

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI

B.A. (H) MUSIC – PERCUSSION MUSIC (TABLA/PAKHAWAJ)

(SEMESTER-I)
based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

B.A. (H) MUSIC – PERCUSSION MUSIC (TABLA/PAKHAWAJ)

DSC-1: GENERAL THEORY

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
GENERAL THEORY	DSC-I	4	1	0	0	Class XII Pass

Contents of the course and reference is in Annexure -I

DSC-2: STAGE PERFORMANCE

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
STAGE PERFORMANCE	DSC-2	4	0	0	2	Class XII Pass

Contents of the course and reference is in Annexure -II

DSC-3: PRACTICAL ASSESSMENT

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
PRACTICAL ASSESSMENT	DSC-3	4	0	0	2	Class XII Pass

Contents of the course and reference is in Annexure –III

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

CORE (DISCIPLINE SPECIFIC COURSE)

Semester : I

Course: DSC -1

Paper : Theory - General Termology

Credits : 4

Course Objective

The main focus of the course is to establish a better understanding of the Percussion Music-Tabla/Pakhawaj to the students of the B.A. (Hon's).Therefore the course is more practically inclined along with relevant theory for achieving better understanding .This helps the students acquire theoretical and practical skills and idea about the chronological sequence of Tabla/Pakhawaj Playing, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. A project work helps gaining in-depth study on the chosen topic.

This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student study about the general aspects of Percussion music
- Student understands the basic terminologies of Indian music
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Contents

Unit 1

- Sangeet
- Laya
- Matra
- Tali
- Khali
- Vibhag
- Sam
- Avartan
- Tala

Unit 2

- Peshkar
- Kayada
- Palta
- Rela
- Tihai
- Uthan
- Chakradar
- Farmaishi
- Paran
- Gat
- Dupalli
- Tripalli
- Choupalli
- Khali - Bhari ki Gat

Unit 3

- Naad
- Swar
- Shruti
- Saptak
- Raga
- Alankar
- Andolan
- Meend
- Ghaseet
- Krintan

Unit 4

- Pitch
- Intensity
- Timbre
- Vibration
- Frequency

Unit 5

- Classification of Instruments
- Avanaddha vadya
- Brief structural knowledge of Tabla & Pakhawaj.

Unit 6 Brief introduction of following instruments:-

- Mridangam
- Dholak
- Khanjari
- Nakkara

- Rudra Veena
- Tanpura
- Sitar
- Sarod
- Sarangi
- Bansuri
- Sehnai.

Unit 7

- Study of V.N. Bhathkhande Tala Notation System.
- Theory book prepared for prescribed unit.

Book References

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Shivpuji, Gurunath (1988) Laya Shastra, M.P. Hindi Granth Academy, Bhopal
- Pathak, Jadish Narayan (1967) Sangeet Shastra Praveen, R. Pathak, Allahabad
- Shrivastava, Girish Chandra (1999) Taal Parichay, Bhag - I, Rubi Prakashan, Allahabad
- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New Delhi
- Kasliwal Suneera (2001) Classical Musical Instruments, Rupa & Co. New Delhi

Semester : I

Course : DSC II

Paper : Practical - Stage Performance

Credits : 4

Course Objective

- To teach the student the fundamentals of Tabla/Pakhawaj playing, such as voice production, correct holding and placement of hands on the instrument.
- To demonstrate systematically the solo playing order of Tabla/Pakhawaj.
- To initiate his training in the realm of performance, with the most basic of all talas like Teentaal, Jhaptaal, Dhamar and Chautala.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas.
- Student is able to demonstrate various aspects of Talas and their differentiation.

Contents

TABLA

Unit1 Prescribed Talas :

- **Teentala**
- **Jhaptala**
- **Ektaala**
- **Chautala**
- **Keharwa**
- **Dadra**

Unit 2

- Solo performance of 10 minutes in Teentala with following:
- Uthan/ Peshkar
- Kayada
- Baant
- Chakradar Tukra
- Paran

Unit 3

- One Chakradar Uthan
- Two advance Kayada with four Paltas and Tihai in Teentala
- One Baant with four Paltas and Tihai in Teentala.
- Two Sadharan Tukra,
- Two Chakradar Tukra
- One Paran in Teentala.

Unit 4

- Variation of Theka in Teentala.

Unit 5

- Basic Knowledge of tuning of the Instrument (Tabla).
- Notation book to be prepared for compositions writing.

PAKHAWAJ

1A Prescribed Talas :

- **Chautala**
- **Dhamar**
- **Sooltal**
- **Tevra**
- **Ektala**
- **Jhaptala**

Unit 2A

- Solo performance of 10 minutes in Chautala with following:
- Theke ka Prakar
- Stuti Paran
- Rela
- Paran
- Chakradar
- Tihai

Unit 3A

- Knowledge of different Uthan and Tihai (1,3,4,7,9,11).

Unit 4A

- Varieties of Theka

Unit 5A

- Prastar of Madhyalaya with four variations
- Two Sadharan Paran
- One Chakradar Paran
- One Ganesh Stuti Paran

Unit 6A

- Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
- Basic knowledge of tuning of the Instrument (Pakhawaj).
- Notation book to be prepared for compositions writing.

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

Book References

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Das, Purushottam, Mridang Vadan, Sangeet Natak Akademi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan, Pune
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxsena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi

Semester : I

Course : DSC III

Paper : Practical Assessment

Credits : 4

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.

Contents

TABLA

Unit 1 Prescribed Talas :

- **Teentala**
- **Jhaptala**
- **Ektala**
- **Chautala**
- **Keharwa**
- **Dadra**

Unit 2

- Ability to perform solo recital in Teentala with following:-
- Uthan/ Peshkar
- Kayada
- Baant
- Chakradar Tukra & Paran

Unit 3

- Ability to do padhant in compositions with Tali-Khali.

Unit 4

- Demonstrate the Theka and playing knowledge of prescribed Talas with Thah, Dugun, & Chaugun laya.

Unit 5

- Ability to accompany with Bhajan.

Unit 6

- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Unit 1A Prescribed Talas :

- **Chautala**
- **Dhamar**
- **Sooltal**
- **Tevra**
- **Ektala**
- **Jhaptala**
- **Rupak**
- **Keherwa**
- **Dadra**

Unit 2A

- Ability to perform solo recital in Chautala with various compositions.

Unit 3A

- Ability to Padhant compositions in Tali Khali.
- Demonstrate the Theka and playing knowledge of prescribed Talas in Thah, Dugun, & Chaugun laya.

Unit 4A

- Ability to accompany with Bhajan.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be prepared for compositions writing.

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