

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE-1)

SEMESTER I

GE – 1 Theory and Practice of Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practice of Tabla GE-1	4	2	0	2	• 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 • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical

terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (30 Hours)

Unit 1 Origin of Percussion Instruments (07 Hours)

- Origin
- Development
- Percussion Instruments.
- Tabla – Pakhawaj.

Unit II Pictorial diagram of Percussion Instruments (08 Hours)

- Ability to draw a picture of the Percussion Instruments
- Mark all parts of the Instruments Tabla, Pakhawaj, Mridangam- Dholak
- Brief knowledge of various parts of the instrument opted for.
- Sound production on Chanti, Shyahi & Lav.

Unit III Detailed study of Gharanas, Compositions & Talas (07 Hours)

- Defination of Gharana.
- Tabla - Delhi, Ajrada.
- Farukhabad, Lucknow.
- Banaras, Punjab.

Unit IV Compositional Forms of Tabla(08 Hours)

- Kayada, Peshkar, Rela, Tukda, Chakradar.
- Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala Chartala, Dhamar, Sooltala, Gajjhampa Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha,Dadra, Keharva.
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Prepare Notation book of Talas and composition in different Laya.

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New 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

Syllabus Practical (60 Hours)

Unit I. Varnas of Tabla & Compositions (15 Hours)

- Ability to play Basic Bols (Varnas).
- Sound Production on Tabla.
- Right Hand, Left Hand,
- Both Hand.

Unit II. Presenting Compositional Forms of Tabla (15 Hours)

- Knowledge of playing Kayada.
- Tete, Tirkit, Tirkitataka, Dhere Dhere
- Ability to play-Rela.
- Tukda-Chakradar.

Unit III. Demonstration of Talas (15 Hours)

- Practically demonstrate Talas.
- Keep the handbeats with Tali Khali.
- Teentala, Jhaptala, Ektala.
- Chartala, Rupak, Keharva, Dadra.

Unit IV. Padhant and Notation (15 Hours)

- Ability to do Padhant.
- Kayada, Rela.
- Tukda, Chakradar.
- Prepare Notation book of Talas & Compositions writing in different laya.

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), BharatiyaSangeetVadhyas, BharatiyaGiyaanPeet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi