

M. PHIL. PERCUSSION MUSIC (TABLA/ PAKHAWAJ)

Affiliation

The working of the proposed course will be governed and supervised by the Department of Music, Faculty of Music and Fine Arts, University of Delhi, Delhi.

Vision

The course aims at producing competent musicians and musicologists who may excel not only in the knowledge, but in the praise and presentation of music, besides possessing a proper idea of the aesthetic significance and social relevance of this pre-eminent fine art.

Preamble

Bearing in mind, the recent advances in the teaching of fine arts, which include appropriate illustrative references to actual works of art (say recorded music), the implementation of the programme will proceed with due care for the demands of both personal practice and presentation of music to audiences, not only of connoisseurs and lay listeners, but also of music lovers from foreign lands. Reading material relating to music will be provided by the Faculty's library, which is already well equipped in this respect.

Objectives

To create a strong band of young musicians who will excel not only in keeping the time honoured concepts and criteria of our classical music, but in conducting researches strictly in the light of the actual practice of music, instead of confining themselves to a literal interpretation of ancient texts, though such a concern will also be given due importance. The emphasis, in research, will through out be on analytic understanding, as against the glib employment of impressive and pompous terminology.

Scheme of Examination for M.Phil. Percussion Music (Tabla/ Pakhawaj)

Semester-I	Name of Paper	Marks	Duration of Examination
Course –I	Research Methodology	50	2 Hrs.
Course –II	Theory of Indian Tala System	100	3 Hrs.
	Theory-Internal Assessment	50	2 Hrs.
Course-III	Practical Performance	75	3 Hrs.
	Practical-Internal Assessment	25	1 Hrs.
Course – IV	Viva-Voce	75	3 Hrs.
	Internal Assessment	25	1 Hrs.
Total Marks:		400	

Semester-II	Name of Paper	Marks	Duration of Examination
Course –V	Research Methodology	50	2 Hrs.
Course –VI	Historical Development of Avanaddha Vadyas	100	3 Hrs.
	Theory-Internal Assessment	50	2 Hrs.
Course- VII	Practical Performance	50	2 Hrs.
	Practical-Internal Assessment	25	1 Hrs.
Course – VIII	Viva-Voce	50	2 Hrs.
	Viva-Voce Internal Assessment	25	1 Hrs.
Course – IX	Lecture Demonstration	50	2 Hrs.
Total Marks:		400	
	Dissertation	200	
	Grand Total:	400+400+200 = 1000	

Note: The maximum number of Seats is 20*

General (UR)	09
OBC (27%)	05
SC (15%)	03
ST (7.5%)	02
PWD-VH (3%)	01

*The reservation of seats will be done as per the University norms.

SYLLABUS OF M. PHIL. PERCUSSION MUSIC (TABLA/ PAKHAWAJ)

Course-I **Research Methodology**

1. Research- Definition, its aims and objectives, Varieties, methodology and process.
2. Synopsis- Definition, Importance, Preparing of synopsis.
3. Primary and Secondary sources and their importance in research
4. (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture
(d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions
(g) Musical Pillars and Stones (g) Museums (h) Coins

Recommended Books

1. Survey Research Methods – Floyd. J.F., Sage Publications, Canada, 2014.
2. Methods in Social Research - Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India - Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings - Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology - Misra R.P, Concept publishing company, New York,1989.
6. Exploring research - Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology - Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research - Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music - Prof. Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi, 2002.
10. Research Methodology - Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
11. Sources of research in Indian Classical Music - Dr.Ms.ReenaGautam, Kanishka Publishers, New Delhi, 2002.
12. Research Methodology - Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
13. Shodh Pravidhi - Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology - Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Course II **Theory of Indian Tala System**

- (i) Detailed study of Margi & Deshi Talas.
- (ii) Detail study of Pataksharas from Natyashatra to modern times.
- (iii) Detail study of Tala's Dasha Pranas.
- (iv) Rasa theory of Natyashstra and its modern context.
- (v) Talas of Medieval and Modern Period with their basic differences.
- (vi) Comparative study of Tala system of North & South India.
- (vii) Western time signature.
- (viii) Detailed study of Layakari.

Recommended Books

1. Sangeet Ratnakar – Sarangdeva (Adayar edition), The Theosophical Society, Adyar, Madras-20, 1951
2. Sangeet Ratnakar- R.K. Shringy, Premlata Sharma & Shubhadra Chaudhuri, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi-110055, 1989
3. Bhartiya Sangeet Mein Rup Evam Taal Vidhan - Dr.Subhadra Chaudhuri, Krishna Brothers, Ajmer – 305001, 1984
4. Natyashastra - Bharat - Babulal Shukla Shastri, Chaukhamba Sanskrit Sansthan, Varanasi-221001, RP-2009
5. Bhartiya Taloon Ka Shastriya Vivechan - Dr. Arun Kumar Sen, Madhya Pradesh Hindi Granth Academy, Bhopal, 1973
6. Taal Prabhand - Pt. Chhote Lal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2006
7. Bharatiya Sangeet Vadya - Dr.Lalmani Mishra, Bhartiya Jnanpith, Lodhi Road, New Delhi-110003, SE-2002

8. Classical Musical Instruments – Dr. Suneera Kasliwal, Rupa & Co., Ansari Road, Darya Ganj, New Delhi-110002, 2001
9. History of Musical Instruments – Curt Sachs, J.M. Dent & Sons Ltd, London, 1940
10. Musical Instruments of India – B.C. Deva, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi-110055, 1987

Course III **Stage Performance**

Performance of half an hour duration planned by the candidate. Choice of Talas should be confined to those prescribed for course III.

Candidate may plan his/ her performance in the following manner:

- i) 20 minutes solo performance in any Prachalit Tala of prescribed talas. Accordingly Uthan/Peshkar, Kayadas/ Relas, Bants, Gats, Chakardars/Stuti Parans.
- ii) 10 minutes solo performance in any Aprachalit Tala.

Prachalit & Aprachalit Talas prescribed for Semester – I

Prachalit : Teentala/ Aditala, Jhaptala/ Sultala, Adachartala/ Dhamar

Aprachalit : Basant (9), PanchamSawari (15)

Course IV **Viva Voce**

1. To present a Prachalit Tala and Aprachalit Tala according to examiner's choice.
2. Ability to create Tihais & Chakradars on Upaj based.
3. Basic knowledge of Pakhawaj/ Mridangam.
4. Accompaniment with Khyal Gayaki and Instrumental Music.

Recommended Books for Course III & IV

1. Tal Prasun - Pt. Chhotelal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2006
2. Tabla Kaumudi - Part- I, II, III, - Ramshankar Das 'Pagal Das', Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), 1999
3. Tabla Granth - Pt. Chhotelal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2006
4. Mridang Vaadan- Guru Purushottam Das, Sangeet Natak Academy, Ravindra Bhawan, New Delhi-9, 1983
5. Mridang Sagar – Ghanshyam Pakhawaji, Sangeet Karyalaya, Hathras-204101, 1940
6. Taal Prakash – Bhagavat Sharn Sharma, Sangeet Karyalaya, Hathras-204101, XII Edition, 2007
7. Pakhawaj Ki Utpati Vikas Evam Vaadan Shailiyan - Dr. Ajay Kumar, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2010
8. Table Ka Udgam Evam Delhi Gharana - Dr. Rishitosh Kumar, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2015
9. Tabla Vadan – Madhukar Ganesh Godbole, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), 1955
10. Taal Vadya Shastra – Dr. Bhalchandra Rao Marathe, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), 1970
11. Tabla Vadan Shikcha – Pt. Krishnarao Shankar Pandit, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), 1957
12. Laya Taal Vichar – Gokhale, Sangeet Karyalaya, Hathras-204101, 1972
13. Playing Techniques of Tabla – Pt. Chhote Lal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2007

Semester-II

Course-V

Research Methodology

- a) Methods of data collection: Questionnaire, Interview, Observation, Case study, Experimental Schedule
- b) Selection of research topic
- c) Study of the following sources: 1) Musical composition, 2) oral tradition, 3) gramophone records-electronic devices, discs and tapes, computer, 4) media- Print and electronic 5) Academic councils.
- d) Report writing.References, footnotes, bibliography, appendix, index.

Recommended Books

1. Survey Research Methods – Floyd. J.F., Sage Publications, Canada, 2014.
2. Methods in Social Research - Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India - Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings - Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology - Misra R.P, Concept publishing company, New York,1989.
6. Exploring research - Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology - Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
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11. Sources of research in Indian Classical Music - Dr.Ms .ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology - Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
13. Shodh Pravidhi - Dr.Vinay mohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology - Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Course VI

Historical Development of Avanaddha Vadyas

- (i) Detailed study of Percussion Instruments described in Natya Shastra & Sangeet Ratnakar.
- (ii) Detailed study of Origin & Development of Tabla, Pakhawaj & Mridangam.
- (iii) Study of playing techniques of Tabla, Pakahwaj, Mridangam & two major folk instruments – Dholak & Naqqara.
- (iv) Classification of Instruments – Tat, Avanaddha, Ghana and Shushir.
- (v) Merit and Demerits of Vocalist, Instrumentalist, Percussionist described in Sangeet Ratnakar.
- (vi) Main characteristics of Gharanas of Tabla & Pakahawaj with their playing techniques.
- (vii) Inter-relationship between classical and folk percussion instruments.

Recommended Books

1. Natyashastra- Vol. IV, Gackward's Oriental Series, Manmohan Ghosh, Bharat, Oriental Institute, Baroda, 1964
2. Brihaddeshi Vol I & II Edited by Dr. Prem Iata Sharma, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi-110055, 1989
3. Sangeet Ratnakar Vol. I & II English translation by Dr. R.K. Shringy&Dr.PremIata Sharma, Sarangdev, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi-110055, 1989
4. Taal Prabandh: Pt. Chhotelal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2006
5. Bharat ka Ras Siddhant- K.C.D. Brihaspati, Vanaspati Publication, Munirka, New Delhi, 110067, SE, 1989
6. Sangeet Sanchalan- SubhadraChaudhury, Krishna Brothers, Ajmer-305001, 1989
8. Musical instruments of Indian – B.C. deva, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi-110055, Third Edition - 2000
9. Bharatiya Sangeet Vadhya- Lalmani Mishra, Bhartiya Jnanpith, Lodhi Road, New Delhi-3, SE, 2002
10. Classical Musical Instruments- Dr. Suneera Kasliwal, Rupa & Co. Ansari Road, New Delhi-110002, 2001
13. A History of Musical Instruments- Curt Sachs, J.M. Dent & Sons Ltd., London, 1940

14. Bhartiya Sangeet Mein Rup Evam Taal Vidhan: Dr.Subhadra Chaudhuri, Krishna Brothers, Ajmer – 305001, 1984

Course VII

Practical Performance

Performance of half an hour duration planned by the candidate. Choice of Talas should be confined to those prescribed for course VII.

Candidate may plan his/ her performance in the following manner:

- (i) 20 minutes solo performance in any Prachalit Tala of prescribed talas. Accordingly Uthan/ Peshkar, Kayadas/ Relas, Bants, Gats, Chakradars & Shtuti Parans.
- (ii) 10 minutes solo performance in any Aprachalit Tala.
- (iii) Accompaniment with Khyal Gayaki and Instrumental Music.

Prachalit Tala & Aprachalit Talas prescribed for Semester-II

Prachalit: Teentala/Aditala, Rupak/Tevra, Ektala/ Chartala

Aprachalit: Rudra, Sikhar

Course VIII

Viva Voce

1. Presentation of one Prachalit and one Aprachalit Tala according to examiner's choice.
2. Ability to create Tihais & Chakradars on Upaj based.
3. Basic knowledge of playing techniques of Pakhawaj/ Mridangam.
4. Thumari, Bhajan and Dhun in Instrumental Music.

Recommended Books for Course VII & VIII

1. Tal Prasun: Pt. Chhotelal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2004
2. Tabla Granth: Pt. Chhotelal Mishra, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2006
3. Mridang Vaadan: Guru Purushottam Das, Sangeet Natak Academy, Ravindra Bhawan, New Delhi-9, 1983
4. Mridang Sagar: Ghanshyam Pakhawaji, Sangeet Karyalaya, Hathras-204101, 1940
5. Taal Prakash: Bhagavat Sharn Sharma, Sangeet Karyalaya, Hathras-204101, XII Edition, 2007
6. Pakhawaj Ki Utpati Vikas Evam Vaadan Shailiyan: Dr. Ajay Kumar, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2010
7. Table Ka Udgam Evam Delhi Gharana: Dr.Rishitosh Kumar, Kanishka Publishers, Distributors, Darya Ganj, New Delhi-110002, 2015
8. Tabla Kaumudi - Part- I, II, III, - Ramshankar Das 'Pagal Das', Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), Third Edition, 1966
9. Tabla Vadan – Madhukar Ganesh Godbole, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), Third Edition, 1955
10. Taal Vadya Shastra – Dr. Bhalchandra Rao Marathe, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), Third Edition, 1970
11. Tabla Vadan Shikcha – Pt. Krishnarao Shankar Pandit, Ramchandra Sangeet Pustak Bhandar, Gwalior (M.P.), Third Edition, 1957
12. Laya Taal Vichar – Gokhale, Sangeet Karyalaya, Hathras-204101, 1940
15. Playing Techniques of Tabla – Pt. Chhote Lal Mishra, Kanishka Distributors, Darya Ganj, New Delhi-110002, 2014

Course – IX

Lecture Demonstration

Lecture demonstration of half an hour duration on any topic, to be approved by the M. Phil Committee.