

- 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

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.

- Knowing about the assessment of Tala in Percussion Music Tabla/ Pakhawaj.
- Knowing about the laya & Layakari Taal ke Dus Pran, Uthan Peshklar, Kayada, Rela, Baant & Rau.

Course Learning Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

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

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Adachartala for 12 minutes.
- Gharanedar Compositions in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Jhapswari, Rudra, Leelavati & Panchamswari Tala for 10 minutes. Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.
- Presentation of Pakhawaj, Sadharan Paran, Stuti Paran, Ability to do the Padhant, Gharanedar Gat, Farda, Gat Kayada

Unit III Accompaniment & Padhant (40 Hours)

- Ability to do accompany with Vocal & Instrumental Music.
- Vilambit Khyal, Chhota Khyal, Instrumental Music-Razakhani Gat, Drut Laya.
- Ability to play different layakari –Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi.
- Padhant with Tali Khali in–Uthan, Peshkar, Kayada, Rela, Baant, Tukda. Recite Tala on hand beat with Dedhgun & Tigun Laya, Jhapswari, Basant, Rudra, Leelavati & Panchamswari.

Unit IV Tuning & Compositions writing of Tabla (15 Hours)

- Knowledge of Tuning of Tabla.

- Prepare Notation book of Talas & Compositions in different laya.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas: Dhamar, Chautala.
- Sooltala & Tevra.
- Aprachalit : Basant Tala,.
- Ashtamangal Tala, Gajjhampa Tala.

Unit II. Presentation of Pakhawaj Solo (50 Hours)

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

Unit III. Accompaniment and Padhant (40 Hours)

- Ability to do accompany with vocal styles: Dhrupad Dhamar.
- Presentation of Tala of Tabla Sadharan Paran, Stuti Paran.
- Ability to do the Padhant. Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya.
- Stuti Paran, Uthan, Rela, Sadharan Paran, Chakradar Paran. Recite Tala on hand beat with Dedhgun & Tigun Laya. Basant, Rudra, Ashtamangal, Leelavati, Gajjhampa

Unit IV. Tuning & Compositions writing of Pakhawaj (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions writing 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) Kanishka Publishers, Delh
- 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, Shreejyanti (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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

Discipline Specific Elective Course (DSE-3A, DSE-3B & DSE3C)

Syllabus Semester –II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

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