

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-1)

SEMESTER I

DSC – 1

Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Applied Theory DSC-1	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 • Mathematical Terms of Talas • Talas and compositions Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the Laya & Laykari. • Knowledge of the composing Tukda, Chakradar, Farmaishi.

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 M.A. The course is more practically inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcome

- The students learn about the Tala Notation System
- The students study of Laya & Layakri & developed their skill in Percussion Music de
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Theory (45 Hours)

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Unit I. Notation System Laya & Laykari (10 Hours)

- Detailed study of V. N. Bhatkhande & V. D. Paluskar Tala Notation System-
- Origin Development, Notation system.
- Laya & Layakari -Thah, Dugun, Chaugun, Tigun
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun

Unit II. Tala & Technical Terms (10 Hours)

- Detailed study of Taal ke Dasa
- Prana-Kaal, Marga, Kriya, Anga, Graha, Jaati, Kala, Laya, Yati, Prastar.
- Detailed study of technical Terms
- Uthan, Peshkar, Kayada, Rela, Baant, Rau.

Unit III Composed the Compositions (15 Hours)

- Ability to compose, compositions based on different bols
- Sadharan Tukda, Chakradar Tukda, Farmaishi Chakradar Tukda
- Damdar Tihai, Bedam Tihai, Nauhakka, Chakradar Tihai
- Mathematical calculation of Tala-Sum to Sum, One Avaratn

Unit IV Notation of Talas & Compositions (10 Hours)

- Prescribed Talas, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala- Jhapswari, Basant, Rudra, Leelavati
- Notation book to be prepared for Talas and compositions writing in different Laya.

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, 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
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai