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DEPARTMENT OF MUSIC

SEMESTER- VI

B.A. (Hons.)

Percussion Music Vocal/Instrumental (Tabla/ Pakhawaj)

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PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER VI

DSC – 16 : Study of Indian Tala System & Present Musical Forms

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Indian Tala System & Present Musical Forms (601)	4	3	1	0	<ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	<p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology (Sem I)• Biographies & Composers of Music (Sem II)• Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I, II III & IV

Learning Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts

- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Components (45 Hours)

Unit 1 (6 Hours)

Brief introduction of Tala Ke Dus Pran.

Unit 2 (6 Hours)

Brief study of Margi and Deshi Tala Paddhati.

Unit 3 (6 Hours)

Merits and Demerits of Awanaddha Vadak according to ancient

Unit 4 (9 Hours)

Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Ghazal and qauvali and also the Talas used to accompany these styles.

Unit 5 (6 Hours)

Elementary knowledge of staff notation system.

Unit 6 (6 Hours)

Basic principles of art of accompanying various instrumental and vocal styles.

Unit 7 (6 Hours)

Notation of compositions in prescribed Talas.

Suggestive Reading :

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Aacharya (1989) Bharat Ka Sangeet Siddhant, Bhraspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- 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 – 17 STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

						<ul style="list-style-type: none"> Talas of Sem I, II III & IV
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Learning Objective

A complete aesthetical tabla/Pakhawaj solo playing with the sound knowledge of different gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Learning Outcome

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

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.**

Unit 2 (18 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compostions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (18 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (10 Hours)

- Darjje ki Gat in Teentala.

Unit 5 (8 Hours)

- Farda in Teentala.

Unit 6 (10 Hours)

- Gat kayada in Teentala.

Unit 6 (10 Hours)

- One Kayada of Takatirakitaka in Ektala.

Unit 7 (10 Hours)

- One Rela of Dhere Dhere in Ektala.

Unit 8 (10 Hours)

- One Farmaishi Chakradar in Ektala.

Unit 9 (8 Hours)

- Knowledge of Tuning of Tabla.

Unit 10 (8 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ**Unit 1 A (20 Hourse)**

Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra

Unit 2 A (20 Hours)

Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.

Unit 3 A (20 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 4 A (12 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 5 A (12 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 6 A (12 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 7 A (12 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 8 A (12 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, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, 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

DSC –18 Practicle Assessment of Tala

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practicle Assessment of Tala (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Learning Objective

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/Paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Learning Outcome

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

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.

Unit 2 (20 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compostions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (20 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (15 Hours)

- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.

Unit 5 (15 Hours)

- Knowledge of accompaniment with vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Ladi.

Unit 6 (10 Hours)

- Playing techniques of Talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tevra.

Unit 7 (10 Hours)

- Knowledge of Tuning of Tabla.

Unit 8 (10 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ

Unit 1 A (20 Hours)

- Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Deepchandi, Jata, Tilwarda, Jhumara & Dadra.

Unit 2 A (15 Hours)

- Complete rendering of solo Pakhawaj for at least 10 minutes in Chautala, Sultala, Dhamar.

Unit 3 A (15 Hours)

- Solo Performance 10 minutes in Gajjhampa with following: Uthan, Rela, Stuti & Paran etc.

Unit 4 A (15 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 5 A (10 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 6 A (15 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 7 A (10 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 8 A (10 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 9 A (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, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, 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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE TABLA

SEMESTER – VI

DSE – PERCUSSION TABLA (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE- PERCUSSION TABLA (4)	4	1	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none">• Theory topics in Sem III, IV& V• Talas and compositions of Sem III, IV&V• Must have an understanding of the basic concepts such as Laya, Varna Nikas,Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the nilkas of various varnas.• Compositions and talas of Sem V• Practical contents in Sem III, IV &V• Talas and compositions of Sem V• Must have an understanding of the basic concepts such as Laya, Varna Nikas,Tala etc and their associated components• Knowledge of the nikas of various varnas.• Knowledge of Kayada, Rela & Tukda• Compositions and talas of Sem V

Learning 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,
- 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',
- 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.

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.

Theory Component

Unit 1 (2 Hours)

History of Gharana System

Unit 2 (2 Hours)

Origin & development of various Gharanas of Tabla.

Unit 3 (2 Hours)

Various Gharanas of Pakhawaj

Unit 4 (2 Hours)

Specialties of the Gharana of Tabla.

Unit 5 (3 Hours)

Study of various Gharanedar Bandish

Unit 6 (2 Hours)

Biographies of the Gharanedar Legend artistes .

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Practical Component

Unit 1 (5 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Adachartala, Deepchandi, Keharwa & Dadra

Unit 2 (15 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.

Unit 4 (10 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 Ektala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (10 Hours)

Ability to accompaniment with Bhajan & Geet.

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) 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