



**University of Rajasthan  
Jaipur  
SYLLABUS**

**Faculty of Fine Arts**

**Master of Performing Art**

**Tabla**

**M.P.A. (Semester Scheme)**

**M.P.A.(I& II Semester) Examination 2023-24  
M.P.A.(III& IV Semester) Examination 2024-25**

*Pj/Jais*  
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University of Rajasthan  
JAIPUR**

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.

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA-901	Tala Study	CCC	4	4		60	3		100
2.	MPA-911	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-912	Presentation of Talas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-913	Critical & comparative study of Talas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-A01	General study of taal system	ECC	4	4		60	3		100
6.	MPA-A02	Principles of taal Study	ECC	4	4		60	3		100
7.	MPA-A03	Critical Appreciation of Tala	ECC	2			30		Submission	100
8.	MPA-A04	Harmonium Vadan	ECC	4		3	30		45 Minutes Per Candidate	100

**Second Semester**

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA-X01	Tala Study Part II	CCC	4	4		60	3		100
2.	MPA-X11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-X12	Presentation of Talas	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-X13	Critical & comparative study of Talas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-B01	General study of taal system	ECC	4	4		60	3		100
6.	MPA-B02	Principles of taal Study	ECC	4	4		60	3		100
7.	MPA-B03	Critical Appreciation of Tala	ECC	2			30		Submission	100
8.	MPA-B04	Harmonium Vadan	ECC	4		3	30		45 Minutes Per Candidate	100

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Third Semester

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA-XI01	Tala Study	CCC	4	4		60	3		100
2.	MPA-XI 11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA-XI 12	Presentation of Tala	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA-XI 13	Critical & comparative study of Talas	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA-C01	General study of taal system	ECC	6	6		90	3		100
6.	MPA-C02	Principles of taal Study	ECC	4	4		60	3		100
7.	MPA-C03	Critical Appreciation of Tala	ECC	2			30		Submission	100
8.	MPA-C04	Seminar / Dissertations / composition	ECC	2	3		30		45 Minutes Per Candidate	100

Fourth Semester

S.No.	Subject Code	Course Title	Course Category	Credit	Contact Hours Per Week		Work load in Hours	EOSE Duration Hours		EOSE Marks
					L	P		Thy	P.	
1.	MPA- XII 01	Tala Study	CCC	4	4		60	3		100
2.	MPA- XII 11	Stage Performance	CCC	2		3	30		1 Hour Per Candidate	100
3.	MPA- XII 12	Presentation of Taala	CCC	6		9	90		1.30 Hours Per Candidate	100
4.	MPA- XII 13	Critical & comparative study of Taala	CCC	6		9	90		1.30 Hours Per Candidate	100
5.	MPA- D01	General study of taal system	ECC	6	6		90	3		100
6.	MPA- D02	Principles of taal Study	ECC	4	4		30	3		100
7.	MPA- D03	Critical Appreciation of Taala	ECC	2			30		Submission	100
8.	MPA-D04	Seminar / Dissertations / composition	ECC	2	3		30		45 Minutes Per Candidate	100

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**M.P.A. First Semester**

**MPA-901 – Tala Study**

**Max. Marks**      100

**Min. Marks**      36

1. Definition of taal  
(a) Taaljati (b) Varn 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**

**Max. Marks**      100

**Min. Marks**      40

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 .

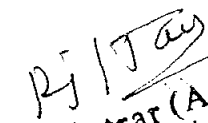
**MPA-912 - Presentation of Taalas (Practical)**

**Max. Marks**      100

**Min. Marks**      40

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 .

  
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**MPA-913 - Critical & Comparative Study of Taalas****Max. Marks 100****Min. Marks 40**

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

II- Critical and Comparative study of Taalas, Rupak ,Teevra , Jhaptaland Sooltaal ,Ektaal , chautal, Aada Chautal , Deepchandi , Dhamar , Jhoomra , Gajjhampa and pancham Sawari.

**Theory Paper - I****MUS-A01 – Theory Paper I****Max. Marks 100****Min. Marks 36****General Study Of Taal System**

1. Write Notations of all types of Composition of Prescribes Taalas in syllabus .
2. Knowledge of Ancient , Medieval and Morden History of Hindustani Music.
3. Knowledge of Western Notation system of Taal and western percussion Instruments .
4. Ability of Composing new taal , according to Taal Rachana ke siddhant .
5. Write the life sketches and Contribution of following Artists in the field of Tabla / Pakhawaj .
  1. Shri Purshottam Das Pakhawaji
  2. Shri Kudausingh Pakhawaji
  3. Ustad Allah Rakkha Khan
  4. Pt. Khaprumama Parvatkar

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MPA-A02 - Theory Paper - II

Max. Marks	100
Min. Marks	36

Principle Of Taal Study

1. Basic Principle 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 , Tihai in teentaal , Rupak , Jhaptaal , Panchamsawari .
6. Writing Notations of all playing mataterials of sola recitiation .
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 .
9. Thought of the Guru Shishya Tradition .

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 of the concerning teacher.

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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- 40)

- (1) Presentation of Alankaras in selected five Thaats. The Candidate is required to present five Alankaras in each Thaata 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) Hansdhvani (4) Bhairavi.
  - (3) Ability to demonstrate in Ektal, Teental, Jhaptal, Keherva and Roopak
  - (4) Ability to play Nagma with the accompaniment of Tabla.
  - (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.

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**M.P.A.Second Semester**

**MPA-X 01 – Tala Study**

**Max. Marks 100**  
**Min. Marks 36**

1. Importance of Taal in Indian Music.
2. General Study of Avanaddha Vadya of north Indian and karnatik ( South Indian ) Music .
3. Comparative and Critical study of Bhatkhande and Vishnu Digamber Tala Paddhati .
4. Knowledge of Pingal Shastra and relation in Taala and Chhanda .
5. Formula for making Compositions of Farmaishi Kamaali ,Sada and Chakkardaar and Nauhakka.

**MPA-X 11 - Stage Performance**

**Max. Marks 100**  
**Min. Marks 40**

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)**

**Max. Marks 100**  
**Min. Marks 40**

I - Presentation Of Taal :- (1) Complete Tabla solo in 11 Beat with following composition ( One in each ) Uthan , peshkar ( with minimum four paltos 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 Comprative and Critical Study of Taalas

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

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II- Critical and Comparitive study of TaalasAadaChautal , Deepchandi , Dhamar , Jhoomra , Gaj jhampa and pancham Sawari .

**MPA-X 13 - Critical & Comparative Study of Taalas**

Max. Marks 100  
Min. Marks 40

1. Critical and Comparative Study of Previous Year / Semester I,II – Talas – Gaj jhampa ,Pancham Sawari , Laxmi Taal , Matt Taal and also Previous Year and Semester Taals.

**MPA-B01 - Theory Paper-I**

Max. Marks 100  
Min. Marks 36

**General Study Of Taal System**

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

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MPA-B02 - Theory paper -II

Max. Marks	100
Min. Marks	36

Principle Of Taal Study

1. Basic Principle 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 mataterials 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 .
9. Thought of the Guru Shishya Tradition .

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.

Not a student is required to seek guidance from of the concerning teacher.

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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- 40)

- (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) Darbari 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.

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**M.P.A.Third Semester**

**MPA-XI 01 – Tala Study**

**Max. Marks      100**  
**Min. Marks      36**

1. Detailed Knowledge of the Principles 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 Tihais by the given Bols .

**MPA-XI 11 - Stage Performance**

**Max. Marks      100**  
**Min. Marks      40**

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)**

**Max. Marks      100**  
**Min. Marks      40**

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), Tukada, Mukhada, Tihais, Rela (With four paltas).
3. Practice and Knowledge of following compositions in Teental – (one in each)- UdankiFard, Charbag Gat, Darjewali Gat.
4. Advanced Compositions of Ajarada& Farrukhabad.

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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**

**Max. Marks**      100  
**Min. Marks**      40

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

**Theory Paper – I**

**MPA-C01 - Theory Paper-I**

**Max. Marks**      100  
**Min. Marks**      36

**General Study Of Taal System**

1. Writing notation of all type of Composition of present year and previous years' practical course.
2. Ability of composing Tukuda, Tihai 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 KamaliChhakradar 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) UstadKaramatulla Khan, b) UstadShekhDaud, c) Pt. BaldevSahai,

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**MPA-C02 - Theory Paper – II**

Max. Marks	100
Min. Marks	36

**Principle Of Taal Study**

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

**MPA-C03 - 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-C04 – Seminar****(Max.Marks -100 Min.Marks- 40)****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

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**MPA-C04- 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-C04 – Dissertation****(Max.Marks -100 Min.Marks- 40)**

Dissertation writing on any Musical Topic.

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M.P.A.Forth SemesterMPA-XII-01 Taal Study

Max. Marks 100

Min. Marks 36

1. Detailed study of Ten Paranas of Talas and its Cordination from the Current Tala Paddhati .
2. Write in Difficult Layakaaries of the Ras prescribed in the Syllabus .
3. Study of Theory and forms of Tala Paddhati in ancient , Mediaeval and Morden Periods.
4. Detail study of Different Gharana's of Tabla& Pakhavaj.

MPA-XII 11 - Stage Performance

Max. Marks 100

Min. Marks 40

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-XII12 - Presentation of Taalas (Practical)

Max. Marks 100

Min. Marks 40

1. Intelligence and Knowledge of previous years' courses are essential.
2. Complete Tabla – solo in Tal having 17 beats with following composition:  
Vilambit Shukar (With four Paltas and Tihai), Paran, Gat, Kayada (With four paltas), Mukhada, Mukhada, Tihais, Rela (With four paltas).
3. Advanced Compositions of Punjab&Banaras .
4. Intelligence and Knowledge of following Talas with Dugun and Chougun –  
Gul, Badi Sawari, Choti Sawari.

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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.
7. Practice and Knowledge of accompaniment for Dance with advanced compositions.
8. Practice and Knowledge of accompaniment in following Semi Classical Styles like: Tappa, Bhajan and Ghazal.

**MPA-XII 13 - Critical & Comparative Study of Taalas**

**Max. Marks**      100  
**Min. Marks**      40

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

**Theory Paper**

**MPA-D01 - Theory Paper-I**

**Max. Marks**      100  
**Min. Marks**      36

**General Study Of Taal System**

1. Ability of composing Tihai from any matra 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.

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**MPA-D02 - Theory Paper – II**

<b>Max. Marks</b>	<b>100</b>
<b>Min. Marks</b>	<b>36</b>

**Principle Of Taal Study**

1. Importance of Indian Rhythical Instruments in Indian Music.
2. Comparative study of different views of the Origin of Tabla
3. Necessity of equal beats of Tals
4. Brief history of the following Western Percussion Instruments: a) Kettle Drum  
b) Tanner Drum c) Bass Drum d) Snare Drum
5. Brief introduction of popular Ghana Vadya – Ghanta, Ghadiyal, Kartal, Jhanjh, Manjira, Ghunghuru, Chimta.
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)****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.

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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\*****सन्दर्भ ग्रन्थ**

1. भारतीय तालों का शास्त्रीय विवेचन – डॉ. अरुण कुमार सेन
2. खोल वाद्य शिक्षा – अवधूत चन्द्र बन्दोपाध्याय
3. पखावज और तबले के घराने एवं वादन शैलियाँ
4. ताल परिचय भाग-1, 2 व 3 – गिरीश चन्द्र श्रीवास्तव
5. ताल प्रश्नोत्तरी – गिरीश चन्द्र श्रीवास्तव
6. ताल सोपन – गिरीश चन्द्र श्रीवास्तव
7. मृदंग-तबला-वादन – पं. गोविन्दराव बुहरानपुरकर
8. मृदंग सागर – घनश्याम दास पखावजी
9. ताल शास्त्र – भगवत शरण शर्मा
10. ताल प्रकाश – भगवत शरण शर्मा
11. तबला शास्त्र – मधुकर गणेश गोडबोले
12. तबले का उद्गम विकास एवं वादन शैलियाँ
13. तबला कौमुदी भाग-1 व 2 – राम शंकर पागलदास
14. तबला: परम्परा एवं नयी दिशायेँ – डॉ. विजय सिद्ध
15. तबला विज्ञान – डॉ. लालमणि मिश्रा
16. तबले पर दिल्ली पूरब – सत्य नारायण वशिष्ठ
17. ताल मार्तण्ड – सत्य नारायण वशिष्ठ

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18. The Tabla of Lakhnow - James Kippen
19. Tabla Ka Udgam, Vikas aur Vadan Shailiyan- Yogmaya Shukla
20. Tal Pran- Dr. Sudhanshu Pandey
21. Tal Parichay- Dr. Girish Chandra Shrivastav
22. Pakhawaj aur Tabla ke Gharane Va Paramprayen- Dr. Aban. E. Misri
23. Bharteey Sangeet Kenaye Ayam- Pt. Vijay Shankar Mishra
24. Bharteey Sangeet Vadya- Dr. Lalmani Mishra
25. Tal Prakash – Bhagwat Sharan Sharma
26. Bhartiya Sangeet Shastra me Vadyon Ka Chintan - Dr. Anjana Bhargav
27. Pakhawaj ki utpatti, vikase aur Vadan Shailiyan – Dr. Ajay Kumar
28. Taal Kosh - Dr. Girish Chandra Shrivastav
29. Pramukh Taal vadya Pakhawaj - Dr. Mohini Verma
30. Mridanga-Tabla - Vadan by Pt. Govind Rao.
31. Tabla Vigyan by Dr. Lalmani Mishra.
32. Tabla Shastra by Godbole
33. Sangit Visharad (Hatharas)
34. Dhwanian aur Sangeet by Prof. L.K. Singh.
35. Sangit Shastra Part I and II by M.N. Saxena.
36. Hamare Sangeet Ratna by Laxmi Narayan Garg.
37. Bharat ke Sangeetkar – Dr. Laxmi Narain Garg

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