

UNIVERSITY OF DELHI

CNC-II/093/1/28/2023-24/361

Dated: 02.12.2024

NOTIFICATION

Sub: Amendment to Ordinance V

Following addition be made to Appendix-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

The following syllabus of BA (Hons.) Percussion Music (Tabla/ Pakhawaj) & B.A (Hons.) Karnatak Music (Vocal/Instrumental) are being revised and notified herewith for information of all concerned:

BA (Hons.) Karnataka Music

- (i) Semester-IV - DSE
Fundamental Knowledge of Karnataka Music
- (ii) Semester-V- DSE
Fundamental Knowledge of Karnataka Music

BA (Hons.) Percussion Music

- (i) Semester-III - DSE
Tabla
- (ii) Semester-IV- DSE
1. Notation System
2. Stage Performance
- (iii) Semester-V – DSE
1. History of Avanaddha Vadyas
2. Stage Performance

The details with existing and revised syllabi are enclosed at **Annexure-1**.

Nalini
2/12/24

REGISTRAR

Course - KV 509 DSE - III - Fundamental Knowledge of Karnatak Music

Existing						Proposed							
Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course	Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical					Lecture	Tutorial	Practical		
K V -509 Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music	K V -509 Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music
<p>Course Objective</p> <ul style="list-style-type: none"> • Main Objective The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning. • The focus of the course is to establish a better understanding of basic theory of the Karnatak Music • To study basic concept of Karnatak music notation Course • To study the basic concept of the tala of Karnatak Music and musical forms <p>Course Outcome</p> <ul style="list-style-type: none"> • Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition • Ability to demonstrate elementary concepts 						<p>Course Objectives</p> <ul style="list-style-type: none"> • Main Objective The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning. • The focus of the course is to establish a better understanding of basic theory of the Karnatak Music • To study basic concept of Karnatak music notation Course • To study the basic concept of the tala of Karnatak Music and musical forms <p>Course Outcomes</p> <ul style="list-style-type: none"> • Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition • Ability to demonstrate elementary concepts of 							

of mela and raga classification

- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.

Syllabus

Unit: I -Technical Terms (3 Hours)

- Gamaka
- Sanchara
- Kalapramana
- Raga Alapana
- Kalpanaswara

Unit: -II Basic knowledge of Lakshana Granthas (3 Hours)

- Sangita Sara
- Swaramela Kalanidhi

Unit: III – Brief knowledge of Musical Forms (3 Hours)

- Tana Varnam
- Pada Varnam
- Daru Varnam

Unit: IV – Brief knowledge of 72 mela scheme (3 Hours)

- Katapayadi Scheme
- Bhuta Samkhya

Unit: V Brief life Sketch and contribution (3 Hours)

- Purandara dasa
- Annamacharya

References

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South

mela and raga classification

- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.

Syllabus

Unit: I -Technical Terms (3 Hours)

- Gamaka
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- Purandara dasa
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Indian Music, Madras, Indian Music

- Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyal ekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

Course KV-510 DSE – III: Stage Performance and Practical Assessment

Cour title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
KV 510 Stage Performance & Practical Assessment	4	0	0	4	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and getams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Practical Components:

Contents (20 hours)

Unit : I (20 Hours)

Ability to sing Learnt Gitams in Three Speeds

Unit : II(20 Hours)

- One Purandara Dasa kriti
- One Annamacharya Keertana

Unit : III (20 Hours)

Any one Tana Varnam

Unit : IV (20 Hours)

Two Kritis in any prescribed raga

Unit : V(10 Hours)

- Ability to Tune tambura Ragas Prescribed:
- Hindolam
- Bilahari
- Hamsadwani
- Sriranjani
- Pantuvarali

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Contents (20 hours)

Unit : I (20 Hours)

Ability to sing Learnt Gitams in Three Speeds

Unit : II(20 Hours)

- One Purandara Dasa kriti
- One Annamacharya Keertana

Unit : III (20 Hours)

Any one Tana Varnam

Unit : IV (20 Hours)

Two Kritis in any prescribed raga

Unit : V(10 Hours)

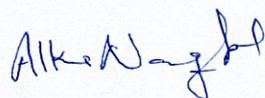
- Ability to Tune tambura Ragas Prescribed:
- Hindolam
- Bilahari
- Hamsadwani
- Sriranjani
- Pantuvarali

References

Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini ,
Chennai, Karnatic Music Book Centre
Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna
Malika, Chennai, Karnatic Music Book Centre
Kriti Mani Malai - T K Govinda Rao
Kriti Mani Malai - Ranga Ramanuja Iyengar

Suggestive readings:

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar



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Course - K V - 409 DSE – II Fundamental Knowledge of Karnatak Music

Existing							Proposed						
Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite	Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite
		Lecture	Tutorial	Practical					Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music	Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music
Course Objective							Course Objectives						
<ul style="list-style-type: none"> The focus of the course is to establish a better understanding of basic theory of the Karnatak Music To study the basic concept of opted musical instrument's basic structure and tuning 							<ul style="list-style-type: none"> The focus of the course is to establish a better understanding of basic theory of the Karnatak Music To study the basic concept of opted musical instrument's basic structure and tuning 						
Course Learning Outcome							Course Learning Outcomes						
<ul style="list-style-type: none"> Gain knowledge of the basic terminologies of Karnatak music as well as tuning and structure of respective musical instrument. Ability to demonstrate elementary concepts of mela and raga classification The student understands the characteristics of selected Raga of the unit Gain basic knowledge of musical forms – Geetam, Varnam and 							<ul style="list-style-type: none"> Gain knowledge of the basic terminologies of Karnatak music as well as tuning and structure of respective musical instrument. Ability to demonstrate elementary concepts of mela and raga classification The student understands the characteristics of selected Raga of the unit Gain basic knowledge of musical forms – Geetam, Varnam and kriti 						

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Content

Unit 1 Knowledge about Swara (2 Hours)

- Nada and Its Varieties
- Sruti and its varieties
- Shodasa Swara

Unit 2 Elementary knowledge about terms (2 Hours)

- Raga Clasification
- Janya -Janaka
- Varjya - Vakra

Unit 3 Basic elements of Tala (3 Hours)

- Anga
- Shadanga
- Jati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms (3 Hours)

- Geetam
- Varnam
- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I (3 Hours)

- Kalyani
- Kambhoji
- Shuddha dhanyasi

Unit 6 Basic knowledge of parts structure of Tambura (2 Hours)

References

Sambamoorthy, P. Prof.
(Vol 3, 1971), A dictionary
of South Indian Music,
Madras, Indian Music

Content

Unit 1 Knowledge about Swara (2 Hours)

- Nada and Its Varieties
- Sruti and its varieties
- Shodasa Swara

Unit 2 Elementary knowledge about terms (2 Hours)

- Raga Clasification
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Unit 3 Basic elements of Tala (3 Hours)

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- Shadanga
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- Varnam
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- Kambhoji
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Unit 6 Basic knowledge of parts structure of Tambura (2 Hours)

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Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music

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Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music

Publishing House,

Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music

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Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications

Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music,

Trivandrum, CBH publications

Course KV 410 DSE – II Stage Performance and Practical Assessment

Course	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite
		Lecture	Tutorial	Practical		
KV 510 Stage Performance & Practical Assessment	6	4	0	2	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Practical Component:

Contents:

Unit 1: (20 Hours)

Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2: (20 Hours)

Alankaras (any two) to be rendered in the Ragas

- Mohana

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Learning Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcome

Ability to demonstrate the seven basic talas through Alankaras and geetams.

- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Contents:

Unit 1: (20 Hours)

Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2: (20 Hours)

Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

Unit 3: (20 Hours)

- Any 2 kritis

Unit 4: (20 Hours)

- One simple Varnam.

Unit 5: (10 Hours)

- Knowledge of Tuning Tambura

- Kalyani

Unit 3: (20 Hours)

- Any 2 kritis

Unit 4: (20 Hours)

- One simple Varnam.

Unit 5: (10 Hours)

- Knowledge of Tuning Tambura

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References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
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- Kriti Mani Malai - Ranga Ramanuja Iyengar

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- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
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- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

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Course - DSE – I – Tabla: General Theory & Stage Performance

Existing							Proposed						
Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite	Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite
		Lecture	Tutorial	Practical					Lecture	Tutorial	Practical		
DSE Tabla	4	1	0	3	Class XII Pass	Nil	DSE – I – Tabla: General Theory & Stage Performance	4	1	0	3	Class XII Pass	Nil

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Course Learning Outcome

- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Tabla.

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Course Learning Outcome

- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Tabla.
- The students get the knowledge of the

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- The students get the knowledge of the following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, Thah, Dugun, Tigun, Chaugun, Peshkaar, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai.
- The students learn about different talas like Teentala, Ektala, Choutala, Dhamar.
- Students get to learn the notation system given by Pt. V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

Theory Contents (15 Hours)

Unit 1 (1 Hours)

Structure knowledge of Tabla.

Unit 2 (2 Hours)

Study of Syllables (Bols) of Tabla.

Unit 3 (2 Hours)

Playing techniques of Tabla.

Unit 4 (4 Hours)

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

Unit 5 (3 Hours)

Brief knowledge of Pt. V.N.Bhatkhande Tala Notation System.

following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, Thah, Dugun, Tigun, Chaugun, Peshkaar, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai.

- The students learn about different talas like Teentala, Ektala, Choutala, Dhamar.
- Students get to learn the notation system given by Pt. V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

Theory Contents (15 Hours)

Unit 1 (1 Hours)

Structure knowledge of Tabla.

Unit 2 (2 Hours)

Study of Syllables (Bols) of Tabla.

Unit 3 (2 Hours)

Playing techniques of Tabla.

Unit 4 (4 Hours)

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

Unit 5 (3 Hours)

Brief knowledge of Pt. V.N.Bhatkhande Tala Notation System.

Unit 6 (3 Hours)

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Unit 6 (3 Hours)

- Ability to write the Theka of Teentala, Jhaptala, Ektala, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

References

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 1 : STAGE PERFORMANCE

- Ability to write the Theka of Teentala, Jhaptala, Ektala, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE-I : Stage Performance	3	0	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> • Practical contents in Sem II • Talas and compositions of Sem II <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala

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etc and their associated components

- Knowledge of the nikas of various varnas.
- Knowledge of Kayada, Rela & Tukda
- Compositions and talas of Sem III

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Along with practical the theory about the Tabla instrument, different Talas and also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer

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for supplementary information.

Course Learning Outcome

- The students of this course get to know the various syllables and playing techniques of Tabla.
- The students learn the different Varnas (Bol) of Tabla.
- Students develop the ability to play 'TeTe', 'Tirakit' compositions of Tabla along with 'Tukdas' and 'Parans' of Tabla.

Contents

Unit 1 (10 Hours)

Prescribed Talas: Teentala, Jhaptala, Ektala, Chautala, Keharwa & Dadra

Unit 2 (20 Hours)

Playing techniques & produce the sound of various syllables on Tabla.

Unit 3 (20 Hours)

Kayada of Tete & Tirkita with four Palta and Tihai in Teentala.

Unit 4 (15 Hours)

One Rela with four variations and Tihai in Teentala.

Unit 5 (15 Hours)

Knowledge of two Sadharan 'Tukra' two Chakradar Tukra and one Paran in Teentala.

Unit 6 (5 Hours)

Four variations of Theka of Teentala, Jhaptala.

Unit 7 (5 Hours)

Ability to play Keharwa and Dadra Tala in different laya.

Practical Component:

Contents

Unit 1 (10 Hours)

Prescribed Talas: Teentala, Jhaptala, Ektala, Chautala, Keharwa & Dadra

Unit 2 (20 Hours)

Playing techniques & produce the sound of various syllables on Tabla.

Unit 3 (20 Hours)

Kayada of Tete & Tirkita with four Palta and Tihai in Teentala.

Unit 4 (15 Hours)

One Rela with four variations and Tihai in Teentala.

Unit 5 (15 Hours)

Knowledge of two Sadharan 'Tukra' two Chakradar Tukra and one Paran in Teentala.

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Unit 7 (5 Hours)

Ability to play Keharwa and Dadra Tala in different laya.

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Suggestive Readings:

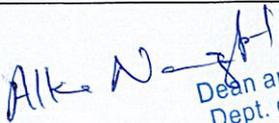
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan(2003) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh (2006) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi
- Pt. Sudhir Mainkar, Kala Aur Shastra
- Pt. Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt. Arvind Mulgonkar, Tabla

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Course - DSE – II - Tabla: Notation System & Stage Performance

Existing						Proposed							
Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite	Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite
		Lecture	Tutorial	Practical					Lecture	Tutorial	Practical		
Notation System	1	1	0	0	Class XII Pass	Student have studied the following papers	DSE 2 Tabla: Notation System & Stage Performance	4	1	0	3	Class XII Pass	Student have studied the following papers
					<ul style="list-style-type: none"> Theory topics in Sem III Talas and compositions of Sem III <p>OR</p> <ul style="list-style-type: none"> Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the nilkas of various varnas. Compositions and talas of Sem III 							<ul style="list-style-type: none"> Theory topics in Sem III Talas and compositions of Sem III <p>OR</p> <ul style="list-style-type: none"> Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the nilkas of various varnas. Compositions and talas of Sem III 	
Course Objective						Course Objective							
The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too,						The students are taught primarily the techniques and art of playing Tabla in this course. Music being							


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especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala.
- Students learn about 'Te Te', 'Tirakit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala Tala.
- The students learn about the accompaniment with Bhajan.

Theory Contents (15 Hours)

Unit 1 (2 Hours)

a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala.
- Students learn about 'Te Te', 'Tirakit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala Tala.
- The students learn about the accompaniment with Bhajan.

Theory Contents (15 Hours)

Unit 1 (2 Hours)

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Detailed study of V.N. Bhatkhande Tala Notation System

Unit 2 (2 Hours)

Brief Knowledge of V.D. Palushkar Tala Notation System.

Unit 3 (3 Hours)

Knowledge of the following terms:-

- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan
- Kayada
- Rela
- Palta
- Mukhda
- Tukda
- Paran
- Tihai

Unit 4 (4 Hours)

Ability to write the Theka of Teentala, Jhaptala, Ektala, Chautala, Keharva & Dadra with Tala Notation System in different laya.

Unit 5 (2 Hours)

Writing knowledge of Kayada, Palta, Tihai & Chakradar with Tala Notation System in Teentala.

Unit 6 (2 Hours)

- Notation book prepare for compositions writing.

Suggestive Reading :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla

Detailed study of V.N. Bhatkhande Tala Notation System

Unit 2 (2 Hours)

Brief Knowledge of V.D. Palushkar Tala Notation System.

Unit 3 (3 Hours)

Knowledge of the following terms:-

- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan
- Kayada
- Rela
- Palta
- Mukhda
- Tukda
- Paran
- Tihai

Unit 4 (4 Hours)

Ability to write the Theka of Teentala, Jhaptala, Ektala, Chautala, Keharva & Dadra with Tala Notation System in different laya.

Unit 5 (2 Hours)

Writing knowledge of Kayada, Palta, Tihai & Chakradar with Tala Notation System in Teentala.

Unit 6 (2 Hours)

- Notation book prepare for compositions writing.

Practical Components:

Practical Contents (90 Hours)

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala,

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- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 2 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE -2 : Stage Performance	3	0	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> • Practical contents in Sem II • Talas and compositions of Sem II <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the nikas of various varnas. • Knowledge of Kayada,

Choutala, Addha, Jhumara, Keharwa & Dadra

Unit 2 (25 Hours)

Ability to Play four Kayada with Palta & Tihai in Teentala.

Unit 3 (15 Hours)

One Tirkita Rela with four Palta and Tihai in Teentala.

Unit 4 (10 Hours)

Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

One Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 7 (10 Hours)

Ability to play one laggi in Keharwa and one in Dadra Tala.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi

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							Rela & Tukda
							• Compositions and talas of Sem III

Course Objective

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Course Learning Outcome

- The students learn to carry out a research on the life and contribution of various musicians and musicologists and present the collected data and material in the form

- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

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- of a well prepared report/brief dissertation
- The students get to know the approach and process of research, beneficial in M.Phil. and Ph.D. programmes later.

Practical Contents (90 Hours)

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Keharwa & Dadra

Unit 2 (25 Hours)

Ability to Play four Kayada with Palta & Tihai in Teentala.

Unit 3 (15 Hours)

One Tirkita Rela with four Palta and Tihai in Teentala.

Unit 4 (10 Hours)

Two Sadharan Tukra, Two Chakradar Tukra. One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

One Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 7 (10 Hours)

Ability to play one laggi in Keharva and one in Dadra Tala.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla

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Publishers, Delhi

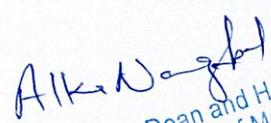
- Shukla, Dr. Yogmaya, Table Ka Udgam
Vikas evam Vadan Shailiyan, Delhi
Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh,
Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing
Techniques of Tabla: Banaras Gharana,
Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan,
Sangeet Natak Akademi, Delhi

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Course - DSE - III - Tabla: History of Avanaddha Vadyas & Stage Performance

Existing					Proposed								
Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite	Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite
		Lecture	Tutorial	Practical					Lecture	Tutorial	Practical		
DSE-3 : History of Avanaddha Vadyas	1	1	0	0	Cla s s X I I P a s s Student have studied the following papers <ul style="list-style-type: none"> Theory topics in Sem III & IV Talas and compositions of Sem III & IV OR <ul style="list-style-type: none"> Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the nilkas of various varnas. Compositions and talas of Sem IV 	DSE-3 : History of Avana ddha Vadyas & Stage Performance	4	1	0	3	Clas s X I I P a s s Student have studied the following papers <ul style="list-style-type: none"> Theory topics in Sem III & IV Talas and compositions of Sem III & IV OR <ul style="list-style-type: none"> Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the nilkas of various varnas. Composition s and talas of Sem IV 		
Course Objective The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art. is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas. finger techniques and compositions are						Course Objective							


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taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigon and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Course Learning Outcome

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigon and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Theory Contents (15 Hours)

Unit 1 (2 Hours)

History of Avanaddha vadyas.

Unit 2 (2 Hours)

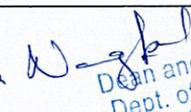
Origin & development of Tabla.

Unit 3 (2 Hours)

Study of Pushkar & Tripuskar vadya.

Unit 4 (2 Hours)

Study of Pakhawaj, Mridangam, Khol & Naal.

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- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Tabla.
- The students get the knowledge of the following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, ,Thah, Dugun, Tigun, Chaugun, Peshkaar, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai.
- The students learn about different talas like Teentala, Ektala, Choutala, Dhamar.
- Students get to learn the notation system given by Pt. V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

Theory Contents (15 Hours)

Unit 1 (2 Hours)

History of Avanaddha vadyas.

Unit 2 (2 Hours)

Origin & development of Tabla.

Unit 3 (2 Hours)

Study of Pushkar & Tripuskar vadya.

Unit 4 (2 Hours)

Study of Pakhawaj, Mridangam, Khol & Naal.

Unit 5 (3 Hours)

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Panava
- Dardur
- Karata
- Ghadas

Unit 6 (2 Hours)

Study of making puddi of Avanaddha vadyas.

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Suggestive Reading :

Unit 5 (3 Hours)

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Panava
- Dardur
- Karata
- Ghadas

Unit 6 (2 Hours)

Study of making puddi of Avanaddha vadyas.

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Practical Components:

Contents

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra

Unit 2 (20 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Two advance Kayada with four Palta and Tihai in Teentala.

Unit 4 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

Two Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (10 Hours)

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- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 3 : STAGE PERFORMANCE

Credits	Credit distribution of the course			Eligibility Criteria	
	L	T	P		
	0	0	3	Class XII Pass	Student papers <ul style="list-style-type: none"> • Pr • T • M • ba • V • as • K • va • K • T • C

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (5 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (5 Hours)

Ability to accompaniment with Bhajan & Geet.

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
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- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

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is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

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Course Learning Outcome

- The students learn to carry out a research on the life and contribution of various musicians and musicologists and present the collected data and material in the form of a well prepared report/brief dissertation
- The students get to know the approach and process of research, beneficial in M.Phil. and Ph.D. programmes later.

Contents

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra

Unit 2 (20 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Two advance Kayada with four Palta and Tihai in Teentala.

Unit 4 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar

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Unit 5 (10 Hours)

Two Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (10 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (5 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (5 Hours)

Ability to accompaniment with Bhajan & Geet.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Shukla, Dr. Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

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