

Discipline Specific Elective – 4C

GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4 C	4	3	1	0	- B.A Percussion Music Tabla/Pakhawaj Pass - Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – - General Terminology - Talas and compositions OR - 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 Uthan, Peshkar, Kayada, Rela, Tukda, Paran - Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

- Meaning of Avanaddha.
- Views of various scholars.

- Percussion Instruments in different eras.
- Percussion Instruments in ancient stone sculptures.

Unit II Gharanas & Playing System (15 Hours)

- Gharanas of Tabla-Meaning, Origin, Development.
- Delhi Gharana, Ajrada Gharana, Farukhabad Gharana, Lucknow Gharana, Banaras Gharana, Punjab Gharana.
- Gharanas of Pakhawaj-Jawali Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana, Nathdwara Gharana, Awadhi Gharana.
- Playing style of Tabla, Pakhawaj, Mridangam-Posture of hands, Varnas, Bols, Tala, Compositions.

Unit III Study of Talas & Compositions (10 Hours)

- Detailed Study of Talas of Pakhawaj, Prachalit – Chautala, Dhamar, Sultala, Tevra, Gajjhampa Aprachalit Tala –Basant, Gajjhampa, Leelavati, Matta Tala, Brahma.
- Detailed study of Talas of Tabla, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Talas –Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Compositional Forms of Tabla- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi-Ladi.

Unit IV Detailed study of Laya-Layakari (10 Hours)

- Thah, Dugun, Chaugun, Tigun.
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book.
- Writing Talas & Compositions in Notation system.

Suggestive Readings

- 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
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur