

ONE YEAR CERTIFICATE COURSE IN PERCUSSION MUSIC (TABLA)

(For Foreign Students only)

Semester-I

Theory 101 : Theory of Percussion Music

Max. Marks -50
Internal Assessment – 12
Final Exam – 38
Credit – 2

1. Definition of following terms: Taal, Naad, Shruti, Swar, Laya, Matra, Theka, Sum, Tali, Khali, Vibhag, Kayada, Rela, Tihai, Tukra.
2. Origin and brief history of Tabla & Pakhawaj
3. Knowledge of various parts of Tabla & Pakhawaj with sketch.
4. Tala notation of prescribed Talas, with thah, dugun & chaugun.

References

- Mishra, Pt. Chhote Lal, Taal Prabandh (2004) Kanishka Publishers, Delhi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag I, Rubi Parkashan, Allahabad

Practical 102: Performance & Viva-Voce

Max. Marks - 100
Internal Assessment – 25
Final Exam – 75
Credit – 4

1. Prescribed Talas: Teentala, Jhaptala, Keherwa & Dadra
2. Basic Bols (Varnas) of Tabla.
3. Theka of Teentala with Thah, Dugun, Chaugun and Four Kayada, Paltas and Tihai. Simple and Chakradar Tukra.
4. Theka of Jhaptala with Thah, Dugun, One Kayada, One simple Tukra, and one Chakkardar Tukra.
5. Elementary knowledge of Kaharwa and Dadra Talas.
6. Two Kayada, Two simple Tukras and One Chakardar Tukra in Jhaptala.
7. Basic knowledge of accompaniment with Vocal & Instrumental music.

References

- Mishra, Pt. Chhote Lal (2004) Taal Praseon, Kanishka Publisher, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla : Banaras Gharana (2007) , Kanishka Publisher, New Delhi

Semester -II

Theory 201: Applied Theory of Percussion Music

Max. Marks - 50
Internal Assessment – 12
Final Exam – 38
Credit – 2

1. Definition of following terms: Rela, Peshkar, Uthan, Gat, SadharanChakkardar, FarmaishiChakkaradar
2. Brief study of prominent Gharanas of Tabla.
3. Structural knowledge of one's own instrument
4. Elementary knowledge of Ektala and Rupak, with Thah, Dugun and Chaugun.
5. Origin and development of Pakhawaj.
6. Brief knowledge of folk percussion instruments – Dholak, Naal, Nagada.

References:

- Mistry, Dr. Aban. E, Pakhawaj and Tabla: History, Schools and Traditions(1999) Pt. Keki S. Jijina, Mumbai, India
- Sen, Dr. Arun Kumar, Indian Concept of Rhythm (2008), Kanishka Publishers, Distributors, New Delhi, India,

Practical 202: Performance & Viva-Voce

Max. Marks - 100
Internal Assessment – 25
Final Exam – 75
Credit – 4

1. Prescribed Talas: Teentala, Jhaptatala, Ektala & Rupak
2. Varieties of theka like Teentala, Jhaptala, Rupak, Kahrwa and Dadra, with Dugun, Chaugun.
3. 4 Advanced Kayadas some of Delhi Baaj and 2 Kayadas of Banaras Baaj in Teentala.
4. One Rela, with three variation and Tihai in Teentala.
5. Citation Knowledge of Simple Tukra, ChakardarTukra, Paran in the hand beats in Teentala.
6. Two advanced Kayadas, Two simple Tukras and One ChakardarTukra in Teentala.
7. Ability to play Peshkar or Uthan in Teentala.
8. Basic knowledge of accompaniment in Vocal & Instrumental Music.

References:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla : Banaras Gharana (2007) , Kanishka Publisher, New Delhi