

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-2)

SEMESTER I

DSC – 2

ADVANCE STAGE PERFORMANCE-1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC-2	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	• Student must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & advance compositions etc and their associated components • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit & Aprachalit Tala.

Course 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 solo recital enhances the students' skill to develop their ability to perform in various stages too.

Course Learning Outcome

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

Syllabus Tabla (120 Hours)

TABLA

Unit I. Demonstration of Talas & Compositions (40 Hours)

- Prescribed Talas, Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit - Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala
- Dupalli Gat, Tripalli Gat, Darje ki Gat, Gharanedar Gat, Farda, Gat Kayada, Peshkar, Bandishe of Ada, Kuaad & Biaad Laya with Padhant.

Unit II. Presentation of Tabla Solo (30 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala for 12 minutes.
- Jhaptala Ektala, Adachartala and Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala
- Leelavati Tala for 10 minutes.

Unit III. Presentation of Technical Terms (30 Hours)

- Gharanedar Kayada, Rela, Chakradar & Tukda in Jhaptala. Uthan, Kayada
- Rela of Takatirakitaka, Chakradar & Tukda in Ektala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Adachartala.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (30 Hours)

- Prescribed Prachalit Talas- Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit- Basant Tala, Ashtamangal Tala.
- Knowledge of talas of Tabla-Jhaptala, Ektala.
- Adachartala, Keharva, Dadra

Unit II. Presentation of Pakhawaj Solo (50 Hours)

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

Unit III. Presentation of Technical Terms (20 Hours)

- Knowledge of accompaniment with Instrumental & Vocal styles: Dhrupad – Dhamar styles.
- Ability to play advance compositions in Chautala and Dhamar.
- Ability to play Laggi and Lari.
- Ability to play Banarsi Gat and Fard.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book for compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

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

Suggestive Readings

- 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 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
- 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