

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-5)

SEMESTER II

DSC – 5 ADVANCE STAGE PERFORMANCE-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance-2 DSC-5	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	Must have studied the following – - General Terminology - Biographies & Composers of Music - 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

- 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.

- 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.

Course Learning Outcome

- The students able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation
- The students learn about the Prachalit & Aprachalit Talas
- The students study of Laya & Layakri & developed their skill in Percussion Music
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

- **Prescribed Talas Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala,**
- **Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha.**
- **Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit - Rudra, Jhapswari, Basant Tala, Leelavati, Panchamswari**

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala, Jhaptala, Ektala, Rupak & Adachartala for 12 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai. Tabla Bandishe of –Ada, Kuaad & Biaad laya in Teentala.
- Tabla solo recital with different Gharanedar Compositions in Aprachalit Panchamswari Tala for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.

Unit III Traditional Compositions of Tabla (40 Hours)

- Teentala (Theke) Ka Badhat, Dupalli Gat, Tripalli Gat, Chaupalli Gat.
- Farda, Gat Kayad
- Practical knowledge of different kind of Gat Farukhabadi Gat, Delhi Gat.
- Practical knowledge of Laggi Ladi in-Keharva, Dadra

Unit IV Tuning of Notation of Tabla's compositions (15 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Talas and Compositions in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas : Chautala, Sooltala
- Dhamar, Tevra.
- Aprachalit : Ashtamangal, Rudra,
- Basant, Jajjhampa Tala

Unit II. Presentation of Pakhawaj Solo (50 Hours)

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

Unit III. Traditional Compositions of Pakhawaj (40 Hours)

- Solo recital with different Gharanedar Compositions in Aprachalit Gajjhampa Tala for 10 minutes.
- Practical knowledge of ‘Thapiya ka Baaj’.
- Upaj anga ka Uthan, Rela, Chakradar, Parana & Tihai.
- Knowledge of talas of Tabla: Tilwada, Jhaptala, Ektala, Adachartala, Keharva and Dadra. Ability to play advance compositions in Dhamar & Chautala.

Unit IV. Tuning & Notation of Pakhawaj’s Compositions (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions in different layas.
- 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
- 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

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-6)

SEMESTER II

DSC – 6 Advance Practical Assessment of Tala-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC-6	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	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

- 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