

New Education Policy 2020
Faculty of Performing Arts
Shri Agrasen Kanya P.G.College, Varanasi

Vocational Course - Hindustani Classical Music (Tabla)
Paper Name - Introduction to Tabla & It's Playing Technique
03 Credit (1 L + 2 P)
1st Semester

Learning Objective:

- 1) The aim of course is to create interest towards Indian Classical Music into the students.
- 2) The main objective of this course is to introduce the country's culture, Music, Literature, Arts, and Its antiquity through Tabla.

Learning Outcome –

- 1) To learn the importance of Naad, Varnas, and Tabla.
- 2) To learn the Basics of Performing Tabla Solo.
- 3) Tabla Performance in a systematic and Ghranedaar(Traditional) repertoire.

Theory:

Lectures : 7

Unit – 1

- Basic Knowledge of Delhi and Ajarada Ghrana and their playing style.
- Draw a diagram of Tabla and describe their parts.

Theory:

Lectures : 8

Unit – 2

- Definition of the following musical terms with Example- Naad, Sangeet, Taal, Theka, Vadhya, Aavartan, Sam, laya and layakari
- Life Sketch and musical contribution of the following Artist- Pt. Ramsahay ji and Us Haaji Vilayat Ali khan

Practical:

Lectures : 15

Unit – 3

- Recitation of all kinds of composition with taali and khali in prescribed course.
- Practice and Notation of thah and dugun of following taals- Dadara, Kharawa, and Teen taal.

Practical:

Lectures : 15

Unit - 4

- Practice and Knowledge of Syllables (Varnas) on Dayan and Bayan.
- Tabla solo in Teen taal with following composition – One Uthan, One Peshkara, One Kaida and One Baant followed by Four Palata and Tihai, One Simple Tukda, One Simple Chakkaradar.

Reference Books –

- 1) Prof. Girish Chandra Shrivastava - **Taal Parichay** Vol. 1, 2, 3. Roobi Prakashan Allahabad.
- 2) Prof. Girish Chandra Shrivastava - **Taal Kosh**, Roobi Prakashan Allahabad.
- 3) Pt. Chote Lal Mishra, **Taal Prabhandha**, Vishwavidhyalaya Publication, Varanasi.
- 4) Pt. Chote Lal Mishra, **Taal Prasoon**, Varanasi.
- 5) Prof. Pravin Uddhav, **Tabla Sahitya**, Kala Prakashan, Varanasi.
- 6) Dr. Aban-E-Mistri, **Pakhawaj aur Tabla ke Gharane Evam Paramparaye**, Sawar Sadhna Samiti, Mumbai.
- 7) Pt. Sudhir Mainkar, **Tabla Wadan Kala Aur Shastra**, Akhil Bharatiya Gandharva Mahavidyalaya Mandai, Miraj.

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Vocational Course - Hindustani Classical Music (Tabla)
Paper Name – Critical Study of Performance Components
03 Credit (1 L + 2 P)
2nd Semester

Learning Objective:

- 1) To introduce the depth of Music through popular Indian Percussion Instrument Tabla.
- 2) Through Music student can get Peace, Concentration, and Self Confidence into their performance in music as well as many other aspects.

Learning Outcome –

- 1) To learn different patterns and Nikas regarding different Gharanas.
- 2) Accompaniment with other style like Vocal (Classical and Semi- Classical), Instruments (Sitar, Violin, Flute etc.) and Dance (Kathak).
- 3) Study and classification of ancient and modern Musical instruments.

Theory:

Lectures : 7

Unit – 1

- Basic Knowledge of Lucknow and Farrukhabad Ghrana and their playing style.
- Merits and Demerits of Tabla Player.
- Classification of Indian Musical instruments.

Theory:

Lectures : 8

Unit – 2

- Definition of the following musical terms with Example- Uthan, Peshkara, Kaida, Rela, Tukda, Aamad, Toda, Laggi
- Principle of Tabla accompaniment with different genre.
- Life Sketch and musical contribution of the following Artist- Us. Natthu Khan, Us. Habibbuddin Khan, Pt. Anokhe Lal Mishra and Us Aabid Hussain khan

Practical:

Lectures : 15

Unit – 3

- Recitation of all kinds of composition with taali and khali in prescribed course.
- Practice and Notation of thah, dugun, and Chougun of following taals- Rupak, Jhap taal, and Sultaal
- Practice and Notation of two simple tihai of following taals- Rupak, Jhap taal, and Sultaal

Practical:

Lectures : 15

Unit - 4

- Practice and Notation of Two laggi in khrawa Taal.
- Tabla solo in Rupak taal with following composition –
One Uthan, One Peshkara, One Kaida followed by Four Palata and Tihai, One Rela followed by Four Palata and Tihai, One Simple Tukda, One Mukhda One Simple Chakkaradar.

Note: - *Practice and Knowledge of all the course of previous year is essential*

Reference Books –

- 1) Pt. Chote Lal Mishra, **Taal Prabhandha**, Vishwavidhyalaya Publication, Varanasi.
- 2) Pt. Chote Lal Mishra, **Taal Prasoon**, Varanasi.
- 3) Prof. Pravin Uddhav, **Tabla Kavya ke Roop Rang Part 1**, Kala Prakashan, Varanasi.
- 4) Dr. Aban-E-Mistri, **Pakhawaj aur Tabla ke Gharane Evam Paramparaye**, Sawar Sadhna Samiti, Mumbai.
- 5) Dr. Lal Mani Mishra, **Bharteeya Sangeet Vadya**, Bhartiya Gyanpeeth Connaught Place, New Delhi.
- 6) Pt. Arvinda Mulgaonkar, **Tabla**, Luminious Books, Varanasi.

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Vocational Course - Hindustani Classical Music (Tabla)

Paper Name – Advance Presentation of Tabla

03 Credit (1 L + 2 P)

3rd Semester

Learning Objective:

- 1) The aim of course to make student realize the spiritual sound of “Naad Braham” through Tabla Naad.
- 2) Through Vistaarsheel Rachna (Expandable Composition) and Avistaarsheel Rachna (poetics) part of Tabla, Students are able to improve their thought process, Creativity, and Improvisation.

Learning Outcome –

- 1) Basic Study of South Indian Taals.
- 2) To gain knowledge about structure and development of Taal.
- 3) To Learn brief description of ancient text regarding Tabla.

Theory:

Lectures : 7

Unit – 1

- Basic Knowledge of Punjab and Banaras Ghrana and their playing style.
- Study of “Taal ke Das Pran”.
- Knowledge of Karnataka Taal system.
- Brief study of Indian ancient text “Natya Shastra”.

Theory:

Lectures : 8

Unit – 2

- Definition of the following musical terms with Example- Chalan, Rou, Gat, Paran, Gat Kaida, Baant, Fard, Mohara and Mukhda
- Bhatkhande and Palushkar taal notation system.
- Life Sketch and musical contribution of the following Artist- Us. Kadir Baksh, Nana Sahab Panse, Pt. Samta Prasad Mishra, and Pt. Kishan Mharaj

Practical:

Lectures : 15

Unit – 3

- Recitation of all kinds of composition with taali and khali in prescribed course.
- Practice and Notation of thah, dugun, and Chougun of following taals- Ektaal, Chartaal, and Adachoutaal
- Practice and Notation of two simple tihai of following taals- Ektaal, Chartaal, and Adachoutaal

Practical:

Lectures : 15

Unit - 4

- Practice and Notation of Two laggi in Dadara and Deepchandi Taal.
- Tabla solo in Jhap taal with following composition –
One Uthan, One Peshkara, One Kaida followed by Four Palata and Tihai, One Rela followed by Four Palata and Tihai, One Simple Tukda, One Mukhda One Simple Chakkaradar.

Note: - *Practice and Knowledge of all the course of previous years is essential*

Reference Books –

- 1) Prof. Girish Chandra Shrivastava - **Taal Parichay** Vol. 1, 2, 3. Roobi Prakashan Allahabad.
- 2) Pt. Chote Lal Mishra, **Taal Prabhandha**, Vishwavidhyalaya Publication, Varanasi.
- 3) Pt. Chote Lal Mishra, **Taal Prasoon**, Varanasi.
- 4) Prof. Pravin Uddhav, **Tabla Kavya ke Roop Rang Part 1**, Kala Prakashan, Varanasi.
- 5) Dr. Aban-E-Mistri, **Pakhawaj aur Tabla ke Gharane Evam Paramparaye**, Sawar Sadhna Samiti, Mumbai.
- 6) Pt. Sudhir Mainkar, **Tabla Wadan Kala Aur Shastra**, Akhil Bharatiya Gandharva Mahavidyalaya Mandai, Miraj.
- 7) Pt. Arvinda Mulgaonkar, **Tabla**, Luminious Books, Varanasi.

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Vocational Course - Hindustani Classical Music (Tabla)

Paper Name – Introduction of Tabla Shastra

03 Credit (1 L + 2 P)

4th Semester

Learning Objective:

- 1) Tabla genre is a performing Arts and through this, students get ability to perform in front audience and convey their musical feeling effectively.
- 2) Through this course, Students get familiarize and assimilate the Thoughts, Idea, and guidance of the great Performer, Writer, and Composer.

Learning Outcome –

- 1) Basic Study of Western Taal system.
- 2) Basic knowledge of different forms (Peshkaar, Kaida, Rela, Tukda, Gat, Chakkardar, Mohara, Mukhda, Paran, Tihai etc.).

Theory:

Lectures : 7

Unit – 1

- Tuning method of Tabla.
- To study “Taal Rachna ke Sidhanth”.
- Different views on origin of instrument Tabla.
- Write an essay on following topics (250 words)-
 - a) Importance of tabla in indian Classical music
 - b) Importance of chhanda in tabla playing

Theory:

Lectures : 8

Unit – 2

- Definition of the following musical terms with Example-
Nouhakka, Tihai, Stuti Paran, Ladi, kamali, Farmaishi, Ekhatti, Dupalli, Tripalli
- To study Western taal notation system.
- Life Sketch and musical contribution of the following Artist-
Pt. Kudau Singh, Us. Ahmed Jaan Thirakwa, Us. Allah Rakha, Pt. Suresh Talwalkar

Practical:

Lectures : 15

Unit – 3

- Recitation of all kinds of composition with taali and khali in prescribed course.
- Practice of thah, dugun, and Chougun with tali and khali of following taals-
Puncham Sawari , Tilwada, Dhamar and Deepchandi
- Notation of following taals in Aad and Tigun Layakari-
Dadra, Rupak, Kharwa, Jhaptaal, And Teentaal

Unit - 4

- Ability to accompany with Classical and Semi-Classical music in following taals-
Jhumra taal, Jat taal, Addha Taal, Vilambit teen taal
- Tabla solo in Ek taal with following composition –
One Uthan, One Peshkara, One Kaida followed by Four Palata and Tihai, One Rela followed
by Four Palata and Tihai, One Simple Tukda, One Mukhda One Simple Chakkaradar.

Note: - Practice and Knowledge of all the course of previous years is essential.

Reference Books –

- 1) Prof. Girish Chandra Shrivastava - **Taal Parichay** Vol. 1, 2, 3. Roobi Prakashan Allahabad.
- 2) Prof. Girish Chandra Shrivastava - **Taal Kosh**, Roobi Prakashan Allahabad.
- 3) Pt. Chote Lal Mishra, **Taal Prabhandha**, Vishwavidhyalaya Publication, Varanasi.
- 4) Pt. Chote Lal Mishra, **Taal Prasoon**, Varanasi.
- 5) Prof. Pravin Uddhav, **Tabla Kavya ke Roop Rang Part 1**, Kala Prakashan, Varanasi.
- 6) Prof. Pravin Uddhav, **Tabla Sahitya**, Kala Prakashan, Varanasi.
- 7) Dr. Lal Mani Mishra, **Bharteeya Sangeet Vadya**, Bhartiya Gyanpeeth Connaught Place, New Delhi.
- 8) Dr. Yogmaya Shukla, **Table ka Udgam Vikas aur Vadan Shailiyan**, Madhyamik Hindi Publishers, New Delhi.
- 9) Pt. Sudhir Mainkar, **Tabla Wadan Kala Aur Shastra**, Akhil Bharatiya Gandharva Mahavidyalaya Mandai, Miraj.
- 10) Pt. Arvinda Mulgaonkar, **Tabla**, Luminious Books, Varanasi.