

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER III

GE – 3 RHYTHMIC AESTHETICS AND PERFORMANCE TECHNIQUES OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Rhythmic Aesthetics and Performance Techniques of Tabla	4	2	0	2	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 artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

Rhythmic Aesthetics and Performance Techniques of Tabla is designed to provide students with a comprehensive understanding of the theoretical, historical, and aesthetic knowledge of Tabla. The objective of this course is to acquaint learners with the evolution of Tabla, the structure and function of its components, the concept of rhythm (Laya and Taal), and the aesthetic principles that govern its performance. It aims to develop analytical thinking regarding various compositional forms, Gharana traditions, and rhythmic interpretations. Through this study, students will gain intellectual insight into how theoretical knowledge enhances performance artistry, creativity, and appreciation of the rich rhythmic heritage of Indian classical music.

Course Learning Outcomes

- Understand and Explain Rhythmic Concepts: Demonstrate a clear understanding of rhythm (Laya), Taal structures, and their aesthetic significance in Tabla performance.
- Analyze History and Gharana Traditions: Identify and describe the evolution of Tabla, major Gharanas, and the contributions of prominent maestros to rhythmic art.
- Apply Theoretical Knowledge to Compositions: Analyze and interpret various Tabla compositions (Kayda, Peshkar, Gat, Tukda, Tihai) from a theoretical perspective.
- Evaluate Rhythmic Aesthetics: Critically assess the interplay of rhythm, melody, and improvisation to appreciate and articulate the aesthetic value of Tabla music.

Contents : Theory (30 Hours)**Unit I Theoretical Study of Taal System (8 Hours)**

- Concept of Theka, Avartan, Vibhag, Sam, Khali.
- Detailed study of Talas- Teentala, Ektaal, Jhaptala, Rupak, Dhamar & Deepchandi.
- Bols and compositions are used in different laya.
- Understanding complex rhythmic patterns and cross-rhythms.

Unit II Introduction to Rhythmic Aesthetics (7 Hours)

- Concept and philosophy of rhythm (Laya, Taal, Matra) in Indian classical music.
- Understanding rhythmic beauty and symmetry in Tabla compositions.
- Relation of rhythm with melody and dance.
- The role of aesthetics in enhancing Tabla performance.

Unit III Structure and Components of Tabla (7 Hours)

- Detailed study of Tabla and its parts and their functions.
- Sound production techniques and tonal variations.
- Tuning methods and maintenance.
- Comparison between Tabla and other Indian percussion instruments.

Unit IV History of Gharana Tradition (8 Hours)

- Historical development of Tabla as a classical instrument.
- Prominent Tabla Gharanas and their founder -Delhi, Ajrada, Lucknow, Farukhabad, Punjab& Banaras.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai

- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Basic Practice and Sound Development (20 Hours)

- Proper sitting posture and hand techniques.
- Practice of basic bols and phrases on Dayan and Bayan.
- Development of clear tone, balance, and strength.
- Exercises in different layas - Vilambit, Madhya & Drut.

Unit II Performance of Talas (20 Hours)

- Playing of Teentala, Ektaal, Jhaptala, Rupak and Dadra in different layas.
- Recitation and playing of Thekas with clarity.
- Use of proper hand positioning and dynamics.
- Application of bol combinations in different rhythmic cycles.

Unit III Traditional Compositions (10 Hours)

- Practice of Peshkar, Kayada, and Rela with variations.
- Presentation of Tukda, Gat, and Chakradar.
- Understanding and playing of simple and complex Tihais.
- Memorization and performance of traditional compositions of various Gharanas.

Unit IV Solo Presentation (10 Hours)

- Preparation of a complete Tabla solo in Teentala or any other Tala.
- Effective stage presentation and timing control.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
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- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj

- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019

PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC)

SEMESTER III

SBC –3 PLAYING TECHNIQUES OF HARMONIUM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Percussion Music Or B. A (Prog.) with Percussion Music 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 Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music

Course Objectives:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium.
- To attain knowledge of playing with improvisations.

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium.
- The student will be able to demonstrate the playing techniques in different ragas.
- The student Will be able to play with improvisations.

Contents: Practical (60 Hours)

Prescribed Ragas:

1. Yaman
2. Bhairav
3. Alhaiya Bilawal
4. Kafi