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### DEPARTMENT OF MUSIC

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

#### **Semester-III**

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# B.A. (Hons.) PERCUSSION MUSIC - TABLA/PAKHAWAJ

## Syllabus for DSC Papers

### SEMESTER – III

#### DSC – 7: ANCIENT AND MEDIEVAL HISTORY OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ancient and medieval history of avanaddha vadyas	4	4	0	0	<ul style="list-style-type: none"><li>• Class XII Pass</li><li>• Must have learnt for a minimum of 4 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></ul> <p>OR</p> <ul style="list-style-type: none"><li>• Understanding of the basic concepts of Avanaddha vadyas, origin of Tabla &amp; Pakhawaj, Importance of vadyas in music.</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li></ul>

#### Course Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music
- To teach them about the evolution and development of various Indian Percussion musical instruments from the ancient to the modern times
- Brief Study of some eminent authors

#### Learning Outcomes:

- Students study history of Tabla & Pakhawaj
- The students study about the various kind of ancient Percussion Instruments
- Students study the texts of ancient scholars of Hindustani music
- Students learn to write the practical compositions according to the Notation system
- Students study about the theoretical aspects of Talas

#### Syllabus:

**Unit I (8 hours)**

Brief history of Avanaddha Vadyas.

**Unit II (8 hours)**

Avanaddha Vadyas from vedic to modern period

**Unit III (12 hours)**

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Tripuskar
- Aankik
- Urdhwak
- Alingyak
- Panava
- Dardur
- Karata
- Ghadas

**Unit IV (8 hours)**

History of evolution of Tabla & Pakhawaj

**Unit V (8 hours)**

Analytical study of different opinions about the origin of Tabla & Pakhawaj

**Unit VI (8 hours)**

Importance & relevance of Avanaddha vadyas in music

**Unit VII (8 hours)**

Brief study of the following authors: Bharat, Sharngadeva  
Notation of compositions in prescribed Talas

**Suggestive reading:**

- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyana (2010), Kanishka Publishers, Delhi

- Shastri, Babulal Shukla, Hindi Natyashastra Bhaag IV (2009) Chokhambha Sankrit Sansthan, Varanasi,U.P
- Chaudhary, Subhadra, Sangeet Ratnakar Bhag III Sarswati Vyakhya(2006) Radha Publishers, Delhi
- Shukla Dr. Yogmaya,Tab'le Ka Udgam Vikash Evam Vadan Shailiyani(1984) Hindi Madhyam Karyanya Nirdeshalya,D.U
- Mestry Dr. Aban E, Pakhawaj Aur Tabla ke Ghare Ewam Paramprayen (1984), Swar Sadhana Samiti, Mumbai
- Kippen James, The Tabla of Lucknow (1988), Published by the Press Syndicate of University of Cambridge, N.Y, U.S.A
- Dr. Kasliwal, Suneera Classical Musical Instruments,(2001) New Delhi Rupa & Co.
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

## DSC – 8: Stage Performance (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage performance (3)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers  General Terminology (Sem I)  OR  <ul style="list-style-type: none"> <li>• Understanding of the Laya, Matra, Tali, Khali, Tala .</li> <li>• Knowledge of the theka of Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari</li> <li>• Knowledge of Uthan/ Peshkar, Kayada, Rela &amp; Tukada.</li> <li>• Ability to Perform in Teentala</li> </ul>

### Course Objectives:

- Advanced training in the content of basic Taal Teentala/Chautala Introduction of Tabla gats from different Gharanas.
- Introducing the tricky concept of tihai's from different matras and talas.

### Learning Outcomes:

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

### Syllabus:

#### TABLA

#### Unit I (20 hours)

**Prescribed Talas: Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari**

#### Unit II (30 hours)

- A complete solo performance of 10 minutes in Teentala with various compositions.

**Unit III (30 hours)**

- Solo recital of 10 minutes in Jhaptala with following:-Peshkar/ Uthan, Kayada, Rela, Chakradars.

**Unit IV (10 hours)**

- One Bedam & One Damdar Tihai in Jhaptala.

**Unit V (8 hours)**

- One Rela of Dhir Dhir with Paltas and Tihai in Teentala.

**Unit VI (10 hours)**

- One Farrukhabadi and one Banaras Gat in Teentala.

**Unit VII (12 hours)**

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

**PAKHAWAJ**

**Unit I-A (20 hours)**

- **Prescribed Talas: Chautala, Dhamar, Sooltala, Tilwada and Ektala.**

**Unit II-A (30 hours)**

- A complete Solo performance of 10 minutes in Chautala with various compositions.

**Unit III-A (30 hours)**

- Solo recital of 10 minutes in Sultala with Theke ka vistar, Paran, Rela, Chakradars and Tihai.

**Unit IV-A (10 hours)**

- Dhumkit ka vadan in Chautala.

**Unit V-A (10 hours)**

- Dhenenak-ka-Baaj, Stuti Paran & Nauhakka.

## **Unit VI-A (20 hours)**

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

### **Suggestive reading:**

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

### DSC – 9: Talas, compositions and their applications (3)

Course Title & Code	Credit	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Talas, compositions and their applications (3)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste/guru.</li> </ul>	Must have studied the following paper -  General Terminology (Sem I)  OR  <ul style="list-style-type: none"> <li>• Must have an understanding of Laya, Matra, Tali, Khali, Tala .</li> <li>• Knowledge of the theka of Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari</li> <li>• Knowledge of Uthan/ Peshkar, Kayada, Rela &amp; Tukada.</li> <li>• Ability to Perform in Teentala</li> </ul>

#### Course Objectives:

- Skilling the students to play with padhant of different talas with layakari.
- Balanced tuning of the Instrument.

#### Learning Outcomes:

- Students study about the history of Indian Music
- Students 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

#### Syllabus:

##### TABLA

##### Unit I (20 hours)

- **Prescribed Talas: Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala & Pancham Sawari**

##### Unit II (30 hours)

- Ability to Perform 10 minutes of Teentala with various compositions.



### **Unit III (30 hours)**

- Solo recital of 10 minutes in Jhaptala with following:-Peshkar/ Uthan, Kayada, Rela, Chakradars and Tihai.

### **Unit IV (8 hours)**

- Playing knowledge of prescribed Theka in different laya.

### **Unit V (8 hours)**

- Demonstration of different layakari such as Tigun & Aad i.e- 3/1, 3/2.

### **Unit VI (10 hours)**

- Practice of padhant various compositions in Tali Khali.

### **Unit VII (4 hours)**

- Knowledge of Tihai starting from Sum, 5<sup>th</sup>Matra, 9<sup>th</sup> Matra & 13<sup>th</sup> Matra in different layas.

### **Unit VIII (10 hours)**

- Basic knowledge of Tabla tuning.
- Solo performance other than in stage performance.
- Notation book to be submitted for internal assessment

## **PAKHAWAJ**

### **Unit I-A (20 hours)**

- **Prescribed Talas: Dhamar, Sooltala, Jhoomra, Deepchandi, Pancham Sawari & Gajajhampa**

### **Unit II-A (30 hours)**

- Ability to perform 10 minutes in Chautala with various compositions.

### **Unit III-A (30 hours)**

- Solo recital of 10 minutes in Sultatala with following:-Theke ka Badhat, Uthan, Rela, Chakradars, Paran and Tihai.

**Unit IV-A (8 hours)**

- Playing knowledge of prescribed Talas in different laya.

**Unit V-A (8 hours)**

- Knowledge of different layakari such as Tigun & Aad, i.e. -3/1, 3/2.

**Unit VI-A (10 hours)**

- Practice of padhant compositions in Taali Khali.

**Unit VII-A (4 hours)**

- Knowledge of Tihai starting from Sum, 5<sup>th</sup>Matra, 9<sup>th</sup> Matra & 13<sup>th</sup> Matra in different layas.

**Unit VIII-A (10 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:**

- Mishra, Pt. Chhote Lal, Taal Prasoon, (2004), Kanshika Publishers, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal, Tabla Granth, (2006), Kanshika Publishers, Delhi
- Verma, Prof. S.K, The Art of Tabla Playing (1990), Lucknow Lalit Kala Prakashan, U.P
- Das, Purushottam, Mridangam Vadan (1983), Sangeet Natak Academy, Delhi
- Iyer, T.V, The Art of Playing Mridangam (1969) Bharati Vijayam Press, Triplicane, Madras-5
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

## PERCUSSION MUSIC TABLA/PAKHAWAJ

### Syllabus for DSE - PAKHAWAJ

#### SEMESTER – III

#### DSE – Pakhawaj

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Pakhawaj	4	1	0	3	Class XII Pass	Nil

#### Course Objectives

The students are taught primarily the techniques and art of playing Pakhawaj 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. Pakhawaj 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.

#### Learning Outcomes

- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Pakhawaj.
- The students get the knowledge of the following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, ,Thah, Dugun, Tigun, Chaugun, Uthaan, Rela, Paran, Tihai.
- The students learn about different talas like Chautala, Sooltala, Tevra, Ektala, Dhamar.
- Students get to learn the notation system given by V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

#### Theory Contents:

##### Unit 1 (2 hours)

Structure knowledge of Pakhawaj.

**Unit 2 (2 hours)**

Study of Syllables (Bols) of Pakhawaj.

**Unit 3 (2 hours)**

Playing techniques of Pakhawaj.

**Unit 4 (3 hours)**

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

**Unit 5 (3 hours)**

Brief knowledge of V.N.Bhatkhande Tala Notation System.

**Unit 6 (3 hours)**

- Ability to write the Theka of Chautala, Sooltala, Dhamar, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

**Practical Contents:**

**Unit 1 (12 hours)**

**Prescribed Talas : Chautala, Sooltala, Dhamar, Tevra.**

**Unit 2 (12 hours)**

Playing techniques & produce the sound of various syllables on Pakhawaj.

**Unit 3 (14 hours)**

Rela of Tirkita with four Palta and Tihai in Chautala.

**Unit 4 (14 hours)**

Knowledge of variations of Theka in Chautala with different laya.

**Unit 5 (12 hours)**

Knowledge of two Sadharan‘Paran’ two Chakradar Paran in Chautala.

**Unit 6 (14 hours)**

Four variations of Theka Sooltala

**Unit 7 (12 hours)**

Ability to play Keharwa and Dadra Tala in different laya.

**Suggested Books:**

- Kumar. Dr. Ajay, Pakhawaj Ki Utpatti Vikas Ewam Vadan Shaili (2010) Kanishka Publisher, 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
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan(2003) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana(2009) Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

## PERCUSSION MUSIC TABLA/PAKHAWAJ

### Syllabus for DSE - TABLA

#### SEMESTER – III

#### DSE – Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Tabla	4	1	0	3	Class XII Pass	Nil

#### Course Objectives

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.

#### Learning Outcomes

- 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, Uthaa, 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.

#### Syllabus:

#### Theory:

**Unit 1 (1 hours)**

Structure knowledge of Tabla.

**Unit 2 (2 hours)**

Study of Syllables (Bols) of Tabla.

**Unit 3 (2 hours)**

Playing techniques of Tabla.

**Unit 4 (4 hours)**

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

**Unit 5 (3 hours)**

Brief knowledge of Pt. V.N.Bhatkhande Tala Notation System.

**Unit 6 (3 hours)**

- Ability to write the Theka of Teentala, Jhaptala, Ektala, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

**Practical Components:****Unit 1 (10 hours)**

**Prescribed Talas: Teentala, Jhaptala, Ektala, Chautala, Keharwa & Dadra**

**Unit 2 (12 hours)**

Playing techniques & produce the sound of various syllables on Tabla.

**Unit 3 (14 hours)**

Kayada of Tete & Tirkita with four Palta and Tihai in Teentala.

**Unit 4** (12 hours)

One Rela with four variations and Tihai in Teentala.

**Unit 5** (12 hours)

Knowledge of two Sadharan 'Tukra' two Chakradar Tukra and one Paran in Teentala.

**Unit 6** (15 hours)

Four variations of Theka of Teentala, Jhaptala.

**Unit 7** (15 hours)

Ability to play Keharwa and Dadra Tala in different laya.

**Suggested Books :**

- 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
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan( 2003 ) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2006 ) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana( ) Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi
- Pt. Sudhir Mainkar, Kala Aur Shastra
- Pt. Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt. Arvind Mulgonkar, Tabla