III	ThekaPrakar: <ul style="list-style-type: none"> • Ability to perform Dadra and KaharwaTalaTheka (minimum four prakar) 			
IV	Recitation: <ul style="list-style-type: none"> • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
Note: Tala of the syllabus: Tritala,Jhaptala, Ektala, Dadra &Kahrva				
Suggested Readings: <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 06 (Theory)	Major Course	Code: MJTB06
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Intermediate Studies of Tabla - I				
<p>Course Outcomes: At the completion of the course the student will get knowledge of-</p> <ul style="list-style-type: none"> • Musical Instruments with classification, use and importance • History of Pakhawaj, its structure, and its different Gharana. • Concept of Layakari and ability to write in all Tala Theka and different compositions in Pt. Vishnu Narayan Bhatkhande Tala Notation system 				
Unit	Topic			
I	<p>Musical Instruments:</p> <ul style="list-style-type: none"> • Definition of Instrument and its Classification with example. • Use of musical instruments in festivals and rituals. • Importance of instruments in music 			
II	<p>Study of Pakhawaj:</p> <ul style="list-style-type: none"> • History of Pakhawaj. • Structure of Pakhawaj with the sketch and description of its different parts with specific functions. • Study of Gharana of Pakhawaj – Kudau Singh Gharana, Nana Panse Gharana, NathdwaraParampra. 			
III	<p>Lay &Layakari:</p> <ul style="list-style-type: none"> • Difference between Lay and Layakari. • Ability to write Thah, Dugun, Tigun, and Chougun of all Tala Theka and different compositions in Pt. Vishnu Narayan BhatkhandeTala Notation system. 			
IV	<p>Notation System:</p> <ul style="list-style-type: none"> • Knowledge of Pt. Vishnu Digambar Paluskar Tala Notation System. • Ability to write all tala Theka in the same notation from the prescribed syllabus. 			
<p>Note: Tala of the syllabus: Tritala,Jhaptala, Ektala, Dadra &Kahrva</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dev, B.C. (1993). Vadya Yantra (trans. Alka Pathak). New Delhi: NBT • Mishra, L.M. (1973). Bhartiya Tala Vadya. New Delhi: Bhartiya Gyanpeeth • Mistry, A.E., (1984). Pakhawaj Aur Table keGharaneevamParamparae. Maharashtra:S.S. Samiti • Kumar.A.(2010). Pakhawaj ki Utpatti Evam VadanShailiya. New Delhi: Kanishka Publishers • Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 07 (Practical)	Major Course	Code: MJTB07
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Intermediate Lessons of Tabla- II				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo on stage in Trital and Ektala with nagama accompaniment • Demonstrate different tala theka of Rupak tala with Dam-BedamTihai and SadharanChakkardar • Compose Damdar and BedamTihai in all tala prescribed in syllabus • Recite all compositions and Tala Theka in Thah and Dugunlaya 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida with minimum five Paltas and Tihai, Rela of ‘Tirkit’ Bol with minimum five Paltas and Tihai, minimum two Tukra, two Mukhra, and two Chakkaradar in Tritala and Ektala. 			
II	Non-detail Tala: <ul style="list-style-type: none"> • Practice of Rupak Tala with variety of Thekaprakar, Dam-BedamTihai and SadharanChakkardar 			
III	Tihai: <ul style="list-style-type: none"> • Ability to compose Damdar and Bedam (minimum two) Tihai in all tala prescribed in syllabus 			
IV	Recitation: <ul style="list-style-type: none"> • Ability to recite all compositions, Tihaiandall Tala Theka in Thah and Dugunlaya. 			
Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Rupak, Dadra &Kahrva				
Suggested Readings:				
<ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 &2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 08 (Practical)	Major Course	Code: MJTB08
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Intermediate Lessons of Tabla- III				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage with nagama accompaniment • Demonstrate different phrases of Trishrajati in all talas from the prescribed syllabus • Compose Damdar and BedamTihai in all tala prescribed in syllabus • Perform Tivra and Sooltala with Tihai, Paran and Chakkardar 				
Unit	Topic			
I	<p>Solo:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum five Paltas and Tihai, Rela of 'Tirkir' Bol with minimum five Paltas and Tihai, minimum two Tukra, two Mukhra, and two Chakkaradar in any two talas of the syllabus - Tritala, Jhaptala, and Rupak tala 			
II	<p>Practice of Phrases:</p> <ul style="list-style-type: none"> • Ability to recite and perform the basic phrases of Trishrajati in all talas from the prescribed syllabus. (Dingdinagina, Dhattrak-Dhikit-Katgadigan, Tirkittak-takTirkitec.) 			
III	<p>Composing Tihai:</p> <ul style="list-style-type: none"> • Ability to compose TihaiDamdar and BedamTihai (minimum two) in all talas from the prescribed syllabus 			
IV	<p>Knowledge of Tala used on Pakhawaj:</p> <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran, and two Chakkardar in Tivra and Sooltala. 			
<ul style="list-style-type: none"> ✓ Ability to tune the instrument ✓ Tala of the syllabus: Tritala, Jhaptala, Ektala and Rupak 				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 &2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 09 (Practical)	Major Course	Code: MJTB09
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Stage Performance -IV				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Tabla Solo recital in any twotala including Uthan/Peshkar, Qaida, Rela, Tuka, Mukhra, Chakkardar etc., with nagma accompaniment minimum 15 minutes. 				
<ol style="list-style-type: none"> 1. Stage performance test of minimum 15 minutes duration for each candidate in any one Tala from the prescribed syllabus. 2. Stage performance in another tala from the prescribed syllabus given by the examiner at least 10 minutes. 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 rd	Course: 10 (Theory)	Major Course	Code: MJTB10
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Intermediate Studies of Tabla - II				
<p>Course Outcomes: At the completion of the course the student will get knowledge of-</p> <ul style="list-style-type: none"> • History of different Gharan of Tabla • Classical, Folk and western percussion instrument and its importance • Different style of singing – Dhrupad, Dhamar, Khyal, Thumari, Tappa, Tarana etc. • Accompaniment tala with different singing styles - Tritala, Tilwada, Jat, Addha, Dipchandi, Jhoomra, Ada-choutala, Ektala, Choutala, Dhamar etc. 				
Unit	Topic			
I	<p>History of Tabla Gharana:</p> <ul style="list-style-type: none"> • Knowledge of the historical development of the six Gharana of Tabla (a) Delhi, (b) Ajrada, (c) Lucknow, (d) Farrukhabad (e) Banaras (f) Punjab 			
II	<p>Study of Percussion instrument:</p> <ul style="list-style-type: none"> • Importance and use of percussion instruments in music • Detailed study of the following instruments with the sketch – <ol style="list-style-type: none"> a. Classical Percussion – Mridangam, Taval, Chenda, Pung, Mardal, Hudakka b. Folk Percussion - Khol, Dholak, Naal, Daff, Kham, Dhak, Nakkara, Dhol c. Western Percussion - Congo, Bongo, Snare Drum, Bass Drum, Timbales 			
III	<p>Study of Singing Styles:</p> <ul style="list-style-type: none"> • A general study of different style of singing – Dhrupad, Dhamar, Khyal, Thumari, Tappa, Tarana, Gazal, Bhajan, Kirtan etc. 			
IV	<p>Study of accompaniment Tala:</p> <ul style="list-style-type: none"> • A study of accompaniment tala with different singing styles - Tritala, Tilwada, Jat, Addha, Dipchandi, Jhoomra, Ada-choutala, Ektala, Choutala, Dhamar, Sooltala, Tivra, Jhaptala, Kaharva, Rupak, Dadra, Pashto etc. 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dev, B.C. (1993). <i>Vadya Yantra</i> (trans. Alka Pathak). New Delhi: NBT • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 &2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Kumar.A.(2010). <i>Pakhawaj ki Utpatti Evam VadanShailiya</i>. New Delhi: Kanishka Publishers • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadon • Mishra, L.M. (1973). <i>Bhartiya Tala Vadya</i>. New Delhi: Bhartiya Gyanpeeth • Mistry, A.E., (1984). <i>Pakhawaj Aur Table keGharaneevamParamparae</i>. Maharashtra:S.S. Samiti • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajanmaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
9.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
10.	National Digital Library	https://ndl.iitkgp.ac.in/
11.	e-Gyan Kosh	https://egyankosh.ac.in/
12.	Swayam Portal	https://swayam.gov.in/
13.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
14.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
15.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
16.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Third Year: BPA Degree Course**Program-Specific Outcomes (PSOs)**

At the end of the program following outcomes are expected from students:

- To enable the students to perform advance Tabla Solo recital on stage with nagma accompaniment.
- To empower the students to recognize, imitate and perform Tabla's advanced compositions.
- To develop the skill for accompaniment with light and classical music.
- To practice and perform the tala with advanced compositions used on Pakhawaj.
- To develop the ability to perform Layakaries of different tala and their notation.
- To impart knowledge of the historical background of the Tala system and various Tablaaj.
- To acquaint with the interdisciplinary relations between tala, Chhand, and Rasa; the history of percussion instruments and tala; and the history of syllables and bols with special reference to the Vaidik period and Natyashastra.

Semester	Name of Paper	Credits
V	Regular Lessons of Tabla - I	4
	Regular Lessons of Tabla - II	4
	Regular Studies of Tabla- I	4
VI	Regular Lessons of Tabla- III	4
	Regular Studies of Tabla- II	4
	Aesthetics	4
	Total Credits	40

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 11 (Practical)	Major Course	Code: MJTB11
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Regular Lessons of Tabla - I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Trital and Ada-Choutal with advance Uthan/Peshkar, Qaida, Rela, Tukara, Mukhra, Chakkardar etc. • Perform Sadharan Gat, Dupalli, Tipalli, Choupalli Gat etc. • Perform compositions in Choutal and Dhamar • Practice advanced phrases of Tabla. 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum five Paltas and Tihai, Rela of Tirkit/Dhirdhir-kit Bol with minimum five Paltas and Tihai, minimum five Tukra, two Mukhra, and four Chakkaradarin Tritala and Adachoutala. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform Sadharan Gat, Dupalli, Tipalli, Choupalli Gat etc. 			
III	Knowledge of Tala used on Pakhawaj: <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran and two Chakkardarin Choutal and Dhamar. 			
IV	Practice of following Phrases: <ul style="list-style-type: none"> • Practice of some phrases as follows- Ghidnag-Dintag, Ding-dinagina, Tak-Dintak, Dhirdhir-Kittak etc. 			
✓ Ability to tune instrument				
Suggested Readings:				
<ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 &2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>Tabla Puran</i>. New Delhi: Kanishka Distributers , 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 12 (Practical)	Major Course	Code: MJTB12
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Regular Lessons of Tabla - II				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Trital and Rudra/Chartal ki Sawari with advance Uthan/Peshkar, Qaida, Rela, Tukara, Mukhra, Chakkardar etc. • Perform Sadharan Gat, Darjeddar Gat, Manjhedar Gat, Fard, Do-muhi Gat etc. • Get knowledge of accompaniment tala with proper laggi-ladi • Demonstrate Aad-Layakari in all tala of the prescribed syllabus 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum five Paltas and Tihai, Rela of Tirkit/Dhirdhir-kit Bol with minimum five Paltas and Tihai, minimum five Tukra, two Mukhra, and fourChakkaradarinTritala and Rudra/Chartal ki Sawari. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform Sadharan Gat, Darjeddar Gat, Manjhedar Gat, Fard, Do-muhi Gat etc. 			
III	Practice of Tala for accompaniment: <ul style="list-style-type: none"> • Tilwada, Jat, Addha, Deepchandi, Jhoomra, Dadra, Kaharva, Ektala • Practice of Laggi-Ladi 			
IV	Layakari: <ul style="list-style-type: none"> • Ability to recite and perform all TalaThekas in AadLayakarifrom the prescribed syllabus. 			
✓ Ability to tune the instrument				
Suggested Readings:				
<ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 &2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers , 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 13 (Theory)	Major Course	Code: MJTB13
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Regular Studies of Tabla- I				
<p>Course Outcomes: At the completion of the course the student will get knowledge of-</p> <ul style="list-style-type: none"> • History and development of the North Indian and Karnatic Tala systems • Characteristics of PashchimBaaj of Tabla - Delhi and AjradaBaaj with examples • Different types of Chakkardar– SadharanChakkardar, Farmaishi, Kamali, Nouhakka etc. • Technical definition of different compositions of Tabla with examples 				
Unit	Topic			
I	<p>Study of Tala System:</p> <ul style="list-style-type: none"> • Historical background of the development of the North Indian and Karnatic Tala systems. • Comparative study of North Indian and KarnaticTala system 			
II	<p>Study of Paschim Baaj:</p> <ul style="list-style-type: none"> • Study of Characteristics of Delhi Baaj with examples. • Study of Characteristics of AjradaBaaj with examples. 			
III	<p>Types of Chakkardar:</p> <ul style="list-style-type: none"> • Study of different types of Chakkardar – SadharanChakkardar, Farmaishi, Kamali, Nouhakka in different tala with mathematical calculation. 			
IV	<p>Technical Definitions:</p> <ul style="list-style-type: none"> • Uthan, Peshkar, Angustana, Rau, Bant, Lom-Vilom, StutiParan, Ek-hatthi tukra, Ateet-Anagat. 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Arora, P. & Kour, G. (2019). <i>TablaVadanParampra me Punjab evam Delhi Gharan</i>. Chandigarh: Unistar Books Private Ltd. • Gupta, N. (2010). <i>Tala Shastra ka Saiddhantik Paksha</i>. New Delhi: Kanishka Publishers • Jouhari, S. (2019). <i>Tala: Ek Etihasic Yatra</i>. New Delhi: Kanishka Publishers • Kudeshiya, S. (2012). <i>Pracheen Tala kePariprekshya me VartmanTablaVadan</i>. New Delhi: Radha Publications. • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers • Mistry, A.E., (1984). <i>Pakhawaj Aur Table keGharaneevamParampara</i>. Maharashtra:S.S. Samiti • Rishitosh, K. (2015). <i>Table ka Udgamevam Delhi Gharan</i>. New Delhi: Kanishka Publishers. • Saxena, G. (2006). <i>Bhartiya Tala me Anekta me Ekta ki Khoj</i>. New Delhi: Radha Publications • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 14 (Practical)	Major Course	Code: MJTB14
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Regular Lessons of Tabla- III				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo in Trital, Pancham Sawari and Jhaptala with advance Uthan/Peshkar, Qaida, Rela, Gat, Tukara, Mukhra, Chakkardar etc. • Perform Sadharan Gat, Trishra Jati and Mishra Jati Gat, Ek-hatthi Tukra etc. • Perform advance compositions in Lakshmi and Gaj-jhampa tala • Demonstrate Aad and KuadLayakari in all tala of prescribed syllabus. 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela of Tirkkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, Gat, minimum five Tukra, two Mukhra, and four Chakkaradar(including Farmaishi and Kamali) in any two talas from the syllabus – Tritala, Pancham Sawari and Jhaptala. 			
II	<p>Advance Composition:</p> <ul style="list-style-type: none"> • Ability to perform Sadharan Gat, Trishra Jati and Mishra Jati Gat, Ek-hatthi Tukra etc. 			
III	<p>Knowledge of Tala used on Pakhawaj:</p> <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran and two Chakkardar in Lakshmi and Gaj-jhampa tala 			
IV	<p>Layakari:</p> <ul style="list-style-type: none"> • Ability to recite and perform all Tala Thekas in Aad and KuadLayakarifrom the prescribed syllabus. 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument ✓ Ability to tune instrument 				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 15 (Theory)	Major Course	Code: MJTB15
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Regular Studies of Tabla- II				
<p>Course Outcomes: At the completion of the course the student will get knowledge of-</p> <ul style="list-style-type: none"> • PoorabBaaj- Lucknow, Farrukhabad and Banaras Gharana with characteristics. • Different types of Gat -Dupalli, Tipalli, Choupalli, Darjedar Gat, Manjhedar, Fard etc. • Characteristics of Solo Performer & Accompanist • Writing AadLayakari of the talas from the prescribed syllabus 				
Unit	Topic			
I	<p>Unit 1: Study of Poorab& Punjab Baaj:</p> <ul style="list-style-type: none"> • Detailed study of characteristics of Lucknow, Farrukhabad and Banaras Gharana and Punjab Baaj. • Concept of Bandish (Expandable and un-expandable), its definition and types. 			
II	<p>Unit 2: Study of different types of Gat:</p> <ul style="list-style-type: none"> • Definition of Gat and its importance in art of Tabla playing • Gat of different Gharanas and their characteristics • Types of Gats – Dupalli, Tipalli, Choupalli, Darjedar Gat, Manjhedar, Fard etc. 			
III	<p>Unit 3: Characteristics of Solo Performer & Accompanist:</p> <ul style="list-style-type: none"> • Characteristics of a good Solo performer. • Characteristics of a good accompanist. 			
IV	<p>Unit 4: Layakari:</p> <ul style="list-style-type: none"> • Definition of Aad and Kuad Layakari • Ability to write Aad and Kuad Layakari of the talas from the prescribed syllabus 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Biswas D. C. <i>Sahaj Tabla Baya Sikkha</i>. Kolkata: Sulabh Publication • Chisti, S.R. (2016). <i>Compositions of the Great Tabla Maestros</i>. New Delhi: Kanishka Publishers. • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Dasgupta S. (1402) <i>TablaVidhan</i>. Kolkata: Alpha InfoTech • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>TablaPuran</i>. New Delhi: Kanishka Publishers • Mishra, V.S.(2014). <i>Tabla: Rare Compositions of Great Masters</i>. New Delhi: Kanishka Publishers. • Mistry, A.E., (1984). <i>Pakhawaj Aur Table keGharaneevamParampara</i>. Maharashtra:S.S. Samiti • Saxena, S. K. (2006). <i>The Art of Tabla Rhythm</i>. New Delhi: Sangeet Natak Academy & D.K. Print word Pvt. Ltd. New Delhi • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University • Swarupananda swami. <i>TablaTatta</i>. Kolkata: Printing Centre, Chidamudi Lan 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 16 (Theory)	Major Course	Code: MJTB16
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Aesthetics				
<p>Course Outcomes: At the completion of the course the student will get knowledge of-</p> <ul style="list-style-type: none"> • Aestheic – its concept, definition, types etc. • Different theories of aesthetics • Tagorean concept of aesthetics • Aesthical elements of tagore’s literature, music etc. 				
Unit	Topic			
I	<p>An Overview of Aesthetics:</p> <ol style="list-style-type: none"> a. Definition and discourse of Aesthetics b. Problems of Aesthetics c. Content and form of Aesthetics d. Nine Rasas e. Mimesis theory of Plato. f. Croce’s Theory of Expression g. Edward Hunslick’s theory of Configuration 			
II	<p>Tagorean Aesthetics:</p> <p>Rabindranath Tagore - Sahityer Pathe</p> <ul style="list-style-type: none"> ▪ Utsarga [Dedication] ▪ Vastava [Reality] ▪ Tathya- O–Satya [FactandTruth] <p>RabindranathTagore, Sahitya</p> <ul style="list-style-type: none"> ▪ Saundayabodh [The Sense of Beauty] ▪ Saundaya–O–Sahitya [BeautyandLiterature] <p>Rabindranath Tagore, Sangeet Chinta</p> <ul style="list-style-type: none"> ▪ Sangeet – O – Bhav [Music and feeling] ▪ Sangeet – O – Kabita [Music and Poetry] ▪ Sangeeter Mukti [EmancipationofMusic] 			

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajanmaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
17.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
18.	National Digital Library	https://ndl.iitkgp.ac.in/
19.	e-Gyan Kosh	https://egyankosh.ac.in/
20.	Swayam Portal	https://swayam.gov.in/
21.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
22.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
23.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
24.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Fourth Year: BPA Honors

Program-Specific Outcomes (PSOs)

At the end of the program following outcomes are expected from students:

- To enable the students to perform advanced and professional Tabla Solo recitals on stage with nagma accompaniment.
- To empower the students to perform Jugalbandi and Tala VadyaKachehri on stage.
- To acquaint with the mathematical relations among different talas with special reference to Layakari and Chakkardar.
- To develop the skill of accompaniment with the instrumental, classical, and semi-classical styles of singing music with Laggi-ladi.
- To practice and perform advanced compositions of Tabla – Grah, Jati, and Yat, etc.
- To impart knowledge of Ten Pran of Tala, Margi & Deshi tala, the study of Sangeet Granth, and the contribution of eminent Tabla maestros to Indian music.
- To practice and perform the tala with advanced compositions used on Pakhawaj.

Semester	Name of Paper	Credits
VII	Advance Lessons of Tabla - I	4
	Advance Lessons of Tabla - II	4
	Advance Studies of Tabla - I	4
	Advance Studies of Tabla– II	4
VIII	Advance Lessons of Tabla – III	4
	Advance Studies of Tabla– III	4
	Advance Lessons of Tabla – IV	4
	Advance Studies of Tabla – IV	4
	Total Credits	32

Four Year: BPA Degree Honors				
Year: 4 rd	Semester: 7 th	Course: 17 (Practical)	Major Course	Code: MJTB17
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla - I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Tritala, Mayur, Rupak and Ektalawith advance Uthan/Peshkar, Qaida, Rela-Rau, Gat, Tukara, Mukhra, Chakkardar etc. • Demonstrate advance compositions of five different Jati and Yatis etc. • Perform Jugal-bandi with Tabla or any other percussion instrument • Inter-relation among Tala with special reference to Layakari and Chakkardar • accompaniment with Classical and semi-classical styles of singing • compose and perform different types of Tihai and Chakkardar in different Talas 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela-Rau of Tirkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, minimum five Tukra, two Mukhra, and four Chakkaradar (including Farmaishi and Kamali) in any two talas from the syllabus –Tritala, Mayur, Rupak and Ektala. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform compositions of five different Jati and Yatis etc. 			
III	Jugalbandi: <ul style="list-style-type: none"> • Practice and ability to perform Jugal-bandi with Tabla or any other percussion instrument. 			
IV	Inter-relation among Tala: <ul style="list-style-type: none"> • Practice of mathematical relations among different talas with special reference to Layakari and Chakkardar. 			
V	Accompaniment: <ul style="list-style-type: none"> • Practice of accompaniment with Classical and semi-classical styles of singing. 			
VI	Formation of Tihai &Chakkardar: <ul style="list-style-type: none"> • Ability to compose and perform different types of Tihai and Chakkardar in different Talas. 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument ✓ Ability to play Theka on Tabla with recitation of composition&Ability to tune instrument. 				
Suggested Readings: <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Four Year: BPA Degree Honors				
Year: 4 th	Semester: 7 th	Course: 18 (Practical)	Major Course	Code: MJTB18
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla - II				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Trital, Pancham Sawari and Jhaptala with advance Uthan/Peshkar, Qaida, Rela, Gat, Tukara, Mukhra, Chakkardar etc. • Perform Ateet, Anagat, Akaal, Ek-hatthi compositions etc. • Demonstrate Aad and KuadLayakari in all tala of prescribed syllabus. • Ability to perform advance Laggi- Ladi in Dadra, Kahrwa, Rupak etc. 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela of Tirkkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, minimum five Tukra, two Mukhra, and four Chakkaradar (including Farmaishi and Kamali) in any two talas from the syllabus - Rupak, Basant/Nasaruk and Shikhar tala. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform compositions of Ateet, Anagat, Akal, Ek-hatthi Tukra etc. 			
III	Layakari: <ul style="list-style-type: none"> • Ability to recitation and perform all Tala Thekas in Aad, andKuadLayakarifrom the prescribed syllabus. 			
IV	Laggi-Ladi: <ul style="list-style-type: none"> • Ability to perform advancedLaggi–Ladi in Dadra, Kaharwa, Rupak, Deep-chandi tala 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument. ✓ Ability to tune instrument 				
Suggested Readings:				
<ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Four Year: BPA Degree Honors				
Year: 4 rd	Semester: 7 th	Course: 19 (Theory)	Major Course	Code: MJTB19
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla - I				
Course Outcomes: At the completion of the course the student will get knowledge of -				
<ul style="list-style-type: none"> • Ten Pran of Tala and its reflections on North Indian Tala system • Art of solo and accompaniment with vocal, string and wind instruments. • Writing BiadLayakari of the talas from the prescribed syllabus • Advance compositions of Grah – Ateet and Anagat, Jati, and Yati • Comparative study of the talas of the same matras 				
Unit	Topic			
I	Study of Ten Pran: <ul style="list-style-type: none"> • Detail study of Ten Prans of Tala. • Reflections of Ten Pran in North Indian Tala System. 			
II	Solo & Accompaniment: <ul style="list-style-type: none"> • Study of the importance of the art of tabla solo playing and its difference from the art of accompaniment. • Knowledge of Tabla accompaniment with vocal, string, and wind instruments. 			
III	Layakari: <ul style="list-style-type: none"> • Definition of BiadLayakari • Ability to write Aad, Kuad and BiadLayakari of the talas from the prescribed syllabus 			
IV	Study of Advance compositions: <ul style="list-style-type: none"> • Knowledge of the composition of Grah – Ateet and Anagat • Knowledge of different types of compositions of Jati, and Yati 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Choudhary, S. (2018). <i>Tabla: Ek Samagra Vadya (Swatantra Vadanevam Sangati)</i>. New Delhi: Kanishka Publishers. • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Ghosh, S.K. <i>Sangitik Shabda Vigyan</i>. • Ghosh, S. K. <i>Anadhya Vadya Paryalochana</i>. • Marathe, M.B.R. (1991). <i>Tala Vadya Shstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>Tabla Puran</i>. New Delhi: Kanishka Publishers • Nandy, Subodh. <i>Bhartiya Sangite Tala-o-Chhand</i>. • Panday, S. (2012). <i>Tala Pran</i>. Lucknow: Sanskratik Darpan. • Saral, B. (2014). <i>Tabla Sangat Evam Kalakar: Sthan, Stithi aur Yogdan</i>. New Delhi: Kanishka Publishers. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane 				

Four Year: BPA Degree Honors				
Year: 4 rd	Semester: 7 th	Course: 20 (Theory)	Major Course	Code: RMTB20
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla– II				
<p>Course Outcomes: At the completion of the course the student will get knowledge of -</p> <ul style="list-style-type: none"> • Comparative study of the talas of the same matras and mathematical relation among different talas. • Inter-disciplinary study between art of Tabla playing and aesthetics and mathematics. • Tala system of different regions. • Contribution of eminent Tabla Maestros to the music. 				
Unit	Topic			
I	<p>Comparative study of Talas:</p> <ul style="list-style-type: none"> • Comparative study of the talas of the same matras. • Mathematical relation among different talas in the context of Layakari and Chakkardar 			
II	<p>Tala, Chhand and Rasa:</p> <ul style="list-style-type: none"> • A study of inter-relation between Tala&Chhanda <p>A study of the inter-relation between Tala&Rasa and its practical implementation in music performance</p>			
III	<p>History of Percussion Instruments and Tala:</p> <ul style="list-style-type: none"> • A study of percussion instruments of the Vaidik Period <p>A study of percussion instruments as mentioned in Natyashastra and Sangeet Ratnakar.</p>			
IV	<p>History of Syllables and Bols and their use:</p> <ul style="list-style-type: none"> • History and development of syllables (<i>Patakshar</i>) and <i>Bols</i> of percussion instruments <p>Implementation of syllables of percussion instruments in different genres of music - Kavitta, Parmelu, Trivat, Chaturang, Tarana, film music, advertisement, etc.</p>			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bhargava, A. (2009). <i>Bhartiya Sangeet Shastro me Vadya ka Chintan</i>. New Delhi: Kanishka Publishers. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Dev, B.C. (1993). <i>Vadya Yantra</i> (trans. Alka Pathak). New Delhi: National Book Trust • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Kumari, A. (2014). <i>AvnaddhyaVadyon me Dhvani Vikas</i>. New Delhi: Kanishka Publishers • Mainkar, S. (2008). <i>Tabla Vadan me Nihit Soundarya</i>. Mumbai: Saraswati Publications. • Malviya, K. (2021). <i>Madhyakalin Sangeet Granthon me AvnaddhyaVadyon ka Swaroop evamLaya-Tala</i>. New Delhi: Kanishka Publishers. • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, L.M. (1973). <i>Bhartiya Tala Vadya</i>. New Delhi: Bhartiya Gyanpeeth • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Paul. T. (2017). <i>Uttar Bharatiya Sangit tathaOdisi Sangit Talo ka Manthan</i>. New Delhi: Aayu Publications. • Saxena, G. (2006). <i>Bhartiya Tala me Aneka me Ekta ki Khoj</i>. New Delhi: Radha Publications • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad 				

Four Year: BPA Degree Honors				
Year: 4 th	Semester: 8 th	Course: 21 (Practical)	Major Course	Code: MJTB21
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla – III				
<p>Course Outcomes: The student at the completion of the course will be able to perform:</p> <ul style="list-style-type: none"> • Solo in Tritala, Pancham Sawari, Rudra/Chartal ki Sawari and Basant with advance Uthan/Peshkar, Qaida, Rela-Rau, Gat, Tukara, Mukhra, Chakkardar etc. • Advanced Gats of different Gharana, Gat-Qaida, Chalan, Rau, Bant etc. • Perform Tala VadyaKachehri with Tabla or any other percussion instrument • Tala Theka of un-popular or less popular tala of Tabal and Pakhawaj • Accompaniment with instrumental music -Sitar, Esraj etc. 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela-Rau of Tirkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, advance Gats, minimum five Tukra, two Mukhra, and four Chakkaradar (including Farmaishi and Kamali) in any two talas from the syllabus – Tritala, Pancham Sawari, Rudra/Chartal ki Sawari and Basant. 			
II	<p>Advance Composition:</p> <ul style="list-style-type: none"> • Ability to perform advanced Gats of different Gharana, Gat-Qaida, Chalan, Rau, Bant etc. 			
III	<p>Tala VadyaKachehri:</p> <ul style="list-style-type: none"> • Practice and ability to perform Tala VadyaKachehri with Tabla or any other percussion instrument. 			
IV	<p>Un-popular Tala-Theka:</p> <ul style="list-style-type: none"> • Practice of un-popular or less popular Tala Theka of Tabla and Pakhawaj – Mani tala, Kumbh tala, Asht-mangal, Bhanumati of 11 Matra; Ras tala, Manthika tala, Mayur tala of 13 Matra; Yati-shikhar of 15 Matra, Badi-swari, Ikvai tala, Jat tala of 16 Matra etc. 			
V	<p>Accompaniment:</p> <ul style="list-style-type: none"> • Practice of accompaniment with instrumental music -Sitar, Esraj etc. 			
VI	<p>Formation of Tihai&Chakkardar:</p> <ul style="list-style-type: none"> • Ability to compose and perform different types of Tihai and Chakkardar in different Talas. 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument ✓ Ability to play Theka on Tabla with recitation of composition&Ability to tune instrument 				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. 				

Four Year: BPA Degree Honors				
Year:4	Semester: 8 th	Course: 22 (Theory)	Major Course	Code: MJTB22
Credit:4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla– III				
<p>Course Outcomes:At the completion of the course the student will get knowledge of -</p> <ul style="list-style-type: none"> • Margi & Deshi Tala system with special reference to Natyashastra and Sangeet Ratnakar • Sangeet Granth with special reference to their Tala aspect • Jugalbandi & Tala VadyaKachehri - concept, preparation, cooperation, challenges etc. • unpopular talas of different Matras • Biographies and contributions of eminent Tabla maestros 				
Unit	Topic			
I	<p>Margi & Deshi Tala:</p> <ul style="list-style-type: none"> • A study on the origin and development of tala with special reference to Natyashastra (Margi Talas) and Sangeet Ratnakar (Desi Tala) • History and development of the modern tala system 			
II	<p>Jugalbandi & Tala VadyaKachehri:</p> <ul style="list-style-type: none"> • Study of the concept of Jugalbandi: Preparation, cooperation, challenges, and presentation. • Study of the concept of Tala VadyaKachehri: Preparation, cooperation, challenges, and presentation. 			
III	<p>Study of Un-popular Tala:</p> <ul style="list-style-type: none"> • Study of unpopular talas of different Matras • Study of reasons behind its unpopularity 			
IV	<p>Contribution of Tabla Maestros:</p> <ul style="list-style-type: none"> • Study of characteristics of Vadan Shaili of eminent Tabla maestros and their contribution to the music –AhmadjaanThirkua, Samata Prasad, Afak Hussain, Habibuddin Khan, Anokhelal, Inam Ali, and Allah Rakkha Khan 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattopadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Choudhary, S. (2018). <i>Tabla: Ek Samagra Vadya (Swatantra Vadanevam Sangati)</i>. New Delhi: Kanishka Publishers. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Ghosh, S. K. <i>Anadhya Vadya Paryalochana</i>. • Kaur, P. (2008). <i>Indian Orchestra - Vadya-Vrinda: Origin and Growth</i>. Delhi: B.R. Rhythm. • Marathe, M.B.R. (1991). <i>Tala Vadya Shstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>Tabla Puraan</i>. New Delhi: Kanishka Publishers • Panday, S. (2012). <i>Tala Pran</i>. Lucknow: Sanskratik Darpan. • Saral, B. (2014). <i>Tabla Sangat Evam Kalakar: Sthan, Siithi aur Yogdan</i>. N. Delhi: Kanishka Publishers. • Shukla, S. (2018). <i>Table ka Lucknow Gharan aur Ustad Afak Hussain Khan</i>. Delhi: Kanishka Publishers • Singh. P.N. (2004). <i>Na DhinDhin Na ke Jadugar Pandit Anokhe Lal Mishra</i>. N. Delhi: Kanishka Publishers. 				

Four Year: BPA Degree Honors				
Year: 4 rd	Semester: 8 th	Course: 23 (Practical)	Major Course	Code: MJTB23
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Stage Performance-II				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Tabla Solo recital in any two tala including Uthan/Peshkar, Qaida, Rela, Tuka, Mukhra, Chakkardar etc., with nagma accompaniment minimum 15 minutes. 				
<ul style="list-style-type: none"> • Stage performance test of minimum 15 minutes duration for each candidate in any one Tala from the prescribed syllabus. • Stage performance in another tala from the prescribed syllabus given by the examiner at least 10 minutes. 				

Four Year: BPA Degree Honors				
Year: 4 rd	Semester: 8 th	Course: 24 (Theory)	Major Course	Code: MJTB24
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla – IIV				
<p>Course Outcomes: At the completion of the course the student will get knowledge of -</p> <ul style="list-style-type: none"> • Contribution of women musicians to the Tala and art of Tabla playing • Comparative study of three dimensions of Tabla Education • Analytical study of Tabla Gharana • Popular books of Tabla 				
Unit	Topic			
I	<p>Contribution of women musicians to the practical and theoretical aspects of Tala and art of Tabla playing –</p> <ul style="list-style-type: none"> • Historical aspect and social aspects • As a performer and as an author 			
II	<p>Comparative study of Gharanedar vs. Institutional vs. Digital education system with special reference to Tabla education.</p> <ul style="list-style-type: none"> • Historical background • Contemporary issues • Challenges and solutions 			
III	<p>Tabla Gharana: An Analytical Study</p> <ul style="list-style-type: none"> • Historical Background • Relevance of Gharana at present • Challenges of Tabla Gharana • New experiments in art of Tabla playing (Solo, Accompaniments, Jugalbandi, Fusion etc.) 			
IV	<p>Popular Books of Tabla:</p> <ul style="list-style-type: none"> • Knowledge of at least Ten popular books of Tabla authored by eminent musicians and ability to write commentary on it. 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattopadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Choudhary, S. (2018). <i>Tabla: Ek Samagra Vadya</i>. New Delhi: Kanishka Publishers • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Ghosh, S. K. <i>Anadhya Vadya Paryalochana</i>. • Kaur, P. (2008). <i>Indian Orchestra - Vadya-Vrinda: Origin and Growth</i>. Delhi: B.R. Rhythm. • Marathe, M.B.R. (1991). <i>Tala Vadya Shstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>Tabla Puran</i>. New Delhi: Kanishka Publishers • Panday, S. (2012). <i>Tala Pran</i>. Lucknow: Sanskratik Darpan. • Saral, B. (2014). <i>Tabla Sangat Evam Kalakar: Sthan, Stithi aur Yogdan</i>. Delhi: Kanishka Publishers. • Shukla, S. (2018). <i>Table ka Lucknow Gharan aur Ustad Afak Hussain Khan</i>, Delhi: Kanishka Publis. • Singh. P.N. (2004). <i>Na DhinDhin Na keJadugar Pandit Anokhe Lal Mishra</i>. N. Delhi: Kanishka Publis. 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajJanmaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
25.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
26.	National Digital Library	https://ndl.iitkgp.ac.in/
27.	e-Gyan Kosh	https://egyankosh.ac.in/
28.	Swayam Portal	https://swayam.gov.in/
29.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
30.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
31.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
32.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Fourth Year: BPA Honors with Research

Program-Specific Outcomes (PSOs)

At the end of the program following outcomes are expected from students:

- To enable the students to perform advanced and professional Tabla Solo recitals on stage with nagma accompaniment.
- To empower the students to perform Jugalbandi and Tala VadyaKachehri on stage.
- To acquaint with the mathematical relations among different talas with special reference to Layakari and Chakkardar.
- To develop the skill of accompaniment with the instrumental, classical, and semi-classical styles of singing music with Laggi-ladi.
- To practice and perform advanced compositions of Tabla – Grah, Jati, and Yat, etc.
- To impart knowledge of Ten Pran of Tala, Margi & Deshi tala, the study of Sangeet Granth, and the contribution of eminent Tabla maestros to Indian music.
- To practice and perform the tala with advanced compositions used on Pakhawaj.

Semester	Name of Paper	Credits
VII	Advance Lessons of Tabla - I	4
	Advance Lessons of Tabla - II	4
	Advance Studies of Tabla - I	4
	Research Methodology	4
VIII	Advance Lessons of Tabla– III	4
	Advance Studies of Tabla– III	4
	Dissertation	8
	Total Credits	32

Four Year: BPA Honors with Research				
Year: 4 rd	Semester: 7 th	Course: 17 (Practical)	Major Course	Code: MJTB17
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla - I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Tritala, Mayur, Rupak and Ektalawith advance Uthan/Peshkar, Qaida, Rela-Rau, Gat, Tukara, Mukhra, Chakkardar etc. • Demonstrate advance compositions of five different Jati and Yatis etc. • Perform Jugal-bandi with Tabla or any other percussion instrument • Inter-relation among Tala with special reference to Layakari and Chakkardar • accompaniment with Classical and semi-classical styles of singing • compose and perform different types of Tihai and Chakkardar in different Talas 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela-Rau of Tirkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, minimum five Tukra, two Mukhra, and four Chakkardar (including Farmaishi and Kamali) in any two talas from the syllabus –Tritala, Mayur, Rupak and Ektala. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform compositions of five different Jati and Yatis etc. 			
III	Jugalbandi: <ul style="list-style-type: none"> • Practice and ability to perform Jugal-bandi with Tabla or any other percussion instrument. 			
IV	Inter-relation among Tala: <ul style="list-style-type: none"> • Practice of mathematical relations among different talas with special reference to Layakari and Chakkardar. 			
V	Accompaniment: <ul style="list-style-type: none"> • Practice of accompaniment with Classical and semi-classical styles of singing. 			
VI	Formation of Tihai&Chakkardar: <ul style="list-style-type: none"> • Ability to compose and perform different types of Tihai and Chakkardar in different Talas. 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument ✓ Ability to play Theka on Tabla with recitation of composition&Ability to tune instrument. 				
Suggested Readings: <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing. 				

Four Year: BPA Honors with Research				
Year: 4 th	Semester: 7 th	Course: 18 (Practical)	Major Course	Code: MJTB18
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla - II				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo in Trital, Pancham Sawari and Jhaptala with advance Uthan/Peshkar, Qaida, Rela, Gat, Tukara, Mukhra, Chakkardar etc. • Perform Ateet, Anagat, Akaal, Ek-hatthi compositions etc. • Demonstrate Aad and KuadLayakari in all tala of prescribed syllabus. • Ability to perform advance Laggi- Ladi in Dadra, Kahrwa, Rupak etc. 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela of Tirkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, minimum five Tukra, two Mukhra, and four Chakkaradar (including Farmaishi and Kamali) in any two talas from the syllabus - Rupak, Basant/Nasaruk and Shikhar tala. 			
II	Advance Composition: <ul style="list-style-type: none"> • Ability to perform compositions of Ateet, Anagat, Akal, Ek-hatthi Tukra etc. 			
III	Layakari: <ul style="list-style-type: none"> • Ability to recitation and perform all Tala Thekas in Aad, andKuadLayakarifrom the prescribed syllabus. 			
IV	Laggi-Ladi: <ul style="list-style-type: none"> • Ability to perform advancedLaggi–Ladi in Dadra, Kaharwa, Rupak, Deep-chandi tala 			
<ul style="list-style-type: none"> ✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument. ✓ Ability to tune instrument 				
Suggested Readings:				
<ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Four Year: BPA Honors with Research				
Year: 4 rd	Semester: 7 th	Course: 19 (Theory)	Major Course	Code: MJTB19
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla - I				
Course Outcomes: At the completion of the course the student will get knowledge of -				
<ul style="list-style-type: none"> • Ten Pran of Tala and its reflections on North Indian Tala system • Art of solo and accompaniment with vocal, string and wind instruments. • Writing BiadLayakari of the talas from the prescribed syllabus • Advance compositions of Grah – Ateet and Anagat, Jati, and Yati • Comparative study of the talas of the same matras 				
Unit	Topic			
I	Study of Ten Pran: <ul style="list-style-type: none"> • Detail study of Ten Prans of Tala. • Reflections of Ten Pran in North Indian Tala System. 			
II	Solo & Accompaniment: <ul style="list-style-type: none"> • Study of the importance of the art of tabla solo playing and its difference from the art of accompaniment. • Knowledge of Tabla accompaniment with vocal, string, and wind instruments. 			
III	Layakari: <ul style="list-style-type: none"> • Definition of BiadLayakari • Ability to write Aad, Kuad and BiadLayakari of the talas from the prescribed syllabus 			
IV	Study of Advance compositions: <ul style="list-style-type: none"> • Knowledge of the composition of Grah – Ateet and Anagat • Knowledge of different types of compositions of Jati, and Yati 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kalkata: Redical Impression • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Choudhary, S. (2018). <i>Tabla: Ek Samagra Vadya (Swatantra Vadanam Sangati)</i>. New Delhi: Kanishka Publishers. • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Ghosh, S.K. <i>Sangitik Shabda Vigyan</i>. • Ghosh, S. K. <i>Anadhya Vadya Paryalochana</i>. • Marathe, M.B.R. (1991). <i>Tala Vadya Shstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>Tabla Puran</i>. New Delhi: Kanishka Publishers • Nandy, Subodh. <i>Bhartiya Sangite Tala-o-Chhand</i>. • Panday, S. (2012). <i>Tala Pran</i>. Lucknow: Sanskratik Darpan. • Saral, B. (2014). <i>Tabla Sangat Evam Kalakar: Sthan, Stithi aur Yogdan</i>. New Delhi: Kanishka Publishers. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane 				

Four Year: BPA Degree Honors with Research				
Year: 4 rd	Semester: 7 th	Course: 20 (Theory)	Major Course	Code: RPTB20
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Research Methodology				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Comprehend the nature and process of undertaking research in Performing Arts. • Understand different methods of research in Performing Arts. • Learn research methodology, methods & techniques in data collection, writing articles, and preparing research reports in the field of Performing Arts. • Know the code of ethics in conducting research. • Utilize computer applications and ICT in the performing arts. 				
Unit	Topic			
I	<p>Concept of Research in Performing Arts:</p> <ol style="list-style-type: none"> 1. Definition, Objective, and Motivation in Research. 2. Characteristics and Criteria of Good Research 3. Qualities of a Researcher and an ideal Research Supervisor 4. Most substantial problems faced by students in research 			
II	<p>Types of Research in Performing Arts:</p> <ol style="list-style-type: none"> 1. Basic Research vs. Applied Research 2. Qualitative Research vs. Quantitative Research 3. Conceptual vs. Empirical Research 4. Historical Research, Survey Research, Case study, Documentary Analysis, Comparative Research, Analytical Research, Experimental Research, Interdisciplinary Research. 			
III	<p>Research Process</p> <p>(1) Formulation of a Research problem (2) Reviewing the Literature (3) Formulation of objectives (4) Preparing the Research Design (5) Hypothesis (6) Data Collection (7) Analysis of data (8) Interpretation (9) Drawing Conclusions (10) Writing a Research Report</p>			
IV	<p>Research Tools & Techniques:</p> <p>The questionnaire, Opinionnaire, Recording Devices, Photography, Population, Sampling, Variables, Interview, Citation, Bibliography, Reference, Annotation, Quotation, Footnotes & Endnotes, and Acknowledgement</p>			
V	<p>ICT in Performing Arts Research:</p> <p>Shodh Ganga, Shodh Gangotri, E-Vidwan, Google Scholar, National Digital Library, E-PG Pathashala, SWAYAM, Online Journals, Research Gate & Academia, Plagiarism software, (PPT) etc.</p>			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Ahmad, N. P. (2002). Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors. • Goutam, R. (2002). Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers • Kothari, C.R. (2004). Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers. • Mehta, R.C., (1994). comp. "Directory of Doctoral Thesis in Music." Vol. 40. Bombay & Baroda: Indian Musicological Society. • R.C. Mehta, (1995). ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society. • Sangeet Patrika (ShodhAnk), January - February 1990. • Verma, A. K. (2017), Research Methodology in Indian Music, Aayu Publications, New Delhi. • Verma, A. K. (2021). <i>Collection of Research Titles in Indian Music.</i> (e-book), Not Nul Publication. 				

Four Year: BPA Honors with Research				
Year: 4 rd	Semester: 8 th	Course: 21 (Practical)	Major Course	Code: MJTB21
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Lessons of Tabla– III				
<p>Course Outcomes: The student at the completion of the course will be able to perform:</p> <ul style="list-style-type: none"> • Solo in Tritala, Pancham Sawari, Rudra/Chartal ki Sawari and Basant with advance Uthan/Peshkar, Qaida, Rela-Rau, Gat, Tukara, Mukhra, Chakkardar etc. • Advanced Gats of different Gharana, Gat-Qaida, Chalan, Rau, Bant etc. • Perform Tala VadyaKachehri with Tabla or any other percussion instrument • Tala Theka of un-popular or less popular tala of Tabal and Pakhawaj • accompaniment with instrumental music -Sitar, Esraj etc. 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida (Trishra/Chatashra) with minimum six Paltas and Tihai, Rela-Rau of Tirkit/Dhirdhir-kit/Dhin-gin Bol with minimum six Paltas and Tihai, advance Gats, minimum five Tukra, two Mukhra, and four Chakkaradar (including Farmaishi and Kamali) in any two talas from the syllabus – Tritala, Pancham Sawari, Rudra/Chartal ki Sawari and Basant. 			
II	<p>Advance Composition:</p> <ul style="list-style-type: none"> • Ability to perform advanced Gats of different Gharana, Gat-Qaida, Chalan, Rau, Bant etc. 			
III	<p>Tala VadyaKachehri:</p> <ul style="list-style-type: none"> • Practice and ability to perform Tala VadyaKachehri with Tabla or any other percussion instrument. 			
IV	<p>Un-popular Tala-Theka:</p> <ul style="list-style-type: none"> • Practice of un-popular or less popular Tala Theka of Tabla and Pakhawaj – Mani tala, Kumbh tala, Asht-mangal, Bhanumati of 11 Matra; Ras tala, Manthika tala, Mayur tala of 13 Matra; Yati-shikhar of 15 Matra, Badi-swari, Ikvai tala, Jat tala of 16 Matra etc. 			
V	<p>Accompaniment:</p> <ul style="list-style-type: none"> • Practice of accompaniment with instrumental music -Sitar, Esraj etc. 			
VI	<p>Formation of Tihai&Chakkardar:</p> <ul style="list-style-type: none"> • Ability to compose and perform different types of Tihai and Chakkardar in different Talas. 			
<p>✓ Practice to play Nagma in any two Tala on Harmonium or any other instrument</p> <p>✓ Ability to play Theka on Tabla with recitation of composition&Ability to tune instrument</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Deep, P. (2021). <i>The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala</i>. New Delhi: Kanishka Publishers • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i> • Mishra, C.L. (2006). <i>TablaGranth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Mishra, V.S. <i>TablaPuran</i>. New Delhi: Kanishka Distributers, 2005 • Sengupta, A. (2011). <i>Facets of Tabla Playing</i>. New Delhi: Kanishka Publishers Distributors • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. 				

Four Year: BPA Honors with Research				
Year: 4 rd	Semester: 8 th	Course: 22 (Theory)	Major Course	Code: MJTB22
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Advance Studies of Tabla– III				
<p>Course Outcomes: At the completion of the course the student will get knowledge of -</p> <ul style="list-style-type: none"> • Margi & Deshi Tala system with special reference to Natyashastra and Sangeet Ratnakar • Sangeet Granth with special reference to their Tala aspect • Jugalbandi & Tala VadyaKachehri - concept, preparation, cooperation, challenges etc. • unpopular talas of different Matras • Biographies and contributions of eminent Tabla maestros 				
Unit	Topic			
I	<p>Margi & Deshi Tala:</p> <ul style="list-style-type: none"> • A study on the origin and development of tala with special reference to Natyashastra (Margi Talas) and Sangeet Ratnakar (Deshi Tala) • History and development of the modern tala system 			
II	<p>Jugalbandi & Tala VadyaKachehri:</p> <ul style="list-style-type: none"> • Study of the concept of Jugalbandi: Preparation, cooperation, challenges, and presentation. • Study of the concept of Tala VadyaKachehri: Preparation, cooperation, challenges, and presentation. 			
III	<p>Study of Un-popular Tala:</p> <ul style="list-style-type: none"> • Study of unpopular talas of different Matras • Study of reasons behind its unpopularity 			
IV	<p>Contribution of Tabla Maestro:</p> <ul style="list-style-type: none"> • Study of Characteristics of Vadan Shaili of eminent Tabla maestros and their contribution to the music – Ahmadjaan Thirkua, Afak Hussain, Samata Prasad, Anokhelal, Inam Ali, Habubuddin Khan 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattopadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Chisti, S.R. (2021). <i>Unique Tabla Gats</i>. New Delhi: Kanishka Publishers Distributors. • Choudhary, S. (2018). <i>Tabla: Ek Samagra Vadya (Swatantra Vadanevam Sangati)</i>. New Delhi: Kanishka Publishers. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dengre, E. (2017). <i>Layakari Shastra</i>. New Delhi: Radha Publication • Ghosh, S. K. <i>Anadhy Vadya Paryalochana</i>. • Kaur, P. (2008). <i>Indian Orchestra - Vadya-Vrinda: Origin and Growth</i>. Delhi: B.R. Rhythm. • Marathe, M.B.R. (1991). <i>Tala Vadya Shstra</i>. Madhya Pradesh: Sharma PustakSadan • Mishra, V.S. (2005). <i>Tabla Puraan</i>. New Delhi: Kanishka Publishers • Panday, S. (2012). <i>Tala Pran</i>. Lucknow: Sanskratik Darpan. • Saral, B. (2014). <i>Tabla Sangat Evam Kalakar: Sthan, Stithi aur Yogdan</i>. New Delhi: Kanishka Publishers. • Shukla, S. (2018). <i>Table ka Lucknow Gharan aur Ustad Afak Hussain Khan</i>. N. Delhi: Kanishka Publis • Singh. P.N. (2004). <i>Na DhinDhin Na ke Jadugar Pandit Anokhe Lal Mishra</i>. Naew Delhi: Kanishka Publishers. 				

Four Year: BPA Honors with Research				
Year: 4 rd	Semester: 8 th	Course: 23 (Dissertation)	Major Course	Code: RPTB23
Credit: 8		Max. Marks: 200	Passing Marks: 80	Internal Marks: 40
Course Title: Dissertation				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> Identify and investigate a research problem Mature and independent thinking in the concerned field Understand the interdisciplinary or multidisciplinary approaches of subject Contribute in the existing body of knowledge Get better employment opportunity 				
<p>This paper will be devoted to seminar presentation, preparation, and project report/dissertation submission. The project work/dissertation will be on a topic in the disciplinary program of study or it may be on an interdisciplinary/multidisciplinary topic.</p> <p>The research outcomes of the project work may be published in a peer-reviewed journal or may be presented at a conference/seminar.</p>				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajannaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
33.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
34.	National Digital Library	https://ndl.iitkgp.ac.in/
35.	e-Gyan Kosh	https://egyankosh.ac.in/
36.	Swayam Portal	https://swayam.gov.in/
37.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
38.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
39.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
40.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

MINOR COURSE



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BPA PROGRAM in TABLA

Program Outcomes (POs):

- BPA four-year graduation program in Tabla is designed to prepare students for careers in Teaching, Stage performance and related fields.
- The course emphasizes a combination of advanced theory and practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.
- The present course attempts to prepare the Tabla teachers cum performer to interact or accompany meaningfully with the other streams of music.
- Course prepares skilled Tabla Professionals for the field of the music industry and primary and secondary standards school education.
- It develops a practical and theoretical understanding of the art of Tabla playing and its application in the field concerned.

First Year: BPA Certificate Course

Program-Specific Outcomes (PSOs):

At the end of the program following outcomes are expected from students:

- To gain primary knowledge about the practical aspects of Tabla instrument.
- To practice techniques of sound production, recitation, the basic structure of, tala etc.
- To enable students to perform on stage at the primary level.

Semester	Name of Paper	Credits
I	Tabla Practical -I	4
II	Tabla Practical -II	4
	Total Credits	08

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	Minor Course -I	Code: MNTB01
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical -I				
<p>Course Outcomes:The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Understanding appropriate sitting posture and Nikas of principal syllables of Tabla. • Knowledge of Tritala and JhaptalaTheka with their variations and compositions. • Recitation of Tala and its Theka showing Tali-Khali with hand clapping. 				
Unit	Topic			
I	<p>Sitting Posture & Nikas:</p> <ul style="list-style-type: none"> • Sitting position and correct posture of Tabla playing • Nikas of principal Varna (syllables) and different Bols on Tabla&Banya (Tit, Tirkit, Dhage-tete etc.) 			
II	<p>ThekaPrakar:</p> <ul style="list-style-type: none"> • Practice to perform minimum four ThekaPrakar of Tritala • Practice to perform minimum four ThekaPrakar of Jhaptala 			
III	<p>Practice of Qaida:</p> <ul style="list-style-type: none"> • Ability to perform twoQaida with five Palta and Tihai in Tritala • Ability to perform minimum two Tukra and Mukhra in Tritala 			
IV	<p>Recitation:</p> <ul style="list-style-type: none"> • Recitation of all TalaTheka in Thah and Dugunlaya • Ability to perform all Tala Theka on Tabla 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandapadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandapadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Naimpalli, S. <i>Theory and Practice of Tabla</i>. Mumbai: Popular Prakashan Private Limited. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing • Vir, R. A. (1977). <i>Learn to Play on Tabla</i>. New Delhi: Pankaj Publications 				

BPA Certificate Course				
Year: 1 st	Semester: 2 nd	Course: 02 (Practical)	Minor Course -I	Code: MNTB02
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical-II				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo on stage in Trital and Jhaptala with nagma accompaniment • Perform Damdar Tihai in all tala prescribed in the syllabus • Demonstrate different tala theka of Dadra & Kaharva tala • Recite all compositions and Tala Theka in Thah and Dugunlaya 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Simple Uthan/Peshkar, Two Qaida with a minimum of five Paltas and Tihai, Rela of 'Tirkrit' Bol with minimum five Paltas and Tihai, minimum of two Tukra, two Mukhra, and two Chakkaradar in Tritala and Jhaptala with nagma accompaniment. 			
II	Tihai: <ul style="list-style-type: none"> • Practice of Damdar Tihai in all tala prescribed in the syllabus 			
III	ThekaPrakar: <ul style="list-style-type: none"> • Ability to perform Dadra and Kaharwa Tala Theka (minimum four prakar) 			
IV	Recitation: <ul style="list-style-type: none"> • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Dadra & Kaharwa				
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

SECOND YEAR: BPA DIPLOMA COURSE**Program-Specific Outcomes (PSOs)**

At the end of the program following outcomes are expected from students:

- To impart knowledge regarding Solo Performance on stage with nagma accompaniment.
- To develop skills in reciting different types of Tihai and the ability to perform.
- To understand the importance of the Bhatkhande tala Notation system
- To acquaint with the various types of musical instruments – classification, use, and importance.
- To acquaint with the definitions of technical terms related to Tabla theory and practical.

Semester	Name of Paper	Credits
III	Tabla Practical -III	4
IV	Tabla Theory -I	4
	Total Credits	08

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 03 (Practical)	Minor Course -I	Code: MNTB03
Credit: 4		Max. Marks:100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical-III				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage in Trital and Ektala with nagama accompaniment • Demonstrate different tala theka of Rupak tala with Dam-BedamTihai and SadharanChakkardar • Compose and recite Damdar and Bedam Tihai in all tala prescribed in syllabus • Perform Tivra and Sooltala with different compositions. 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida with a minimum five Paltas and Tihai, Rela of ‘Tirkit’ Bol with minimum five Paltas and Tihai, minimum two Tukra, two Mukhra, and two Chakkaradar in Tritala and Ektalawith nagama accompaniment. 			
II	<p>Non-detail Tala:</p> <ul style="list-style-type: none"> • Practice of Rupak Tala with variety of Thekaprakar, Dam-BedamTihai and SadharanChakkardar 			
III	<p>Tihai& Recitation:</p> <ul style="list-style-type: none"> • Ability to compose Damdar and Bedam (minimum two) Tihai in all tala prescribed in the syllabus • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
IV	<p>Knowledge of Tala used on Pakhawaj:</p> <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran and two Chakkardar in Tivra,Sooltala, Choutal and Dhamar. 			
<p>Note: Tala of the syllabus: Tritala,Jhaptala, Ektala, Rupak, Tivra, Sooltala, Choutal and Dhamar.</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandapadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandapadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Culcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 04 (Theory)	Minor Course -I	Code: MNTB04
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Theory -I				
Course Outcomes: At the completion of the course student will get knowledge of -				
<ul style="list-style-type: none"> • Knowledge of the structure of Tabla and its different parts with specific functions • Understand the history of Tabla and different opinions on its origin • Pt. Vishnu Narayan Bhatkhande Tala Notation System • Different types of percussion instruments – Classical, Folk, and Western. • Acquaint with the technical definitions of the art of Tabla playing 				
Unit	Topic			
I	History of Tabla: <ul style="list-style-type: none"> • Origin and historical development of Tabla. • Components of Tabla and Banya with the sketch and its description. 			
II	Study of Percussion instrument: <ul style="list-style-type: none"> • Instrument Classification • Importance and use of percussion instruments in music • Detailed study of the following instruments with the sketch – <ul style="list-style-type: none"> d. Classical Percussion – Mridangam, Chenda, Pung, Mardal, Hudakka e. Folk Percussion - Khol, Dholak, Dhak, Nakkara, Dhol f. Western Percussion - Congo, Bongo, Snare Drum, Bass Drum, Timbales 			
III	Notation System: <ul style="list-style-type: none"> • Need and importance of a Notation system. • Pt. Vishnu Narayan Bhatkhande tala Notation System • Ability to write the Thah, Dugun, and Chougun of the Tala Theka and compositions (Qaida, Tihai, Tukra, Chakkardaretc) from the prescribed syllabus. 			
IV	Technical Definitions: <ul style="list-style-type: none"> • Definition of the following – • Sangeet, Tala, Laya, Matra, Vibhag, Sam, Talai-Khali, Theka, Avartan, Qaida, Palta, Rela, Mukhra, Tukra, Paran, Chakkardar, Dam and Bedam Tihai with example. 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajanmaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
41.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
42.	National Digital Library	https://ndl.iitkgp.ac.in/
43.	e-Gyan Kosh	https://egyankosh.ac.in/
44.	Swayam Portal	https://swayam.gov.in/
45.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
46.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
47.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
48.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Third Year: BPA Degree**Program-Specific Outcomes (PSOs):**

At the end of the program following outcomes are expected from students:

- To gain primary knowledge about the practical aspects of Tabla instrument.
- To practice techniques of sound production, recitation, the basic structure of, tala etc.
- To enable students to perform on stage at the primary level.

Semester	Name of Paper	Credits
I	Tabla Practical -I	4
II	Tabla Practical -II	4
	Total Credits	08

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 05 (Practical)	Minor Course-II	Code: MNTB05
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical -I				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Understanding appropriate sitting posture and Nikas of principal syllables of Tabla. • Knowledge of Tritala and Jhaptala Theka with their variations and compositions. • Recitation of Tala and its Theka showing Tali-Khali with hand clapping. 				
Unit	Topic			
I	<p>Sitting Posture & Nikas:</p> <ul style="list-style-type: none"> • Sitting position and correct posture of Tabla playing • Nikas of principal Varna (syllables) and different Bols on Tabla & Banya (Tit, Tirkit, Dhage-tete etc.) 			
II	<p>ThekaPrakar:</p> <ul style="list-style-type: none"> • Practice to perform minimum four ThekaPrakar of Tritala • Practice to perform minimum four ThekaPrakar of Jhaptala 			
III	<p>Practice of Qaida:</p> <ul style="list-style-type: none"> • Ability to perform two Qaida with five Palta and Tihai in Tritala • Ability to perform minimum two Tukra and Mukhra in Tritala 			
IV	<p>Recitation:</p> <ul style="list-style-type: none"> • Recitation of all Tala Theka in Thah and Dugunlaya • Ability to perform all Tala Theka on Tabla 			
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>Tabla Bakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Naimpalli, S. <i>Theory and Practice of Tabla</i>. Mumbai: Popular Prakashan Private Limited. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing • Vir, R. A. (1977). <i>Learn to Play on Tabla</i>. New Delhi: Pankaj Publications 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 06 (Practical)	Minor Course -II	Code: MNTB06
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical-II				
<p>Course Outcomes:The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage in Trital and Jhaptala with nagma accompaniment • Perform Damdar Tihai in all tala prescribed in the syllabus • Demonstrate different tala theka of Dadra & Kaharva tala • Recite all compositions and Tala Theka in Thah and Dugunlaya 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Simple Uthan/Peshkar, Two Qaida with a minimum of five Paltas and Tihai, Rela of 'Tirkit' Bol with minimum five Paltas and Tihai, minimum of two Tukra, two Mukhra, and two Chakkaradar in Tritala and Jhaptala with nagma accompaniment. 			
II	<p>Tihai:</p> <ul style="list-style-type: none"> • Practice of Damdar Tihai in all tala prescribed in the syllabus 			
III	<p>ThekaPrakar:</p> <ul style="list-style-type: none"> • Ability to perform Dadra and Kaharwa Tala Theka (minimum four prakar) 			
IV	<p>Recitation:</p> <ul style="list-style-type: none"> • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
<p>Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Dadra & Kahrwa</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-I</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

FOURTH YEAR: BPA DEGREE WITH HONORS/HONORS WITH RESEARCH**Program-Specific Outcomes (PSOs)**

At the end of the program following outcomes are expected from students:

- To impart knowledge regarding Solo Performance on stage with nagma accompaniment.
- To develop skills in reciting different types of Tihai and the ability to perform.
- To understand the importance of the Bhatkhande tala Notation system
- To acquaint with the various types of musical instruments – classification, use, and importance.
- To acquaint with the definitions of technical terms related to Tabla theory and practical.

Semester	Name of Paper	Credits
III	Tabla Practical -III	4
IV	Tabla Theory -I	4
	Total Credits	08

BPA Honors Course/Honors with Research				
Year: 4 th	Semester: 7 th	Course: 07 (Practical)	Minor Course-II	Code: MNTB07
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Practical-III				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage in Trital and Ektala with nagama accompaniment • Demonstrate different tala theka of Rupak tala with Dam-BedamTihai and SadharanChakkardar • Compose and recite Damdar and Bedam Tihai in all tala prescribed in syllabus • Perform Tivra and Sooltala with different compositions. 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida with a minimum five Paltas and Tihai, Rela of 'Tirkit' Bol with minimum five Paltas and Tihai, minimum two Tukra, two Mukhra, and two Chakkaradar in Tritala and Ektalawith nagama accompaniment. 			
II	<p>Non-detail Tala:</p> <ul style="list-style-type: none"> • Practice of Rupak Tala with variety of Thekaprakar, Dam-BedamTihai and SadharanChakkardar 			
III	<p>Tihai & Recitation:</p> <ul style="list-style-type: none"> • Ability to compose Damdar and Bedam (minimum two) Tihai in all tala prescribed in the syllabus • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
IV	<p>Knowledge of Tala used on Pakhawaj:</p> <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran and two Chakkardar in Tivra, Sooltala, Choutal and Dhamar. 			
<p>Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Rupak, Tivra, Sooltala, Choutal and Dhamar.</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

BPA Honors Course/Honors with Research				
Year: 4 th	Semester: 8 th	Course: 08 (Theory)	Minor Course-II	Code: MNTB08
Credit: 4		Max. Marks: 100	Passing Marks: 40	Internal Marks: 20
Course Title: Tabla Theory -I				
Course Outcomes: At the completion of the course student will get knowledge of -				
<ul style="list-style-type: none"> • Knowledge of the structure of Tabla and its different parts with specific functions • Understand the history of Tabla and different opinions on its origin • Pt. Vishnu Narayan Bhatkhande Tala Notation System • Different types of percussion instruments – Classical, Folk, and Western. • Acquaint with the technical definitions of the art of Tabla playing 				
Unit	Topic			
I	History of Tabla: <ul style="list-style-type: none"> • Origin and historical development of Tabla. • Components of Tabla and Banya with the sketch and its description. 			
II	Study of Percussion instrument: <ul style="list-style-type: none"> • Instrument Classification • Importance and use of percussion instruments in music • Detailed study of the following instruments with the sketch – <ul style="list-style-type: none"> g. Classical Percussion – Mridangam, Chenda, Pung, Mardal, Hudakka h. Folk Percussion - Khol, Dholak, Dhak, Nakkara, Dhol i. Western Percussion - Congo, Bongo, Snare Drum, Bass Drum, Timbales 			
III	Notation System: <ul style="list-style-type: none"> • Need and importance of a Notation system. • Pt. Vishnu Narayan Bhatkhande tala Notation System • Ability to write the Thah, Dugun, and Chougun of the Tala Theka and compositions (Qaida, Tihai, Tukra, Chakkardaretc) from the prescribed syllabus. 			
IV	Technical Definitions: <ul style="list-style-type: none"> • Definition of the following – • Sangeet, Tala, Laya, Matra, Vibhag, Sam, Talai-Khali, Theka, Avartan, Qaida, Palta, Rela, Mukhra, Tukra, Paran, Chakkardar, Dam and Bedam Tihai with example. 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Marathe, M.B.R. (1991). <i>Tala VadyaShstra</i>. Madhya Pradesh: Sharma PustakSadan • Shukla, Y.M. (2003), <i>Table ka Udgam, Vikas aur VadanShailiyan</i>. Delhi: Delhi University. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajanmaMrityuKosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	Swayam Portal	https://swayam.gov.in/
4.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
5.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
6.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
7.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos
8.	e-Gyan Kosh	https://egyankosh.ac.in/

MULTI-DISCIPLINARY COURSE

Multi-Disciplinary BPA Program in TABLA

Program Outcomes (POs):

- BPA four-year graduation program in Tabla is designed to prepare students for careers in Teaching, Stage performance and related fields.
- The course emphasizes a combination of advanced theory and practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.
- The present course attempts to prepare the Tabla teachers cum performer to interact or accompany meaningfully with the other streams of music.
- Course prepares skilled Tabla Professionals for the field of the music industry and primary and secondary standards school education.
- It develops a theoretical understanding of the art of Tabla playing and its application on the field.

Program-Specific Outcomes (PSOs) of 3 Semesters Multi-Disciplinary BPA Program

At the end of the program following outcomes are expected from students:

- To gain primary knowledge about the practical aspects of Tabla instrument.
- To practice techniques of sound production, recitation, the basic structure of, tala etc.
- To enable students to perform on stage at the primary level.
- To impart knowledge regarding Solo Performance on stage with nagma accompaniment.
- To develop skill in composing, reciting different types of Tihai and ability to perform.
- To Perform Tala of Pakhawaj with different compositions.

Semester	Name of Paper	Credits
I	Tabla Practical -I	3
II	Tabla Practical -II	3
III	Tabla Practical -III	3
	Total Credits	09

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	MD Course	Code: MDTB01
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Tabla Practical -I				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Understanding appropriate sitting posture and Nikas of principal syllables of Tabla. • Knowledge of Tritala and Jhaptala Theka with their variations and compositions. • Recitation of Tala and its Theka showing Tali-Khali with hand clapping. 				
Unit	Topic			
I	Sitting Posture & Nikas: <ul style="list-style-type: none"> • Sitting position and correct posture of Tabla playing • Nikas of principal Varna (syllables) and different Bols on Tabla & Banya (Tit, Tirkit, Dhage-tete etc.) 			
II	ThekaPrakar & Recitation: <ul style="list-style-type: none"> • Practice to perform minimum four ThekaPrakar of Tritala and Jhaptala. • Recitation and ability to perform of all Tala Theka in Thah and Dugunlaya 			
III	Practice of Qaida: <ul style="list-style-type: none"> • Ability to perform two Qaida with five Palta and Tihai in Tritala • Ability to perform minimum two Tukra and Mukhra in Tritala 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta pres • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Naimpalli, S. <i>Theory and Practice of Tabla</i>. Mumbai: Popular Prakashan Private Limited. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing • Vir, R. A. (1977). <i>Learn to Play on Tabla</i>. New Delhi: Pankaj Publications 				

BPA Certificate Course				
Year: 1 nd	Semester: 2 rd	Course: 02 (Practical)	MD Course	Code: MDTB02
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Tabla Practical-II				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Perform Solo on stage in Trital and Jhaptala with nagama accompaniment • Perform Damdar Tihai in all tala prescribed in the syllabus • Demonstrate different tala theka of Dadra & Kaharva tala • Recite all compositions and Tala Theka in Thah and Dugunlaya 				
Unit	Topic			
I	<p>Solo Preparation:</p> <ul style="list-style-type: none"> • Simple Uthan/Peshkar, Two Qaida with a minimum five Paltas and Tihai, Rela of 'Tirkit' Bol with minimum five Paltas and Tihai, minimum of two Tukra, two Mukhra, and two Chakkaradar in Tritala and Jhaptala with nagama accompaniment. 			
II	<p>ThekaPrakar&Tihai:</p> <ul style="list-style-type: none"> • Ability to perform Dadra and Kaharwa Tala Theka (minimum four prakar) • Practice of Damdar Tihai in all tala prescribed in the syllabus 			
III	<p>Recitation:</p> <ul style="list-style-type: none"> • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
<p>Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Dadra & Kahrwa</p>				
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Calcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-I</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

BPA Degree Course				
Year: 2 nd	Semester: 3 th	Course: 03 (Practical)	Minor Course	Code: MDTB03
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Tabla Practical-III				
Course Outcomes: The student at the completion of the course will be able to:				
<ul style="list-style-type: none"> • Perform Solo on stage in Trital and Ektala with nagama accompaniment • Demonstrate different tala theka of Rupak tala with Dam-BedamTihai and SadharanChakkardar • Compose and recite Damdar and Bedam Tihai in all tala prescribed in syllabus • Perform Tivra and Sooltala with different compositions. 				
Unit	Topic			
I	Solo Preparation: <ul style="list-style-type: none"> • Uthan/Peshkar, Two Qaida with a minimum five Paltas and Tihai, Rela of 'Tirkit' Bol with minimum five Paltas and Tihai, minimum two Tukra, two Mukhra, and two Chakkaradar in Tritala and Ektalawith nagama accompaniment. 			
II	Non-detail Tala: <ul style="list-style-type: none"> • Practice of Rupak Tala with variety of Thekaprakar, Dam-BedamTihai and SadharanChakkardar 			
III	Tihai & Recitation: <ul style="list-style-type: none"> • Ability to compose Damdar and Bedam (minimum two) Tihai in all tala prescribed in syllabus • Ability to recite all compositions, Tihai and all Tala Theka in Thah and Dugunlaya. 			
IV	Knowledge of Tala used on Pakhawaj: <ul style="list-style-type: none"> • Ability to perform at least two Tihai, four Paran and two Chakkardar in Tivra and Sooltala. 			
Note: Tala of the syllabus: Tritala, Jhaptala, Ektala, Rupak, Dadra &Kahrwa				
Suggested Readings:				
<ul style="list-style-type: none"> • Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works • Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Culcutta: Nath Brothers Printing works • Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan • Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press • Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). <i>Tala Prabandh</i>. New Delhi: Kanishka Publishers • Srivastava, G.C. (1999), <i>Tala Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing 				

Dictionary & Database:

- Bandopadhaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki ParibhashikShabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *TalaKosh*. Allahabad: Rubi Prakashan
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. NotNul Publications
- Garg, L.N. (2008). *SangeetagyajanmaMrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
49.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
50.	National Digital Library	https://ndl.iitkgp.ac.in/
51.	e-Gyan Kosh	https://egyankosh.ac.in/
52.	Swayam Portal	https://swayam.gov.in/
53.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
54.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
55.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
56.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

SKILL ENHANCEMENT COURSE



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SKILL ENHANCEMENT COURSE

Course	Sem.	Course Code	Paper Title	Course	Credits
BPA Certificate (1 Year Course)	I	SETB01	Nagma Accompaniment	Practical	3
	II	SETB02	Stage Performance Skills	Practical	3
BPA Diploma (2 Years Course)	III	SETB03	Preparation of Orchestra	Practical	3
	-	-	-	-	-
Total Courses: 3 Practical			Total Credits: 09		

Skill Enhancement Course: BPA Program in TABLA**Program Outcomes (POs):**

- BPA four-year graduation program in Tabla is designed to prepare students for careers in Teaching, Stage performance and related fields.
- The course emphasizes practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.
- The present course attempts to prepare the Tabla teachers cum performer to interact or accompany meaningfully with the other streams of music.
- Course prepares skilled Tabla Professionals for the field of the music industry and primary and secondary standards school education.

Program-Specific Outcomes (PSOs) of 3 Semesters Multi-Disciplinary BPA Program

At the end of the program following outcomes are expected from students:

- To enable students to perform on stage at the primary level.
- To impart knowledge of harmonium, its structure and use along with Alankar.
- Get knowledge of Orchestra. Its history, development, types etc.
- To develop skills to perform orchestra of Percussion instrument and non-musical instrument

Semester	Name of Paper	Credits
I	Nagma Accompaniment	3
II	Stage Performance	3
III	Preparation of Orchestra	3
Total Credits		09

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	SEC	Code: SETB01
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Nagma Accompaniment				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Get knowledge of Harmonium – Structure and its playing technique • Perform Alankar on harmonium • Play nagama in Tritala and Jhaptala 				
Unit	Topic			
I	• Basic knowledge of Harmonium – Structure and its playing technique (Assignment)			
II	• Practice of Aroh – Avroh and ability to perform minimum five Alankar on harmonium			
III	• Ability to play at least one nagama in Tritala and Jhaptala.			
<p>Suggested Study Materials/Platforms:</p> <ol style="list-style-type: none"> 1. Mathur, M. (2005). <i>Sangeet Shastra Paramarsh</i>. Uttar Pradesh: Rajeshwari Publication. 2. Bhatkhande, V N. (2006). <i>Kramik Pustak Malika</i>. edit. Laxami Narayan Garg. U.P.: Sangeet Karyalaya, Hathras. 3. Garg, L.N. (2008, 4th edition). <i>Raag Visharad</i>. U.P.: Sangeet Karyalaya, Hathras. 4. Sharma, N. (2020). <i>Hindustani Sangeet Aur Harmonium</i>. New Delhi: Kanishka Publishing House 5. Mishra, V.K. (2015). <i>Harmonium: Vividh Aayam</i>. New Delhi: Akanksha Publishing House 				

BPA Certificate Course				
Year: 1 st	Semester: 2 nd	Course: 02 (Practical)	SEC	Code: SETB02
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Stage Performance				
Course Outcomes: The student at the completion of the course will be able to perform two Qaida with five Palta, Tihai, at least two Tukra and one Chakkardar in Tritala.				
Topic				
Stage performance test of minimum 10 minutes duration for each candidate in any one Tala from the prescribed syllabus.				

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 03 (Practical)	SEC	Code: SETB03
Credit: 3		Max. Marks: 75	Passing Marks: 30	Internal Marks: 15
Course Title: Preparation of Orchestra				
<p>Course Outcomes: The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> • Get knowledge of Orchestra. Its history, development, types etc. • perform orchestra of Percussion instrument • perform orchestra of non-musical instrument 				
Unit	Topic			
I	<ul style="list-style-type: none"> • What is Orchestra? Its history, development, types, Orchestra in Indian music and Western music context, contemporary orchestra, etc. (Assignment based) 			
II	<ul style="list-style-type: none"> • Ability to perform Percussion instrument orchestra. 			
III	<ul style="list-style-type: none"> • Ability to perform non-musical instrument orchestra. 			
<p>Suggested Study Platforms:</p> <ol style="list-style-type: none"> 1. <i>Orchestra Ank</i>, Sangeet Patrika. U.P.: Sangeet Karyalaya, Hathras. January-February 2002. 2. Rastogi, S. (2020). <i>Hindustani Sangeet me Vadya Vrinda ka Paramparagat Swaroop</i>. New Delhi: Kanishka Publishing House 				