

Approved in Divisional Board held on 6/2/2023

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6/2/2023

External members Int. Board  
06/2/2023  
Mohan 06.02.23



06/02/2023  
अखंड  
संगीत भवन  
विश्वभारती  
Principal  
Sangit Bhavana  
Visva-Bharati

**Visva-Bharati, Sangit-Bhavana**  
**DEPARTMENT OF HINDUSTANI CLASSICAL MUSIC**  
**CURRICULUM FOR POSTGRADUATE COURSE**  
**Masters of Performing Arts (TABLA)**

Sl.No.	Course	Semester	Credit	Marks	Full Marks
1.	16 Courses 09 Courses Practical 07 Courses Theoretical	I-IV	16X6=96	16X50	800
<b>Total</b>	<b>Courses 16</b>	<b>Semester IV</b>	<b>Credits 96</b>	<b>Marks 800</b>	

**MPA IN HINDUSTANI CLASSICAL MUSIC**  
**OUTLINE OF THE COURSE STRUCTURE**

1<sup>st</sup> Semester 200 Marks

Course	Course Title	Marks	Credits
Course-I (Practical)	Advance Taal Conception (I)	40+10=50	6
Course-II (Practical)	Advance Taal Conception (II)	40+10=50	6
Course-III (Practical)	Stage performance	40+10=50	6
Course-IV (Theoretical)	(Acoustics)	40+10=50	6

2<sup>nd</sup> Semester 200 Marks

Course	Course Title	Marks	Credits
Course-V (Practical)	Composing of Bandish	40+10=50	6
Course-VI (Practical)	Stage performance	40+10=50	6
Course-VII (Theoretical)	Advance study of Percussion instruments	40+10=50	6
Course-VIII (Theoretical)	Advance study of Tala	40+10=50	6

3<sup>rd</sup> Semester 200 Marks

Course Title	Course Title	Course Title	Course Title
Course-IX (Practical)	Comprehensive study of Talas	40+10=50	6
Course-X (Practical)	Practice for Accompaniment	40+10=50	6
Course-XI (Theoretical)	Interdisciplinary knowledge	40+10=50	6
Course-XII (Theoretical)	Research Methodology	40+10=50	6

4<sup>th</sup> Semester 200 Marks

Course Title	Course Title	Course Title	Course Title
Course-XIII (Practical)	Layakari & Accompaniment	40+10=50	6
Course-XIV (Practical)	Stage performance	40+10=50	6
Course-XV (Theoretical)	Salient features of Vadan Shaili of eminent Tabla maestros	40+10=50	6
Course-XVI (Theoretical)	Dissertation	40+10=50	6

Approved  
N. Chowdhury  
2.2.2023  
(External member BOS)

Approved by BOS  
on 02/02/2023

विभागाध्यक्ष / Head  
हिन्दुस्तानी शास्त्रीय संगीत विभाग  
Dept. of Hindustani Classical Music  
संगीत भवन, विश्वभारती, शान्तिनिकेतन  
Visva-Bharati, Santiniketan

**CURRICULUM FOR POSTGRADUATE COURSE (MPA)  
DEPARTMENT OF HINDUSTANI CLASSICAL MUSIC  
SANGIT BHAVAN**

**SUBJECT: TABLA**

**1<sup>st</sup> Semester**

**Marks: 40+10=50**

**Practical -Course – I**

**Course title-Advance Taal Conception (I)**

**Course objective:** - As it is a Master's course some advance materials have been incorporated. Different kind of compositions, idea of making Tihai etc. have been offered so as to give a vast idea about Tabla and students will be benefited from different angle.

1. Tabla solo in Tritala with Nagma accompaniment including – Peshkar, two Quaidas, Rela, at least four Tukra, two Gats, and 2 Chakradar.
2. Tabla solo in Rupak with Nagma accompaniment including – Peshkar/Uthan, two Quaidas, Rela, at least four Tukra, two Gats, and 2 Chakradar.
3. Ability to perform at least four Paran and two Chakradar in Tivra tala.
4. Ability to making Damdar and BedamTihai in tala mentioned in the syllabus.
5. Practice to perform at least four Mukhra in tala mentioned in the syllabus.

**Practical - Course - II**

**Marks: 40+10=50**

**Course title-Advance Taal Conception (II)**

**Course objective:** - As it is a Master's course some advance materials have been incorporated. Different kind of compositions, idea of making Tihai etc. have been offered so as to give a vast idea about Tabla and students will be benefited from different angle.

1. Tabla solo in Jhaptala with Nagma accompaniment including – Peshkar, two Quaidas, Rela, at least four Tukra, two Gats, and 2 Chakradar.
2. Tabla solo in Ektala with Nagma accompaniment including – Peshkar, two Quaidas, Rela, at least four Tukra, two Gats, and 2 Chakradar.
3. Ability to perform at least four Paran and two Chakradar in Sooltala.
4. Ability to making Damdar and BedamTihai in tala mentioned in the syllabus.
5. Recitation of talas in Barabar, Dugun, Tigun, Chowgun and Aadlaya by giving tali - khali.

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### Practical – Course – III

Marks: 40+10=50

#### Course title-Stage performance

**Course objective** - In this paper students will be benefited with getting idea about stage performance. This will help them to perform on the stage in future confidently.

#### Syllabus

1. Stage performance test of maximum 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.
2. Stage performance in another tala from prescribed syllabus given by the examiner at least 15 minutes.

**Learning outcome**- To give an idea of stage demonstration to the students is the target and they will get the privilege by their mentors.

### Theoretical - Course - IV (Acoustics)

Marks : 40+10=50

#### Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

#### Learning Outcome:

- Ability to understand Music in a scientific way
  - Ability to understand how we perceive sound
  - Ability to obtain practical knowledge of musical audibility
  - Ability to obtain detailed knowledge of Frequency and Amplitude
  - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
  2. Science of Vibration-Forced vibration and Resonance
  3. Necessary media for the audibility of sound
  4. Process of the audibility of sound
  5. Vibrations- Detailed study of musical instruments-  
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
  6. Three characteristics of musical sound.  
(i)Harmony and Melody (ii) Musical Intervals and measuring them  
(iii)Ratio between the number of vibrations of any two notes

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## 2<sup>nd</sup> Semester

### Practical – Course – V

Marks 40+10=50

#### Course title- (Composing of Bandish)

**Course objective** - In this paper some very important things have been included. Student will be able to self-compose Bandishes of Tabla and get knowledge of advance versions of Chakradar Bandish.

1. Tabla solo in Tritala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas (including TrishraJati), Rela-Rau at least five Tukra, four Gats, and 3 Chakradar.
2. Tabla solo in Pancham Sawari with Nagma accompaniment including – Peshkar/Uthan, two Quaidas, Rela, at least five Tukra, two Gats, and 3 Chakradar.
3. Ability to perform at least four Paran and two Chakradar in Choutala.
4. Knowledge of Farmaishi, Kamali and Nauhakka in the tala prescribed in the syllabus.
5. Practice of composing different Tihai, Tukra and Chakradars on the basis of given Bols including recitation and performing them.

### Practical - Course – VI

Marks: 40+10=50

#### Course title-Stage Performance

**Course objective** - It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident.

#### Syllabus-

1. Stage performance test of maximum 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.
2. Stage performance in another tala from prescribed syllabus given by the examiner at least 15 minutes.

**Learning outcome**- they will be benefited with mentored about stage demonstration, and self-confidence.

### Theory - Course – VII (Advance study of Percussion instruments)

**Course Objectives** – Student will get the advance knowledge of percussion instruments in different phrases - from ancient texts; types of folk & western instruments, and its utility.

1. Advance study of Percussion instruments as mentioned in Natyashastra and Sangit Ratnakar.

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2. Analytical study of north Indian and south Indian percussion instruments (sketch, description and use in music) – Tabla, Pakhawaj, Khol, Mridangam, Tavil, Chanda.
3. Study of folk percussion instruments (sketch, description and use in music) – Dholak, Naal, Daff, Pung, Dhak, Kham, Nakkara, Damru, Dhol, Mardal, Hudakka.
4. Study of western percussion instruments – Congo, Bongo, Snare Drum, Bass Drum, Timbales.
5. Role and importance of percussion instruments to enhance the quality of music – in accompaniment with vocal, instrumental and dance; in the background music of theater and film, in advertisements etc.
6. A general study of String, metallic and wind instruments – Sitar, Sarod, Esraj, Manjira, Ghungroo, Ghanta, Flute, Shahnai, Harmonium.
7. Evolution of Boles/syllables of Percussion instruments with reference to Sanskrit Texts.

### **Theory - Course -VIII (Advance study of Tala)**

**Course Objectives-** To give the knowledge of Indian tala system including Karnatak tala system and tala composed by Gurudev Rabindranth Tagore and relation of tala with Rasa.

1. History and evolution of Indian Tala system.
2. Detailed study of Ten pranas of Tala with special reference to Graha, Jati and Yati.
3. Analytical study of 'Prastar' and its practical implementations in north Indian tala system.
4. Characteristics of north and south Indian tala system.
5. Role and importance of Tala in Rasanubhuti in music.
6. General study of the talas introduced by Gurudev Rabindranath Thakur. Their Thekas and its relation with other talas.

### **3<sup>rd</sup> Semester**

**Practical - Course – IX**

**Marks: 40+10=50**

**Course title- Comprehensive study of Talas.**

**Course objective-** Different important Talas have been included. Different important compositions, Tihais, oral rendering also included for the advance idea of the students.

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1. Tabla solo in Tritala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas (including TrishraJati), Rela-Rau, Chalan, at least six advance Tukra, four Gats, and Farmaishi and kamaliChakradar.
2. Tabla solo in Rudra/Chartal ki Sawari with Nagma accompaniment including – Peshkar/Uthan, two Quaidas, Rela-Rau at least five Tukra, two Gats, and andFarmaishi and kamaliChakradar.
3. Practice of Tripalli and Chowpalli Gat in Tala prescribed in the syllabus.
4. Practice of composing different Tihai, Tukra and Chakradars on the basis of given Bols including recitation and performing them.
5. Study of advance Gat of Lucknow and Farrukhabad Gharana.

**Practical - Course – X**

**Marks: 40+10=50**

**Course title: Practice for Accompaniment**

**Course Objectives** – To prepare student for accompaniment with classical, semi-classical & Light music by practicing its related tala. To give the knowledge of advance compositions of Tabla of different Gharan.

1. Tabla solo in Ada-choutala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas (including TrishraJati), Rela-Rau, Chalan, at least six advance Tukra, four Gats, and Farmaishi and kamaliChakradar.
2. Tabla solo in Shikhar tala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas, Rela-Rau, at least five Tukra, two Gats, and Farmaishi and KamaliChakradar.
3. Study of decorative ‘Zarve’ in the Ati-Vilambitlaya in the following Talas: Tilwada, Jhumra, Trital and Ektal, Deepchandi and Jat.
4. Study of advance Gat of Banaras and Punjab Gharana.
5. Ability to perform laggi-ladi in Dadra, Kaharwa and Rupak tala.

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## Theory - Course – XI

Marks: 40+10=50

### Course title-Interdisciplinary knowledge

**Course objective** –The objective of this course to develop an Interdisciplinary approach between Tabla/Tala and other subjects, like poetry, aesthetics, mathematics etc.

### Syllabus-

1. Detailed study of Kavya - Chhanda& Sangeet Chhanda.
2. Aesthetical elements of art of Tabla playing.
3. Mathematical relation among different talas (with special reference to Layakari, Tihai and Chakradar).
4. Detailed study of following compositions –
  - a. Gat- Quida
  - b. Lom-Vilom
  - c. Ateet-Anagat
  - d. StutiParan
  - e. Nauhakka
  - f. Fard
  - g. 5 types of Yati
  - h. Angushtana
5. Detailed study of principles of art of Tabla Solo playing according to different Gharana.
6. Detailed study of principles of art of accompaniment with vocal and instrumental music.

**Learning outcome-** The students will be aware with the interdisciplinary relation between Tabla/tala and aesthetics, mathematics and literature. Interdisciplinary study will help to understand subject in broad sense.

## Theoretical - Course - XII

Marks: 40+10=50

### Course title: Research Methodology

#### Course Objectives:

On the completion of the course, students will be able to:

- 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 1: Concept of Research in Performing Arts

- A. Definition, Objective, and Motivation in Research
- B. Purpose, Characteristics, and Criteria of Good Research
- C. Qualities of an ideal Researcher

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## Unit 2: Types of Research in Performing Arts

- A. Basic Research vs. Applied Research
- B. Qualitative Research vs. Quantitative Research
- C. Historical Research, Survey Research, Case study, Documentary Analysis, Comparative Research, Analytical Research, Experimental Research, Interdisciplinary Research

## Unit 3: Research Process

- A. Formulation of a Research problem and Objectives
- B. Reviewing the Literature
- C. Formulation of Research Objectives
- D. Data Collection - *Observation Method, Survey Method, Contact Method, Type of Data – Primary data & secondary data.*
- E. Analysis of data

## Unit-4: Research Proposal, Report, and Ethics in Research

Format and style of the research proposal; Format and style of report writing; Research Paper/Article writing, Citing of sources through Bibliography, References, Quotation, Footnotes & Endnotes, and Acknowledgement, Code of ethics; Plagiarism

## Unit 5: Research Tools & Techniques

The questionnaire, Opinionnaire, Interview, Recording Devices, Photography, Population, sample, and sampling.

## Unit 6: ICT in Performing Arts Research

Open access resources for research: Shodh Ganga, Shodh Gangotri; E-PG Pathashala, National Digital Library, SWAYAM, e-Journals/e-books, PPT, etc.

## Suggested Study Material

### Books:

- Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002.
- Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002.
- Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004.
- Mehta, R.C., comp. "Directory of Doctoral Thesis in Music." Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994.
- R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995.
- Sangeet." Sangeet Patrika (ShodhAnk), January - February 1990.
- Verma, Amit Kumar, Research Methodology in Indian Music, Aayu Publications, New Delhi, 2017.

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**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, 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.

**4<sup>th</sup> Semester****Practical-Course-XIII****Marks: 40+10=50****Course title- (Layakari& Accompaniment)**

**Course objective** –Objective of this paper to enhance the ability to perform different layakaries and accompaniment with classical vocal and instrumental music.

**Syllabus-**

1. Tabla solo in Tritala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas (including TrishraJati), Rela-Rau, Chalan, at least six advance Tukra and Parans, four Gats, and Farmaishi and kamaliChakradar.
2. Tabla solo in Basant & Mayur tala with Nagma accompaniment including – Peshkar/Uthan, two Quaidas, Rela-Rau, at least five Tukra, two Gats, Farmaishi and kamaliChakradar.
3. Ability to perform at least four Paran and fourChakradar in Dhamar.
4. Ability to perform Aad, Kuad and Biadlayakari in tritala.
5. Advance study of compositions of different Jatis.
6. Ability to accompaniment with classical vocal and instrumental music.

**Learning outcome**– student will able to perform different Layakaries and art of accompaniment with vocal and instrumental music.

**Practical - Course – XIV****Marks: 40+10=50****Course title-Stage Performance**

**Course objective** - It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident.

**Syllabus-**

1. Stage performance test of maximum 30 minutes duration for eachcandidateinany one Tala from the prescribed syllabus.
2. Stage performance in another tala from prescribed syllabus given by the examiner at least 15 minutes.

**Learning outcome-** they will be benefited with mentored about stage demonstration, and self-confidence.

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### **Theoretical - Course - XV**

**Marks: 40+10=50**

**Course title-**(Salient features of VadanShaili of eminent Tabla maestros)

**Course objective**–To develop an analytical approach on the playing techniques (VadanShaili) of eminent tabla maestros. To develop an ability to writing notes on important books of Tala/Tabla.

#### **Syllabus-**

1. Institutional education of Hindustani classical music as compared with the Gharana system.
2. The place of music in general education.
3. Music appreciation between the performer and listener.
4. Knowledge of important books of Tabla/Tala and ability to write note on it.
5. General study of unpopular/less popular tala of different matras.
6. Analytical study of playing techniques (VadanShaili) of eminent tabla maestros and their contribution to the music – Ahmadjan Thirkwa, Afak Hussain, Habibuddin Khan, Anokhelal, Karamatullah Khan, Inam Ali, Allah Rakkha Khan, Shankar Ghosh.

**Learning outcome**– Student will be able to analyze the salient features of playing techniques (VadanShaili) of eminent tabla maestros and observational approaches on the different issue related to Tala/Tabla.

### **Theoretical - Course – XVI**

**Marks: 40+10=50**

**The objective of the Dissertation:** To improve linkages between Research & Development, academia, society, and the art and music industry.

#### **Modalities:**

A theory and a practical-based Dissertation work will be allotted to students. Projects/Dissertation may be the type of investigatory, survey, analytical, historical, interdisciplinary, case study, etc.

Students are required to review studies in their respective interest areas of research and present a proposal for a research problem in the concerned subject.

Students are required to write and submit a research report/Dissertation on their respective research problem in the concerned subject and appear before a Viva-Voce Examination.

The individual student will have to submit a Master's Thesis (Dissertation) of 50 Marks in total which will have 30 Marks for the Dissertation, 10 Marks for Seminar presentation and Viva-voce, and 10 Marks for Internal Assessment (to be given by the concerned supervisor).

*Abhinav Sharma*  
2.2.2023