UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

Master of Performing Arts Tabla

M.P.A. (Semester Scheme)

M.P.A. (I & II Semester) Examination 2020-21
M.P.A. (III & IV Semester) Examination 2021-22

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
**Scheme of Examination:**
Each theory paper EOSE shall carry 100 marks. The EOSE will be of 3 hours duration.
Part ‘A’ of theory paper shall contain 10 very short type Questions of 20 marks carrying weightage of 2 Marks each. Word limit for each answer will be 10-20.
Part ‘B’ of the theory paper will be consisting of 4 short answer type questions (carrying weightage of 5 marks each) of 20 marks. Word limit for each answer will be 60-80 words.
Part ‘C’ of the theory paper shall contain three questions (with internal choice) of 20 marks each. The word limit for each answer will be 700-800 words.

**First Semester**
- The document will be sent for the evaluation.

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**Second Semester**

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M.P.A. First Semester

MPA-901 - Tala Study

1. Definition of taal
   (a)Taaljati (b) Vanra of taal

2. Classification of Indian Instruments and Historical Knowledge of Avanaddha Vadya.

3. Detailed study of Laya and Layakari and Interrelationship of Layakaries and Jaties.

4. Comparative study of Western and north Indian Talas.

MPA-911 - Stage Performance

1. Solo performance with advanced and additional matters in any chosen Tala(about 30 mins)

2. Solo performance in a Tala having 9 beats for about 10 mins

3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa.

MPA-912 - Presentation of Taalas (Practical)

I - Presentation of Taal :- (1) Complete Tabla solo in 9 Beat with following composition ( One in each ) Uthan , peshkar ( with minimum four paltas and Tihai ), Paran,Gat , Kayada ,Rela and tihai ),Tukda ,Mukhda and Tihai.

II- Knowledge of accompaniment of Indian Classical Music and presentation.

MPA-913 - Critical & Comparative Study of Taalas

I-Comparative study of Taals which are used in accompaniment of Indian Classical Music.

II- Critical and Comparative study of Taals: Rupak, Teevra, Jhaptaland Sooltaal, Ektaal, chautalAadaChautal, Deepchandi, Dhamar, Jhoomra, Gajjhampa and panchamSawari.

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Theory Paper - I

MUS-A01 – Theory Paper I

1. Write Notations of all types of Composition of Prescribes Taalas in syllabus


3. Knowledge of Western Notation system of Taal and western percussion Instruments.

4. Ability of Composing new taal, according to Taal Rachana kesiddhant.

5. Write the life sketches and Contribution of following Artists in the field of Tabla / Pakhawaj.
   1. Shri Purshottam Das Pakhawaji
   2. Shri KudaisinghPakhawaji
   3. Ustad AllahRakka Khan
   4. Pt. KhaprumamaParvatkar

MPA-A02 - Theory Paper - II

1. Basic Principal of Aesthetic with special reference to tabla as nikas, Mathematical Aspects sum, padhant, speed, khali and bhari.

2. Knowledge of pingal shastra and discuss relation with chhand.

3. Definition of Rasa and its varieties according to Bharata and Abhinava Gupta regarding interrelation of music with rasa (Swar - Rasa, Laya - Rasa and Chhand - Rasa).

4. Thoughts on the use fullness of difficult and obsolete Taals.

5. Writing Ability - Nouhakku, Daan, Bedam, Tihai in teentaal, Rupak, Jhaptaal, Panchamsawari.

6. Writing Notations of all playing materials of sola recitation.

7. Write Aad, Kuad, Biyand and Tigun and Ability to compose a rythem one Taal in different Taal.

8. Explain the emotions through music and their important in tavta playing.


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MPA-A03 - Critical Appreciation of Tala

(Max. Marks - 100 Min. Marks - 40)

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

Note - A student is required to seek guidance from the concerning teacher.

A student is required to submit Three Copies (Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.

MPA-A04 - Harmonium Vadan (Practical)

(Max. Marks - 100 Min. Marks - 36)

(1) Presentation of Alankaras in selected five Thaat. The Candidate is required to present five Alankaras in each Thaat on Harmonium.

(2) Student is required to prepare any two Ragas with Vilambit and Drut gat from the Ragas mentioned below:
   (1) Yaman (2) Brindavani Sarang (3) Hansdhwani (4) Bhairavi.

(3) Ability to demonstrate in Ektal, Teental, Jhaptal, Kehrva and Roopak

(4) Ability to play Nagma with the accompaniment ofTabla.

(5) To Play 2 Rajasthani Folk songs on Harmonium.

(6) Ability to accompany a Vocal recital.

(i) Light composition with Chords
(ii) Classical Composition.

➢ Assessment of the paper will be done along with the other practical examinations.
M.P.A. Second Semester

MPA-X 01 - Tala Study

1. Importance of Taal in Indian Music.
3. Comparative and Critical study of Bhatkhande and Vishnu Digamber Tala Paddhati.
5. Formula for making Compositions of FarmaishiKamaali, Sada and Chakkardaar and Nauhakka.

MPA-X 11 - Stage Performance

1. Solo performance with advanced and additional matters in any chosen Tala (about 30 mins).
2. Solo performance in a Tala having 11 beats for about 10 Mins.
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.

MPA-X 12 - Presentation of Taalas (Practical)

I - Presentation Of Taal :- (1) Complete Tabla solo in 11 Beat with following composition (One in each) Uthan, peshkar (with minimum four paalos and Tihai), Paran, Gat, Kayada, Rela and tihai), Tukra, Mukhda and Tihai.

II- Knowledge of accompaniment of Indian Semi Classical Music and presentation

Practical – II. Comparative and Critical Study of Taalas
I-Comparative study of Taals which are used in accompaniment of Indian Classical Music
II- Critical and Comparative study of Taalas AadaChautal, Deepchandi, Dhamar, Jhoomra, Gajjhampa and panchamSawari.

MPA-X 13 - Critical & Comparative Study of Taalas

1. Critical and Comparative Study of Previous Year/Semester I, II - Taals - Gajjhampa, PanchamSawari, Laxmi Taal, Matt Taal and also Previous Year and Semester Taals.

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Jaipur
MPA-B01 - Theory Paper-I

1. Writing Taalas with their Layakaris such as dugun, Tigun, Chaugun and Biyad.
2. Knowledge of Laya, Layakari and Jaati.
3. Write The Classification of Indian musical Instruments and the Knowledge of the history of precussion instruments.
4. Ability to write essay in Musical Subject.
5. Write the life sketches and Contribution of following Artists in the field of tabla / Pakhawaj.
   1. Kumar Bose
   2. Anand Chattarjee
   3. Pt. Nayan Ghosh
   4. Pt. Suresh Talwalkar

MPA-B02 - Theory paper -II

1. Basic Principal of Aesthetic with special reference to tabla as nikas, Mathematical Aspects sum, padhant, speed, Khali and Bhari.
2. Knowledge of pingal shastra and Discuss Relation with chhand.
3. Definition of Rasa and its varieties according to Bharata and Abhinava Gupta regarding interrelation of music with rasa (Swar - Rasa, Laya - rasa and chhand -Rasa).
4. Thoughts on the use fullness of difficult and obsolete Taals.
5. Writing Ability -Nouhakku, Dam, bedam, Thihai in teentaal, Rupak, Jhaptaal, Panchamsawari.
6. Writing Notations of all playing materials of sola recitation.
7. Write Aad, Kuad, Biyand and Tigun and Ability to compose a rythem one taal in different Taal.
8. Explain the emotions through music and their important in tavta playing.

Raj [Signature]
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
MPA-B03 - Critical Appreciation of Tala

(Max. Marks - 100 Min. Marks - 40)

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

Note- A student is required to seek guidance from the concerning teacher.

A student is required to submit Three Copies (Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.

MPA-B04 - Harmonium Vadan

(Max. Marks - 100 Min. Marks - 36)

(1) Presentation of Sargams in selected five Thaats. The Candidate is required to present five Alankar in each Thaat on Harmonium.

(2) Student is required to prepare any two Ragas with Vilambit and DrutKhyal/gat from the Ragas mentioned as below:—
   (1) Bageshree (2) Bhairav (3) Darbali Kanhda (4) Vibhas.

(3) Ability to demonstrate to prescribed Talas on hands palm showing Tali and Khali-Chautal, Sooltal, Jhoomara and Deepchandi.

(4) Ability to play varieties of Nagma to accompany Tabla.

(5) To play Ramdhun, National Anthem and one Bhajan on Harmonium.

(6) Ability to accompany a Vocal recital.
   (i) Light composition with Chords
   (ii) Classical Composition

➤ Assessment of the paper will be done along with the other practical examinations.
M.P.A. Third Semester

MPA-XI 01 - Tala Study

1. Detailed Knowledge of the Principals of Talas.
2. Concept and Importance of Tala in Indian music.
3. Inter - Relation of Swar and Talas and use of Talas in the process of Rasanubhooti.
4. Write the notation of the following :- Toda, Tukda, Parans and different types of Tihaiies by the given Bols.

MPA-XI 11 - Stage Performance

1. Solo performance with advanced and additional matters in any chosen Tala (about 30 mins)
2. Solo performance in a Tala having 13 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.

MPA-XI 12 - Presentation of Taalas (Practical)

1. Practice and Knowledge of previous years' courses are essential.
2. Complete Tabla - solo in Tal having 13 beats with following composition: Uthan, Peshkar (With four Paltas and Tihai), Paran, Gat. Kayada (With four paltas), Tukda, Mukhada, Tihais, Rela (With four paltas).
3. Practice and Knowledge of following compositions in Teental - (one in each) - UdankiFard, Charbag Gat, Darjewali Gat.
5. Practice and Knowledge of following Talas with Dugun and Chougun - Mayur, Shikhar, Basant,
6. Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki - Tilwada, Jhumara

MPA-XI 13 - Critical & Comparative Study of Taalas

1. Critical and Comparative Study of Previous Year / Semester I, II - Talas - Gajjhampa, PanchamSawari, Laxmi Taal, Matt Taal and also Previous Year and Semester Taals.

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JAIPUR
Theory Paper – I

MPA-C01 - Theory Paper-I Max. Marks 100

1. Writing notation of all type of Composition of present year and previous years’ practical course.
2. Ability of composing Tukuda, Tihi and Paran in the following: a) Ada Chartal, b) Ektal, c) Panchamsawari
3. Writing Notation of Aadi, Kuadi and BiadiLaya in following Talas: a) Ada Chartal, b) Ektal, c) Panchamsawari.
4. Ability of composing Farmaishi and KamaliChhâkrâdar in following Talas: a) Teental, b) Rupak Tal, c) Jhaptal,
5. 7. Brief Life History and contribution to music of the following eminent artist a) Ustad Karamatulla Khan, b) Ustad Shekh Daud, c) Pt. Baldev Sahai,

MPA-C02 - Theory Paper – II Max. Marks 100

1. Detailed study of “Tal ke Das Pran”
2. Classification of Indian Percussion Instruments.
3. Comparative study of Tabla Solo in different Châранâs.
4. Unit-II 4. Comparative study of Traditional and Modern aspects in Tabla accompaniment
5. Brief history of Indian Percussion Instruments (Ancient – Modern) - Mridang, Pakhawaj, Durduri, Patah, Damaru, Dundubhi, Bheri, Jhallari, Mardal, Padaw, Trivalli, Dholak, Nal, Tasha, Hudukka, Nagada, Daph.

MPA-C03 - Critical Appreciation of Taal (Max. Marks -100 Min. Marks- 40)

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

Note- A student is required to seek guidance from of the concerning teacher.

A student is required to submit Three Copies(Typed) of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.

[Signature]
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
MPA-C04 – Seminar

Lecture Demonstration-
1. The Candidate is required to present a Lecture demonstration of half an hour on any of the following Ragangas Bilawal, Kalyan & Kanhada. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

Or

MPA-C04 – Composition

A Candidate is required to submit 10 Self Composed “Bandishs” in any 10 Ragas. Variety of ‘Taals’ may be kept in mind. Assessment of the compositions will be done by a board of examiners consisting of supervisor and one external examiner.

Or

MPA-C04 – Dissertation

Dissertation writing on any Musical Topic.

MPA.Fourth Semester

MPA-XII-01 Thal Study

1. Detailed study of Ten Pranas of Talas and its Coordination from the Current Tala Paddhati.
2. Write in Difficult Layakarìes of the Ras prescribed in the Syllabus.
3. Study of Theory and forms of Tala Paddhati in ancient, Mediaeval and Modern Periods.
4. Detail study of Different Gharana’s of Tabla & Pakhavaj.

MPA-XII 11 - Stage Performance

Dy. Registrar (Acad.)
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JAIPUR
1. Solo performance with advanced and additional matters in any chosen Tala (about 30 mins)
2. Solo performance in a Tala having 17 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi

MPA-XIII 12 - Presentation of Taalas (Practical) Max. Marks: 100

1. Practice and Knowledge of previous years’ courses are essential.
2. Complete Tabla – solo in Tal having 17 beats with following composition:
   Uthan, Peshkar (With four Paltas and Tihai), Paran, Gat. Kayada (With four paltas), Tukada, Mukhada, Tihais, Rela (With four paltas).
5. Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Deepchandi Punjabi
6. Solo Performance with different types of Laggi and Ladi in following Talas-Kaharwa, Dadra, Deepchandi.

MPA-XII 13 - Critical & Comparative Study of Taalas Max. Marks: 100

1. Critical and Comparative Study of Previous Year / Semester I,II – Talas – Gajjhampa, PanchamSawari, Laxmi Tal, Matt Tal and also Previous Year and Semester Taals.

[Signature]
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Theory Paper

MPA-D01 - Theory Paper-I  
Max. Marks. 100

1. Ability of composing Tihai from any metro of Teental .
2. Writing notation of present and previous years course Tala in Dugun, Tigun and Chougun.
3. Brief Life History and contribution to music of the following eminent artist ,(a) Pt. Molvi Ram (b) Pt. Samta Prasad (c)Kandhe Maharaj (d) Bhairav Prasad 
4. Ability of composing Farmaishi and KamaliChhakradar in following Talas: (a) Ada Chartal, (b) Ektal(c) Panchamsawari.

MPA-D02 - Theory Paper – II  
Max. Marks. 100

1 . Importance of Indian Rhymical Instruments in Indian Music. 
2. Comparative study of different views on the Origin of Tabla 
3. Necessity of equal beats of Tals 
6. Concept of Tal VadyaKachahari 
7. Concept of “Guru Shishya Parampara” in Indian Classical Music

MPA-D03 - Critical Appreciation of Tala  
(Max. Marks -100 Min.Marks- 40)

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concert incorporating all the impact factors leading to the success of the concert.

Note- A student is required to seek guidance from of the concerning teacher.

A student is required to submit Three Copies Typed of the review of Classical music concerts latest by one week prior to the commencement of the theory examination.

MPA-D04 – Seminar 
(Max. Marks -100 Min.Marks- 40)

Raj (Vair)
Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
Lecture Demonstration
1. The Candidate is required to present a Lecture demonstration of half an hour on any of the following: Ragangas, Bilawal, Kalyan & Kanhada. The Lecture demonstration will be presented before the external examiner, Faculty and students of the Department.

Or

MPA-D04 - Composition
(Max.Marks -100 Min.Marks- 40)
A Candidate is required to submit 10 Self Composed “Bandishs” in any 10 Ragas. Variety of ‘Taalas’ may be kept in mind. Assessment of the compositions will be done by a board of examiners consisting of supervisor and one external examiner.

Or

MPA-D04 - Dissertation
(Max.Marks -100 Min.Marks- 40)
Dissertation writing on any Musical Topic.

→ *Educational Trip*