

Grade: 3

Lesson Number: 6

Course: Virṣā

Title: Tablā Beats – I

Standards

Standard 7: Sikh Musicology: Tablā

- Students identify the principle beats of the Tablā.
 - *Students audibly recognize primary rhythms, including Tintāl (Pañjābī thekā), Dādrā, Dīpcandī, Cārtāl, Jhaptāl, Kahirvā.*

Objectives

1. Students will be introduced to the tablā.
2. They will learn about the part of the table and where certain sounds are produced.
3. Students will be able to audibly identify the following tāls: *Kahirvā, Dādrā, Tintāl (Pañjābī thekā)*. The rest of the tāl from this standard will be covered in the next lesson.
4. Students are not expected to play the tablā after this lesson – this is just an introduction to the significance of the tablā and its role in Gurmat Saṅgīt.

Prerequisites

- None.

Materials

- Tablā
- Chart paper
- Markers
- Lined paper
- Pencils/ pens
- Tablā worksheet (with the bols of the tablā)

Advanced Preparation

- Teacher should prepare a list of the bols of the following tals for this lesson:
 - *Kahirvā*: 8 beats divided 4-4
 X 0
 Dhā ge nā tin | na ka dhi nā
 - *Dādrā*: 6 mātrās - 6 beats divided 3-3
 X 0
 dhin dhin nā | dhā tun nā
 - *Tintāl*: 16 mātrās -16 beats divided 4-4-4-4
 X 2 0 3
 Dhā dhin dhin dhā | dhā dhin dhin dhā | dhā tin tin tā | tete dhin dhin dhā

Engagement (20 minutes)

- Greet the students; allow them to get settled.
- Teacher will ask students to sit in a circle with tablā. Teacher will explain to students that they will be learning about the parts of the tablā.
- Next, the teacher will pass out the tablā worksheet with the bols listed.
- Teacher will show students how the bols are played. S/he will show students how to hit a precise location to get a specific sound.
- Students can all attempt to make the sound of the bol on the tablā.

Exploration (30 minutes)

- Teacher will introduce the new tāls.
- Teacher will play the tāl slowly while saying the bols.
- The teacher will write the bols on the chart paper.
- The teacher will play the tāl slowly again and the students will say the bols as the teacher is playing the tāl.
- The teacher will follow the above process for all tāls.
- Finally, the teacher will mix up the tāls to see if students are able to recognize the different tāls.
- The teacher will allow students to try at least one tāl on the tablā. As each student is attempting to play the tāl, the entire class needs to be reciting the tāl with the student that is playing the tāl.

Explanation/Extension (10 minutes)

- Make sure students were able to recognize the different bols and have the worksheet with the bols.
- Next students should have written down the information about the tāls.
- Have students sit in a circle, play the tāls that students learned today and see if they are able to identify them.

Evaluation (On-going)

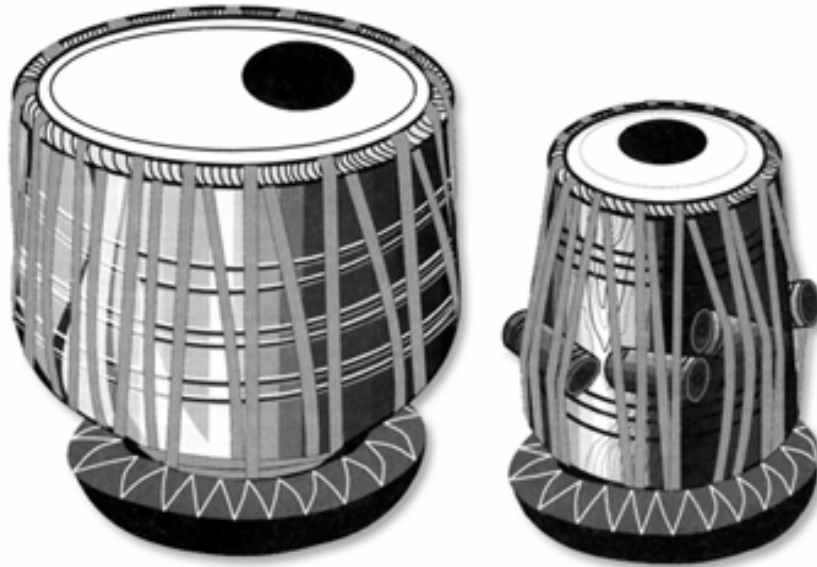
- See if students can recognize the bols and tāls during the next session.

Teacher Resources

ਜੋੜੀ ਦੇ ਅੰਗ

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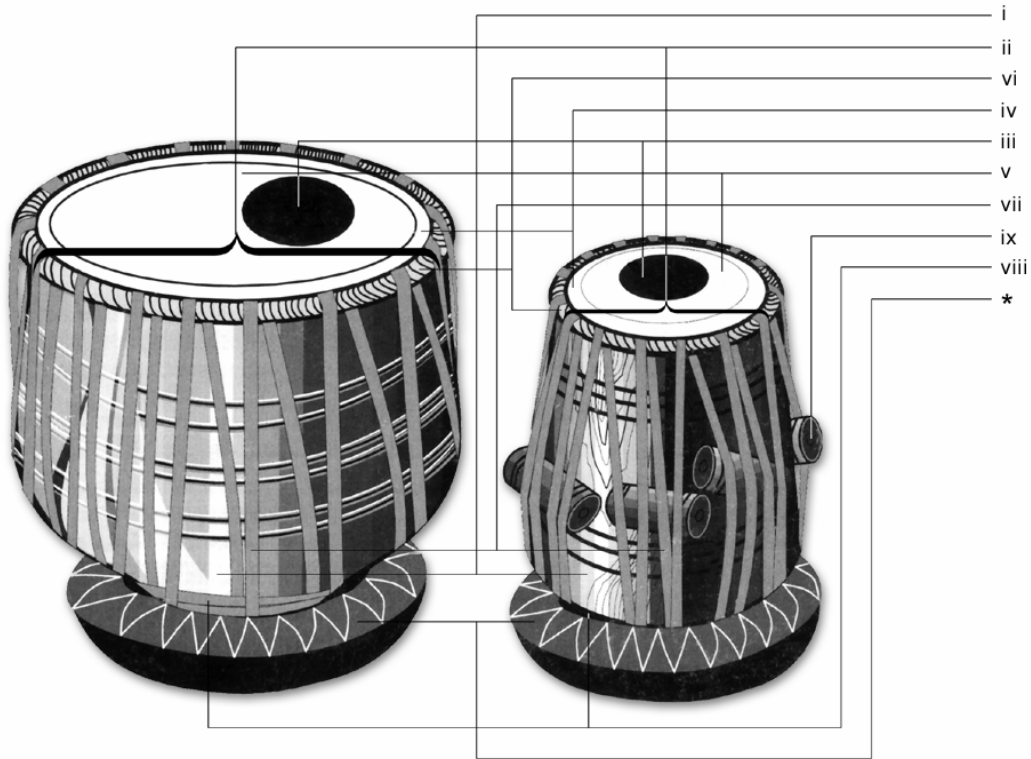


ਧਾਮਾਂ

੧. ਡਗਾ
੨. ਡੋਰੀ
੩. ਸਿਆਹੀ
੪. ਪੁੜੀ
੫. ਈਂਡੂ

ਪੁੜਾ

੧. ਚਟੂ
੨. ਪੁੜੀ
੩. ਸਿਆਹੀ
੪. ਚਾਟੀ
੫. ਲਵ
੬. ਗਜਰਾ
੭. ਬਦਰੀ
੮. ਗੁੜਰੀ
੯. ਗਟੇ



Tablā/ Jorī History

The *jorī*, (ਜੋੜੀ) according to the Sikh tradition is brought to the fore by the fifth Nānak, Gurū Arjan Sāhib, by splitting the age-old instrument *pakhāvaj* (ਪਖਾਵਜ) into two. Although instrument like this pair can be seen in ancient sculptural art, the Jorī developed the repertoire of its contemporary *pakhāvaj* into a vigorous style. The two parts called *dhāmām* (ਧਾਮਾਂ / generally on left-side) and *purā* (ਪੁਰਾ / generally on right-side) are kept vertically on the floor, the first of 14 inches and as heavy as 35 pounds and the second a few inches smaller. The left one produced deeper base sounds that are strong, expansive and resonating, unequaled by any other South Asian drums. The right one again being upright allows greater modulation of strokes as well as volume. The *jorī* thus catered to the temperament of vigorous music of *dhrupad* as distinct from the mannerisms of softness highlighted in the *khayāl* of the much later period.

The songs and prayers of South Asian spiritual pursuits were sung in the *dhrupad* style. Guru Sāhibs undoubtedly must have sung their compositions in the music of the day. The *jorī*, along with the *mridaṅg* or *pakhāvaj*, thus is the primary drum of the *gurmat sangīt* (ਗੁਰਮਤ ਸੰਗੀਤ) which was performed according to the highest standards of what is now called classical music.

As a percussion instrument the *joṛī* incorporated all the features of the sophisticated and complex rhythmic work that came to be developed in the course of the centuries that unfolded. It seems to have taken many contributions from various parts of the country to develop a comprehensive repertoire of what came to be known as the Ammrītsarī *bāj* (ਅਮ੍ਰਿਤਸਰੀ ਬਾਜ) and which included elements like *sāth*, *jat*, and the latest called the *gat* taken from *tablā* playing.

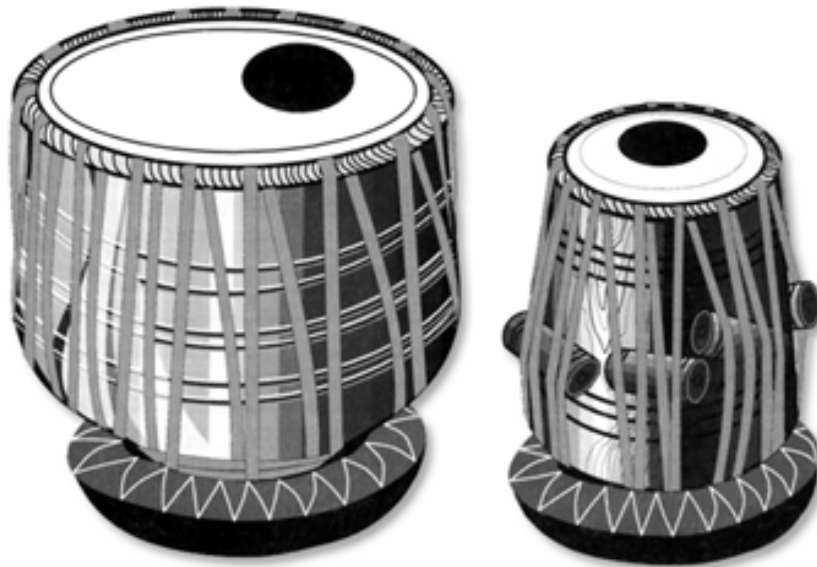
The *gurmat saṅgīt* from its very outset preserved the purely devotional ambience of dhrupad and the *pakhāvāj* and *joṛī* rhythms which in the royal courts softened into excessive embellishments and heavy ornamentations and eventually declined into the decorative and sentimental *khayāl* with *tablā* accompaniment which is the presently extant genre. The *gurmat saṅgīt* which had preserved till very recently the dhrupad style has yielded now to the demands of popularity and diluted the tradition.

While the revival of *gurmat saṅgīt* is on the horizon (*tantī sāz* included), *tablā* remains the dominant percussion instrument.

ਜੋੜੀ ਦੇ ਅੰਗ

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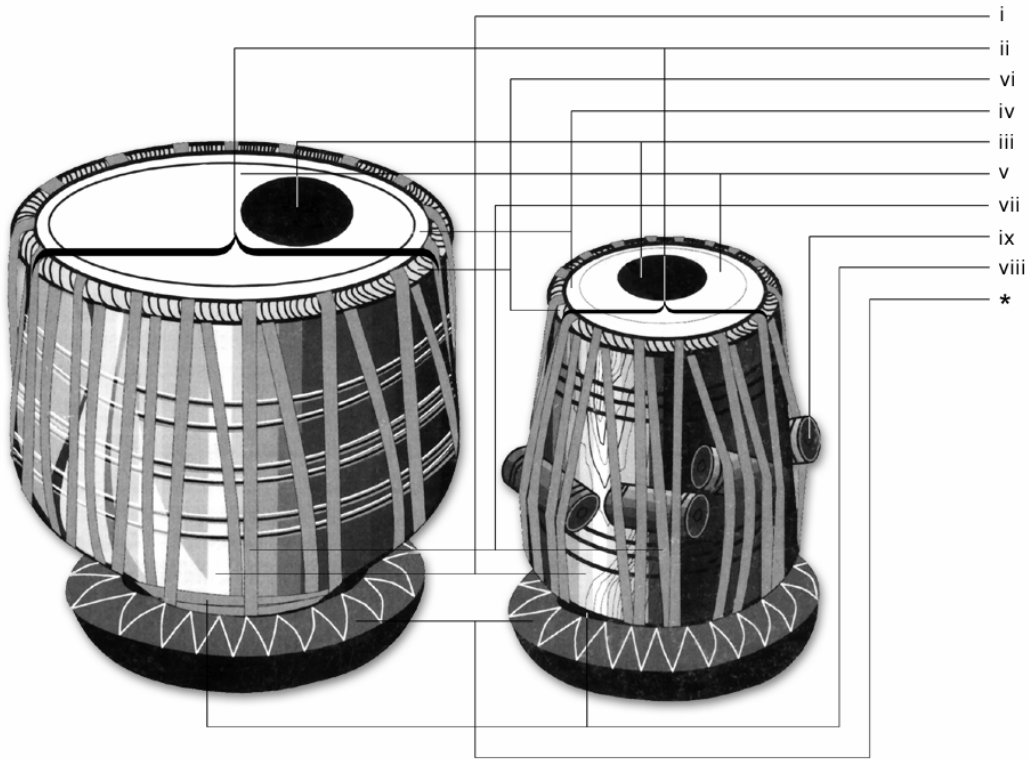


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