

# PERCUSSION MUSIC TABLA/PAKHAWAJ

## Generic Elective Course (GE)

### SEMESTER IV

#### GE – 4 THEORY AND PRACTICAL PERFORMANCE OF TABLA

| Course Title & Code                       | Credits | Credit distribution of the course |   |   | Eligibility Criteria                                                                                                                                                                                                        | Pre-requisite of the course                                                                                                                    |
|-------------------------------------------|---------|-----------------------------------|---|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
|                                           |         | L                                 | T | P |                                                                                                                                                                                                                             |                                                                                                                                                |
| Theory and Practical Performance of Tabla | 4       | 2                                 | 0 | 2 | B. A (Hons) Percussion Music Tabla/Pakhawaj.<br>Or<br>B. A (Prog.) with Percussion Music Tabla/Pakhawaj.<br>Or<br>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

The objective of this course is to provide an in-depth understanding of the historical evolution, theoretical foundations, and aesthetic dimensions of Tabla performance. It aims to familiarize students with the development of various Gharanas, structural and acoustic aspects of the instrument, and the philosophical concepts of rhythm and beauty in Indian classical music. Through this study, learners will explore the interrelationship between tradition and innovation, and appreciate Tabla as both a cultural heritage and a dynamic art form with global relevance.

#### Course Learning Outcomes

- Explain the historical evolution of Tabla and identify the contribution of various Gharanas and maestros to its development.
- Analyze the structural, acoustic, and rhythmic aspects of Tabla compositions with theoretical precision.
- Interpret the aesthetic principles and philosophical concepts underlying Tabla performance within Indian classical music.
- Evaluate the contemporary trends, global influence, and innovative expressions that shape modern Tabla art.

**Contents : Theory (30 Hours)****Unit I Historical Evolution and Development of Tabla (8 Hours)**

- Origin and early development of Avanaddha Vadyas according to Natyashastra.
- Evolution and transformation of Tabla through ancient, Mughal, and post-Mughal periods.
- Development of Tabla as a solo and accompaniment instrument.
- Origin and characteristics of major Tabla Gharanas Delhi, Ajrada, Lucknow, Farrukhabad, Banaras & Punjab.

**Unit II Structural and Technical Aspects of Tabla (7 Hours)**

- Detailed study of Tabla components, materials, and construction process.
- Science of sound production, tonal quality and maintenance of Tabla.
- Understanding of Laya, Taal, Matra, and Theka.
- Study of traditional compositions – Peshkar, Kayda, Rela, Tukda, and Chakradar.

**Unit III Aesthetics and Expressive Dimensions (8 Hours)**

- Concept of Aesthetics (Saundarya Shastra) and its application in Tabla performance.
- Emotional and spiritual dimensions in rhythmic expression.
- Artistic communication between Tabla, melody, and dance.
- Role of improvisation and Layakari in enhancing Tabla performance.

**Unit IV Contemporary Trends and Global Influence (7 Hours)**

- Evolution of solo Tabla performance and contribution of contemporary maestros.
- Tabla as an accompanying instrument in classical, dance, fusion, and film music.
- Influence of technology, media, and globalization on Tabla teaching and performance.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.

**Suggestive Readings:**

- 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
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, 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
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

**Contents : Practical (60 Hours)****Unit I Fundamental Skills and Technique Development (15 Hours)**

- Practice of basic strokes (Bols) on Dayan and Bayan with clarity and control.
- Exercises for developing tone, balance, and hand coordination.
- Practice of simple Thekas in different Layas (Vilambit, Madhya, Drut).
- Tuning and maintenance of Tabla.

**Unit II Traditional Compositions and Layakari (15 Hours)**

- Presentation of Peshkar and Kayadas in Teentaal and Rupak Tala.
- Performance of Relas, Tukdas, and Chakradars from various Gharanas.
- Application of Layakari in Dugun, Tigun and Chaugun in Compositions.
- Understanding and demonstration of different types of Tihais.

**Unit III Gharana based Repertoire and Accompaniment (15 Hours)**

- Practice and presentation of compositions from Delhi, Ajrada, and Lucknow Gharanas.
- Comparative performance and improvisation techniques of different Gharanas.
- Accompaniment with vocal, instrumental, and dance music forms.
- Techniques of accompaniment.

**Unit IV Creative Expression and Contemporary Practices (15 Hours)**

- Improvisation in Kayda, Rela, and Tukda with clarity.
- Presentation of Tabla solo performance with Traditional compositions.
- 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 –Jhappswari, 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 :**

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
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