

DSE – 2 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)

Unit I Concept of Tala and Aesthetics (10 Hours)

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structural Elements of Tala (10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary, Philosophical & Performance Aesthetics (15 hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi

- Dixit, Pradeep Kumar (1984), Saras Sangeet ,Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka Publisher, New Delhi
- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- 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.