

**Appendix-35**  
**Resolution No. 14-1 (14-1-5)**

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**Department of Music**

**B. A. (Hons.) Percussion Music Tabla/Pakhawaj**

**Semester- IV**

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## Discipline Specific Core Course (DSC)

### DSC – 10: HISTORY OF INDIAN TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
History of Indian Tala System ( 401 )	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Terminology (Sem I)</li> <li>• Biographies &amp; Composers of Music (Sem II)</li> <li>• Talas and compositions of Sem I, II &amp; III</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala &amp; Basic compositions etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayada, Rela, Tukda, Paran</li> <li>• Knowledge of the Prachalit Tala.</li> <li>• Talas of Sem I, II &amp; III</li> </ul>

#### Course Objective

- Knowledge about the history of Indian Tala system and its findings in the leading Medieval texts.
- Enabling the students to read and write talas in Bhatkhande and Paluskar notation systems.

#### Course Learning Outcome

- The student studies about the history of Indian Music
- Student studies the texts of ancient scholars of Hindustani music
- Student studies of Tala Notations System
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

## **Theory Contents (45 Hours)**

### **Unit 1 (7 Hours)**

Brief history of Indian Tala system.

### **Unit 2 (7 Hours)**

General Introduction of medieval leading texts of music with their references to tala system.

### **Unit 3 (4 Hours)**

Importance of Tala in Hindustani music.

### **Unit 4 (8 Hours)**

Detailed knowledge of Vishnu Narayan Bhatkhande Tala notation systems.

### **Unit 5 (8 Hours)**

Study of Vishnu Digambar Palushkar Tala system.

### **Unit 6 (2 Hours)**

Ability of writing different Layakari in notation system 5/4, 7/4.

### **Unit 7 (9 Hours)**

- Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation system in prescribed Talas.
- Notation of compositions in prescribed Talas.

### **Suggestive reading:**

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Chaudhary, Subhadra (2004) Bhartiye Sangeet me Nibaddha, Radha Publication, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Sen, Dr. Arun Kumar, Bhartiye Taalon Ka Shastriye Vivechan, Madhya Pradesh Hindi Granth Academy, Bhopal
- Mishra, Dr. Lal Mani, Bhartiye Sangeet Vadya, Jnanpith, Delhi
- Das, Purushottam (1983), Mridangam Vadan, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Chhote Lal (2004) Taal Prabandh, Kanishka Publications, New Delhi

- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Nhairav Prakashan, Kolhapur.

## DSC – 11: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance ( 402 )	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers – <ul style="list-style-type: none"> <li>• All units of Stage Performance (Sem I)</li> <li>• All units of Stage Performance (Sem II)</li> <li>• Talas of Sem I, II &amp; III</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayadas, Rela, Tukda, Paran etc.</li> <li>• Knowledge of the prescribed talas of Sem I,II&amp;III</li> </ul>

### Course Objective

- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Chakradar Tihais in Indian Tala system in prescribed Talas

### Course Learning Outcome

The student is able to give a detailed practical demonstration of any Tala

### Practical Contents (120 Hours)

#### TABLA

#### Unit 1 (5 Hours)

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Chautala, Dhamar, Addha, Adachautala & Jata.**

#### **Unit 2 (25 Hours)**

- Solo recital of minimum 10 minutes in Teentala with followings: Uthan/Peshkar, Kayada, Baant, Rela, Gat, Tukra, Chakradar & Tihai.

#### **Unit 3 (20 Hours)**

- Solo Performance of minimum 10 minutes in Jhaptala with followings: Uthan/Peshkar, Kayada, Rela, Tukra, Chkradar & Tihai.

#### **Unit 4 (10 Hours)**

- Paraal ang ka Uthan.

#### **Unit 5 (20 Hours)**

- Two Kayada with six Paltas & Tihai.
- One Baant with six palta and Tihai.

#### **Unit 6 (10 Hours)**

- One Ada laya Kayada with six Palta & Tihai.

#### **Unit 7 (10 Hours)**

- Two Tukda, One Sadharan Chakradar and One Farmaishi Chakradar.

#### **Unit 8 (20 Hours)**

- Two Mukhda, Two SadharanTukdas& Two Tihai each in Ada Chautala ,Ektala and Teentala.
- Notation book to be submitted for internal assessment.

#### **Practical Contents (120 Hours)**

#### **PAKHAWAJ**

#### **Unit 1A (5 Hours)**

- **Prescribed Talas : Sultala, Dhamar, Tevra, Chautala, Adachautala, Gajajhampa**

#### **Unit 2A (25 hours)**

- Solo recital of minimum 10 mints. in Chautala with Uthan, Rela, Chakradar, Paran and Tihai.

### **Unit 3A (20 Hours)**

- Solo Performance of minimum 10 mins. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihai.

### **Unit 4A (10 Hours)**

- Stuti Paran in Chautala.

### **Unit 5A (20 Hours)**

- Two damdar, Two bedamdar & two simple Tihai in Dhamar Tala.

### **Unit 6A (10 Hours)**

- Rela in Chautala.

### **Unit 7A (10 Hours)**

- Dumkit ka baaj in Chautala.

### **Unit 8 A (20 Hours)**

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

### **Suggestive reading:**

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

## DSC – 12: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala ( 403 )	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers – <ul style="list-style-type: none"> <li>• All units of Practical Assesment of Tala (Sem I,II,II)</li> <li style="text-align: center;">OR</li> <li>• Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayadas, Rela, Tukda, Paran etc.</li> <li>• Knowledge of the prescribed talas of Sem I,II&amp;III</li> </ul>

\*Practical assessment is a viva paper.

### Course Objective

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students

### Course Learning Outcome

- The student is able to demonstrate various aspects of Talas

- Student is also able to differentiate between similar Talas, thereby making a comparative analysis

### **Practical Contents (120 Hours)**

#### **TABLA**

##### **Unit 1 (5 Hours)**

- **Prescribed Talas: Teentala, Jhaptala, Pancham Sawari, Adachutala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**

##### **Unit 2 (30 Hours)**

- Ability to perform in Teentala and Jhaptala with various compositions.

##### **Unit 3 (10 Hours)**

- Ability to recite padhant compositions in Tali-Khali.

##### **Unit 4 (15 Hours)**

- Demonstrate the prescribed Theka with hand beats in different layakari such as Dedhagun & Tigon.

##### **Unit 5 (20 Hours)**

- Ability to accompany with Vocal Music: Chhota Khayal, Tarana and Dadra.

##### **Unit 6 (20 Hours)**

- Knowledge of accompaniment with (Razakhani Gat and Dhun) Instrumental Music.

##### **Unit 7 (20 Hours)**

- Basic knowledge of Tabla tuning.
- Notation book to be submitted for internal assessment.

### **Practical Contents (120 Hours)**

#### **PAKHAWAJ**

##### **Unit 1A (5 Hours)**

- **Prescribed Tala: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keherwa and Dadra.**

##### **Unit 2A (30 hours)**

- Ability to perform in Chautala and Sooltala with various compositions.

### **Unit 3A (10 Hours)**

- Ability to recite Padhant compositions in Tali Khali.

### **Unit 4A (20 Hours)**

- Playing knowledge of Thah Dugun, Tigun & Chaugun laya of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.

### **Unit 5A (20 Hours)**

- Ability to accompany with Dhrupad Dhamar style of Vocal Music.

### **Unit 6A (10 Hours)**

- Accompaniment knowledge of Instrumental Music .

### **Unit 7A (10 Hours)**

- Demonstration of theory units accordingly.

### **Unit 8A (15 hours)**

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

**Note:** Students of Percussion Music have to prepare according to the requirements of their respective Units.

### **Suggestive reading:**

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

## Syllabus for DSE TABLA

### SEMESTER – IV

#### DSE – 2 : NOTATION SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – 2 : Notation System	1	1	0	0	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none"><li>• Theory topics in Sem III</li><li>• Talas and compositions of Sem III</li></ul> OR <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the nilkas of various varnas.</li><li>• Compositions and talas of Sem III</li></ul>

#### 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.

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 Chaugun in Rupak Tala Tala.
- The students learn about the accompaniment with 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 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)**

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 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

## 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	Student have studied the following papers – <ul style="list-style-type: none"> <li>• Practical contents in Sem II</li> <li>• Talas and compositions of Sem II</li> <li style="text-align: center;">OR</li> <li>• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components</li> <li>• Knowledge of the nikas of various varnas.</li> <li>• Knowledge of Kayada, Rela &amp; Tukda</li> <li>• Compositions and talas of Sem III</li> </ul>

### 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.

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 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.

## **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 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

# INDEX

## Department of Music

### B. A. (Hons.) Percussion Music Tabla / Pakhawaj

#### Semester- V

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# PERCUSSION MUSIC TABLA/PAKHAWAJ

## SEMESTER V

### DSC – 13: GHARANA & STYLE OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Gharana & Style of Percussion Music ( 501 )	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Terminology</li> <li>• Histroy of Avanaddha vadyas</li> <li>• Biographies &amp; Composers of Music</li> <li>• Talas and compositions of Sem I, II, III &amp; IV</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala &amp; Basic compostions etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayada,Rela,Tukda,Paran</li> <li>• Knowledge of the Prachalit Tala.</li> <li>• Talas of Sem I, II III &amp; IV</li> </ul>

#### Course Objective

- Knowing about the Historical development and evolution of various Gharanas and Paramparas of Tabla/Pakhawaj .
- Knowing about the Contribution and the Biographies of various Stalwarts of Tabla/Pakhawaj .

#### Course Learning Outcome

- The students learn about the Gharana system of Hindustani music
- The students study development of various Gharana & Paramparas of Tabla & Pakhawaj
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas

### **Theory Contents (45 Hours)**

#### **Unit 1 (5 Hours)**

History of Gharana system

#### **Unit 2 (8 Hours)**

Historical development of Gharanas of Tabla & Pakhawaj.

#### **Unit 3 (7 Hours)**

Playing techniques and their salient features of Gharana of Tabla.& Pakhawaj.

#### **Unit 4 (5 Hours)**

Historical development of various paramparas of Pakhawaj.

#### **Unit 5 (5 Hours)**

Contribution of Percussion Artists in the field of Percussion Music.

#### **Unit 6 (5 Hours)**

Brief study of aesthetics of Tabla/Pakhawaj Gharana system in Hindustani Music.

#### **Unit 7 (5 Hours)**

Study of Gharanedar Bandish.

#### **Unit 8 (5 Hours)**

- Notation of compositions in prescribed Talas.

#### **Suggestive reading:**

- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Singh, Dr. Prem Narayan (2004) Na Dhin Dhin Na KeJadugar : Pt. Anokhelal Mishra, Kanishka Publishers, New Delhi

- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Gautam, M.R. (2001) Musical Heritage of India, Munshilal Manoharlal New Delhi
- Shrivastav, Shri Girish Chandra (1996) Taal Kosh, Allahabad Rubi Prakashan
- Chauby, S.K (1984) Sangeet Me Gharane Ki Charcha: Sangeet Gharana Anka : Uttar Pradesh Hindi Sansthan, Lucknow, U.P
- Sharma, Bhagwat Sharan (1959) Hathras Sangeet Karyalaya
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

## DSC – 14: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance ( 502 )	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers – <ul style="list-style-type: none"> <li>• General Terminology (Sem I)</li> <li>• Biographies &amp; Composers of Music (Sem II)</li> <li>• Talas and compositions of Sem I, II, III &amp; IV</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala &amp; Basic compositions etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayada, Rela, Tukda, Paran</li> <li>• Knowledge of the Prachalit Tala.</li> <li>• Talas of Sem I, II III &amp; IV</li> </ul>

## **Course Objective**

- Enabling the students to present the compact and effective Solo performance balancing both the Technical and Aesthetical aspects of Tabla/Pakhawaj playing.
- Advanced learning of aesthetical accompaniment with Classical and Semi Classical styles of Indian Vocal and Non-percussion Instruments.

## **Course Learning Outcome**

- The students are able to give a practical demonstration of the prescribed Talas with various compositions.
- The students are able to demonstrate various aspects of Talas and their differentiation

## **Practical Contents (120 Hours)**

### **TABLA**

#### **Unit 1 (10 Hours)**

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha**

#### **Unit 2 (25 Hours)**

- Solo recital of 10 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant, Gat & Chakradars.

#### **Unit 3 (15Hours)**

- Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela, Tukra, Chakradar for at least 10 minutes.

#### **Unit 4 (10 Hours)**

- One Gharanedar Kayada in Teentala.

#### **Unit 5 (10 Hours)**

- One Farmaishi Chakradar in Teentala.

#### **Unit 6 (10 Hours)**

- One Kamali Chakradar in Teentala.

#### **Unit 7 (10 Hours)**

- Two Damdar & Bedamdar Tihai in Rupak.

#### **Unit 8 (10 Hours)**

- One Rela of Dhere Dhere in Rupak.

#### **Unit 9 (10 Hours)**

- Notation book to be submitted for internal assessment.

#### **Unit 10 (10 Hours)**

- Ability to tune own instrument.

#### **Practical Contents (120 Hours)**

#### **PAKHAWAJ**

#### **Unit 1A (10 Hours)**

- **Prescribed Talas: Chautala, Sultala, Dhamar, Tevra**

#### **Unit 2A (40 Hours)**

- Ability to perform solo recital in Chautala, Sultala & Dhamar.

#### **Unit 3A (20 Hours)**

- Solo performance of 10 minutes in Dhamar with Uthan, Rela, Paran & Chakradars.

#### **Unit 4A (10 Hours)**

- Ability to playing compositions (2 each) of different Gharanas in Chautala.

#### **Unit 5A (15 Hours)**

- Stuti Paran, improvisation of Theka, Rela and Chakradars in Dhamar.

#### **Unit 6A (15 Hours)**

- Ability to tune one's own instrument.

#### **Unit 7A (10 Hours)**

- Notation book to be submitted for internal assessment.

**Note:** Students of Percussion Music have to prepare according to the requirements of their respective Units.

#### **Suggestive Reading :**

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

- Gottlieb.Robert S,Solo Tabla Drumming of North India, Voll- II,(1993)Motilal Banarsi Das Publishers Private Limited, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Taal Anka, Sangeet Karyalya (1997) Hatrash, U.P
- Mishra, Pt. Chhote Lal, Tabla Grantaha(2006) Kanishka Publishers, Delhi
- Aprachalit Kayada, Sangeet Karyalya(1982) Hathras,U.P
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

## DSC – 15: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala ( 503)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Terminology (Sem I)</li> <li>• Biographies &amp; Composers of Music (Sem II)</li> <li>• Talas and compositions of Sem I, II, III &amp; IV</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala &amp; Basic compositions etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the Kayada, Rela, Tukda, Paran</li> <li>• Knowledge of the Prachalit Tala.</li> <li>• Talas of Sem I, II III &amp; IV</li> </ul>

## **Course Objective**

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students

## **Course Learning Outcome**

- The student is able to demonstrate various aspects of Talas
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis

## **Practical Contents (120 Hours)**

### **TABLA**

#### **Unit 1 (10 Hours)**

- **Prescribed Talas : Teentala, Jhaptala, Pancham Sawari, Adachartala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**

#### **Unit 2 (40 Hours)**

- Ability to perform in Teentala, Jhaptala & Rupak with various compositions.

#### **Unit 3 (10 Hours)**

- Ability to padhant compositions in Tali-Khali.

#### **Unit 4 (10 Hours)**

- Demonstrate the prescribed Theka with hand beats in different layakarries such as Dedhagun & Tigun.

#### **Unit 5 (10 Hours)**

- Ability to accompany with Vocal Music : Chhota Khayal, Tarana, Bhajan & Dadra.

#### **Unit 6 (10 Hours)**

- Knowledge of accompaniment with Sitar & Violin.

#### **Unit 7 (10 Hours)**

- Accompaniment with light compositions with Laggi-Ladi.

#### **Unit 8 (10 Hours)**

- Basic knowledge of Tabla tuning.

### **Unit 9 (10 Hours)**

- Notation book to be submitted for internal assessment.

### **Practical Contents (120 Hours)**

#### **PAKHAWAJ**

### **Unit 1 (10 Hours)**

- **Prescribed Tala : Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keherwa and Dadra.**

### **Unit 2 (30 Hours)**

- Ability to perform in Chartala and Sooltala with various compositions.

### **Unit 3 (10 Hours)**

- Ability to Padhant compositions in Tali Khali.

### **Unit 4 (10 Hours)**

- Playing knowledge of Thah Dugun, Tigun & Chaugun laya of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.

### **Unit 5 (10 Hours)**

- Ability to play and keep in the hand beats in prescribed Talas.

### **Unit 6 (10 Hours)**

- Accompaniment with vocal compositions :Dhrupad Dhamar,

### **Unit 7 (10 Hours)**

- Accompaniment with Instrumental Drut Gat and Jhala.

### **Unit 8 (10 Hours)**

- Demonstrate theory units accordingly.

### **Unit 9 (10 Hours)**

- Basic knowledge of Pakhawaj tuning.

### **Unit 10 (10 Hours)**

- Notation book to be submitted for internal assessment.

**Note :** Students of Percussion Music have to prepare according to the requirements of their respective Units.

**Suggestive Reading :**

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi

## PERCUSSION MUSIC TABLA/PAKHAWAJ

### Syllabus for DSE TABLA

#### SEMESTER – V

#### DSE – 3 : HISTORY OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE-3 : History of Avanaddha Vadyas	1	1	0	0	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none"><li>• Theory topics in Sem III &amp; IV</li><li>• Talas and compositions of Sem III &amp; IV</li></ul> OR <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the nilkas of various varnas.</li><li>• Compositions and talas of Sem IV</li></ul>

#### 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.

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, Tigun 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 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 :**

- 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

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

### 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.

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 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 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)**

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 Praseon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka 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