

## PERCUSSION MUSIC TABLA/PAKHAWAJ

### Discipline Specific Elective Course (DSE-4b)

#### SEMESTER – VI

#### DSE – 4 : GHARANA SYSTEM & STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Gharana System & Stage Performance DSE – 4b	4	1	0	3	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none"><li>• Theory topics in Sem III, IV&amp; V</li><li>• Talas and compositions of Sem III, IV&amp;V</li></ul> OR <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the nilkas of various varnas.</li><li>• Compositions and talas of Sem V</li></ul>

#### Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they

are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

### **Course Learning Outcome**

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

### **Syllabus Theory (15 Hours)**

#### **Unit I Historical Background of Gharana (4 Hours)**

- Introductions
- Meaning
- Origin
- Development

#### **Unit II Gharanas of Tabla (4 Hours)**

- Delhi
- Ajarada
- Farukhabad
- Banaras

#### **Unit III Contribution of Tabla Artist (4 Hours)**

- Ustad Nathu Kha
- Ustad Habbibuddin Kha
- Pandit Chhotelal Mishra
- Ustad Amirhusain Kha

#### **Unit IV Notation and Compositions Writing (3 Hours)**

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala, Tevra, Keharva & Dadra.
- Ability to write prescribed Talas in Thah, Dugun, Tigun and Aad Laya

- Compositions writing in different layas.
- Prepare notation book.

### **Suggestive Readings :**

- 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

### **Syllabus Practical (90 Hours)**

#### **Unit 1 Demonstration of Talas & Technical Terms (25 Hours)**

- Prescribed Talas : Teentala, Jhaptala, Ektala, Chartala, Addha, Jhumara, Dhamar, Adachartala,
- Deepchandi, Keharwa & Dadra.
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra
- One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

#### **Unit II Presentation of Tabla solo (45 Hours)**

- Solo recital with following : Kayada, Rela, Tukra
- Solo recital with following : Chakradar, Paran & Tihai in Teentala.
- Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.
- Two Kayada with four Palta and Tihai in Ektala. One Dhere Dhere Rela with four Palta & Tihai in Jhaptala. One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

#### **Unit III Presentation of Compositions and Talas (10 Hours)**

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala
- Tevra, Keharva & Dadra.
- Knowledge of playing prescribed Talas.

- Knowledge of playing various Compositions

#### **Unit IV Accompaniment and Padhant (10 Hours)**

- Ability to accompaniment with Bhajan & Geet.
- Padhant of Prescribed Tala in Thah, Dugun and Chaugun.
- Do the padhant of Kayada, Rela and Tukada.
- Prepare Tala notation book .

#### **Suggestive Readings:**

- 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) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi