



## **UNDERGRADUATE CURRICULUM FRAMEWORK – 2022**

**based on**

**NATIONAL EDUCATION POLICY 2020**

**B. A. (Hons.) Percussion Music Tabla/Pakhawaj**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE- III Syllabus Tabla – Semester V**

**Department of Music  
Faculty of Music & Fine Arts  
University of Delhi  
Delhi - 110007**

**B.A. (Hons.) Percussion Music Tabla/Pakhawaj**  
**DSE – III- Tabla : History of Avanaddha Vadyas & Stage Performance**

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**SEMESTER – V**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – III-Tabla : History of Avanaddha Vadyas & Stage Performance	4	1	0	3	• Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> <li>• Theory topics in Sem III</li> <li>• Talas and compositions of Sem III OR</li> <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 III</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**

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- 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.

## **Theory Contents (15 Hours)**

### **Unit 1 (2 Hours)**

History of Avanaddha vadyas.

### **Unit 2 (2 Hours)**

Origin & development of Tabla.

### **Unit 3 (2 Hours)**

Study of Pushkar & Tripuskar vadya.

### **Unit 4 (2 Hours)**

Study of Pakhawaj, Mridangam, Khol & Naal.

### **Unit 5 (3 Hours)**

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Panava
- Dardur
- Karata
- Ghadas

### **Unit 6 (2 Hours)**

Study of making puddi of Avanaddha vadyas.

### **Unit 7 (2 Hours)**

- Notation book prepare for compositions writing.

## **Practical Components (90 Hours)**

### **Unit 1 (10 Hours)**

**Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra**

**Unit 2 (20 Hours)**

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

**Unit 3 (10 Hours)**

Two advance Kayada with four Palta and Tihai in Teentala.

**Unit 4 (15 Hours)**

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

**Unit 5 (10 Hours)**

Two Kayada with four Palta and Tihai in Jhaptala.

**Unit 6 (5 Hours)**

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

**Unit 7 (10 Hours)**

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

**Unit 8 (5 Hours)**

Knowledge of playing the Theka of prescribed Talas in different laya.

**Unit 9 (5 Hours)**

Ability to accompaniment with Bhajan & Geet.

**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. Chhote 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
- Mishra, Pt. Chhote 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
- 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