

TABLA

PRIMARY COURSE

ADYA

Full marks in practical – 100

Practical

1. Hand practice boles
2. Ten main boles of Tabla
3. Parts of Tabla
4. To recite and play the Thekas of Dadra, Keharva, Rupak and Teen Taal with beats and off
5. A Teen Taal kayda with minimum four Paltas and Tehai
6. Play Teen Taal Mukhda and Tukda with beats and off

Oral Theory

Terminologies: Taal, Matra, Vibhag, Tali, Khali and Theka

MADHYA

Full marks in practical – 100

Practical

1. Thekas of Dadra, Keharva, Rupak, Teen Taal and Teora Taal in Thay laya and Dwigun laya
2. Ability to play 2 Kaydas in Teen Taal with Paltas and Tehai
3. Two Mukhdas and Tukdas, One Uthan and Paran in Teen Taal

Oral Theory

Terminologies: Taal, Matra, Vibhag, Tali, Khali, Theka, Sam, Avartan and Taal lipi

PURNA

Full marks in practical – 100

Practical

1. 4 prakars in Dadra and Keharva Taal
2. Thekas of Dadra, Keharva ,Teen Taal,Rupak,Teora,EkTaal and ChauTaal in Thay laya, Dwigun laya and Chaugun laya
3. Ten complex boles of Tabla
4. Kayda in Teen Taal with different Baj
5. Recite and Play Mukhda , Tukda ,Mohara, Uthan , Paran and Chakradhar in Teen Taal
6. Recite and play Teen Taal Bedum and Dumdar Tehai
7. Play 4 types of Mukhdas from different Matras

Oral Theory

1. Terminologies: Taal, Matra, Vibhag, Tali, Khali, Theka, Sam, Avartan, Taal lipi, Bole, Kayda, Palta, Tukda, Mukhda, Paran,Tehai and Uthan
2. Origin of Tabla
3. Knowledge about renowned Tabla players

Note: Previous years portions also to be covered.

SANGEET MANJARI

(JUNIOR DIPLOMA)

Full marks in practical – 100

Practical

01. Ability to recite and play 3 Kaydas in Teen Taal showing beats and off
02. Recite and play Thekas of Dadra, Keharva, Teen Taal, Rupak, Teora, EkTaal, ChauTaal, Jhap Taal and Surfak / Sul Taal in Thay laya, Dwigun laya and Chaugun laya
03. Recite and play 2 Tukdas and Tehaies in each of JhapTaal, EkTaal and RupakTaal
04. Recite and play Uthan, Paran and Chakradhar in each of RupakTaal and JhapTaal
05. Ability to demonstrate Teen Taal Lehara for 5 minutes

Oral Theory

01. Terminologies: Laya and its variety, Taal, Matra, Vibhag, Tali, Khali, Theka, Sam, Avartan, Taal lipi, Bole, Kayda, Palta, Tukda, Mukhda, Paran, Tehai, Mohara and Uthan
02. Ten syllables of Tabla
03. System of Tuning Tabla

SANGEET SREE (I)

Full marks in practical – 100

Full marks in Oral Theory – 50

Practical

1. Ability to demonstrate Teen Taal Lehara for minimum 8 minutes
2. 2 Kaydas in each of JhapTaal and EkTaal
3. Recite and play 2 Tukdas, Paran and Tehai in each of JhapTaal and EkTaal
4. To recite and play the Taals of previous years, also Ardha Jhap and Tilwada Taal with beats and off in Thay, Dwigun and Chaugun layas

5. Recite and play 2 Paran, Tehai and Chakradhar in each of ChauTaal, SurfakTaal and TeoraTaal

Oral Theory

1. Terminologies: Peshkar, Gat, Aadi, Kuaadi, Viaadi, Chakradhar, Rela, Trigun, Samapadi and Vishamapadi
2. Brief knowledge of Dashapran
3. Comparative study of Taals having equal Matras
4. Knowledge of notation system of Vishnudigambar Paddati

SANGEET SREE

(SENIOR DIPLOMA)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to demonstrate Lehara in each of JhapTaal and EkTaal with Nagma
2. Recite and play 2 Paran, Chakradhar and Gat in SurfakTaal
3. To recite and play the Taals with beats and off - DeepchandiTaal, TilwadaTaal, AdachauTaal and DhamarTaal in Thay, Dwigun and Chaugun Layas
4. Knowledge of Trimatric EkTaal and Vilambit EkTaal
5. Ability to recite and play Kayda, Rela, Gat, Tukda, Paran, Tehai and Chakradhar in each of DhamarTaal and TilwadaTaal

Theory

1. Terminologies: Previous years Terms, Laggi, Ladi, Laykari, Sath Sangat and Jaati
2. System of accompaniment with Vocal, Instrumental music and Dance
3. Production of mono syllabic and multi syllabic sounds using proper strokes
4. Knowledge of Taal lipi system of Bhatkhande and Vishnu Digamber, ability to write the Thekas of all Taals in both systems
5. To write the Thekas of all the Taals in Thay, Dwigun and Chaugun Laya in Taal lipi
6. Life sketch of: Tabla Player Masid Khan, Ameer Khusro, and Pakhwaj Player Nasir Khan
7. Essays on Utility of Tabla and Mridanga in music
8. The place of your instrument in Indian music

SANGEET VIBHAKAR (I)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Ability to play Peshkar, kayda, Gat, Farmaishi chakradhar in each of JhapTaal and EkTaal
2. Ability to demonstrate Lehara in all Vishamapadi Taals
3. Ability to demonstrate the following compositions in hand movements Peshkar, Tukda, Chakradhar, Paran, Dumdar and Bedum Tehai, Aadi Laya Tehai of above Taals
4. Mukhda and Mohara in JhumraTaal and TilwadaTaal
5. Laggi in Keharva and DadraTaals
6. Recite and play Thekas of AddhaTaal, Deepchandi, Pancham-Sawari and AdaChauTaal in Thay, Dwigun and Chaugun layas
7. To recite and play the Talas in four Layakaries : TeenTaal, EkTaal, JhapTaal, RupakTaal, JhumraTaal and DhamarTaal

Theory

1. Terminologies: Previous years Terms, Laggi, Ladi, Laykari, Sath sangat, Jaati, Sauagun and Paunegun
2. Write the following compositions in Vishnudigambar Taal lipi paddati: Tukhda, Paran and Chakradhar on Taals included in the Syllabus
3. To write the Thekas of all the Taals in Thay, Dwigun and Chaugun Laya in Taal lipi
4. Write Short history of Tabla and Pakhwaj
5. Discussion about the features of different Baj and Gharanas
6. Life sketch of: Anokhelal, Alla Rakha, Ahmed Jan Thirakwa and Kudau sing

SANGEET VIBHAKAR

Full marks in practical – 200

2 papers (100 + 100)

Full marks in Theory – 100

2 papers (50 + 50)

Practical - First paper

1. Ability to demonstrate Lehara in Ada ChauTaal, JhumraTaal, Pancham-SawariTaal and TilwadaTaal
2. Play Self composed lehara in TeenTaal and JhapTaal, ability to compose different compositions within given time and boles
3. To recite and play the Taals in Thay Laya and Dwigun Laya: Pancham-Sawari, GajajhampaTaal, SikharTaal, BrahmaTaal, RudraTaal and LakshmiTaal
4. Play Kayda in Tishra and Mishra jaati, Gat and Paran on Vishamapadi Taals
5. Ability to accompany with different types of Song, Instrument and Dance

Practical - Second paper

1. Play Kamali chakradhar, Farmaishi chakradhar, Tukhdas, Paran in different layakaries on Taals of previous year consisting 7, 10, 12, 14 & 16 matras
2. Demonstrate samametric Taals of Hindustani and Carnatic classical music
3. Ability to demonstrate 8, 10, 12 matra Taals in different rhythmic instruments
4. To play and recite the Taalas in Teengun, Panchgun and Satgun : RupakTaal, JhapTaal, ChauTaal, JhumraTaal and NabTaal
5. To recite and play the Taals in different Layas : Matta Taal, Ashtmangal Taal and Vasanth Taal

Theory – First Paper

1. Terminologies : All the terminologies of previous years, Farmaishi cheese, Jawabi paran, Loam, Viloam, Drut, Anudrut, Kamali cheese, Zarab
2. Classification of Indian Musical Instruments.
3. Knowledge of South Indian Taals and Taal lipi.
4. Explain the development of different Baj in Tabla.
5. Ability to write in different layakaries the Taals included in the syllabus.
6. Comparative study of Bhatkhande and Vishnudigambar systems of Taal lipi.
7. History of the origin of Tabla and Pakhwaj.
8. Brief history of the percussion instruments of the Vedic and Pauranic ages.

Theory - Second paper

1. Comparative study of Samapadi and Vishamapadi Taals.
2. To write in Bhatkhande system the Peshkar, Kayda, Tukda, Paran of both Delhi and Purab styles.
3. Composition of Peshkar, Kayda and Gat in given Boles.
4. Life sketch of: Tabla players Pandit Ram sahai, Khalifa Wajid Hussain Khan, Habibuddin Khan and a Pakhwaj player Ravishankar Upadhyay.
5. Metres and knowledge of Pingal Sastra.
6. Knowledge of some Boles and Todas of dance.

7. Difference between the boles of Tabla and Pakhwaj.
8. Essay writing on:
 - a) System of Tabla learning
 - b) Qualities and defects of players
 - c) Utility of Music
 - d) Best process of Taal lipi
 - e) Defects of modern musical instruments and their remedies.
 - f) Place of Laya and Taal in music.
 - g) System of Pakhwaj learning.
 - h) Knowledge of western notation.