



PRARAMBHIK PART-I

TABLA / PAKHAWAJ

Total Marks 100

Theory - 25, Practical - 75

Prescribed Taalas: *Tritaal, Dadra and Kaharwa*

Note: Theory exam will be Oral for this level.

THEORY (ORAL)

- (1) **Definition:-** *Theka, Taal, Laya, Sam, Taali, Khaali, Aavartan, Vibhaag, Tihai.*
- (2) Reciting of *Taalas* prescribed in the syllabus alongwith *Matras* (Beats) and *Vibhaags* (Parts)
- (3) Practice of reciting *Thekas* of prescribed *Taalas* of syllabus, demonstrating *Taali, Khaali* in *Thaah* (slow), *Dugun Laya* (Speed).
- (4) Knowledge of the parts of your instrument.
- (5) *Laya* (Speed) and its types.
- (6) Knowledge of producing the *Bols* with single hand and double hands on your instrument.

PRACTICAL

- (1) Practice of reciting *Thaah* and *Dugun*, with the help of *Taali* on the hands, from the count of one to eight.
- (2) Practice of playing and demonstrating the following *Taalas* with hand movements – *Tritaal, Kaharwa* and *Dadra*.
- (3) Practice of playing two *Kaydas*, two *Relas* and *Tihayee* in *Tritaal*.
- (4) Three types each of *Dadra* and *Kaharwa Taals*.



PRARAMBHIK PART-II

TABLA/PAKHAWAJ

Total Marks 100

Theory - 25, Practical - 75

Prescribed Taalas: *Dadra, Keharwa, Tritaal and Jhaptaal, Chautaal*

Note : The syllabus of previous year/class is combined with that of the current year/class.

THEORY (ORAL)

- (1) **Definition**:- *Theka, Bol, Ekgun, Dugun Laya, Chaugun Laya, Lehra, Tihai, Taali, Sam, Khaali, Mukhra, Mohra, Tukra, Kayda, Palta.*
- (2) To write the *Taalas* prescribed in the syllabus alongwith their *Matras* (Beats) and *Vibhaags*.
- (3) Ability to recite the *Thekas* of *Taalas* prescribed in the syllabus with the demonstration of *Taali, Khaali* in *Thaah* and *Dugun Layakaires*.
- (4) Brief knowledge of your own instrument.
- (5) Combined and uncombined *Bols* (*Verna*) produced on *Tabla / Pakhawaj*.
- (6) Knowledge of the names of some *Tabla* and *Pakhawaj* players.

PRACTICAL

- (1) Practice of reciting, one to sixteen beats with the help of *Taali* on hands in *Thaah* and *Dugun Layakaries*.
- (2) Practice of playing the *Thekas* of following *Taalas* in *Thaah* and *Dugun Laya*:- *Dadra, Keharwa, Tritaal* and *Jhaptaal*.
- (3) Practice of playing two *Relas* and four *Kaydas* in *Tritaal*.
- (4) Knowledge of three types of *Tihayees* and simple *Tukras* in *Tritaal, Dadra* and *Keharwa Taala*.
- (5) **For Pakhawaj students** - Three *Parans* and *Tihayee* in *Chautaal*.
- (6) Ability to demonstrate *Thaah* and *Dugun Laya* with hand movements using *Matras* and *Bols* of *Taals*.



SANGEET BHUSHAN PART-I

FIRST YEAR

TABLA/ PAKHAWAJ

Total Marks 150

Theory - 50, Practical - 100

Prescribed Taalas: *Tritaal, Jhaptaal, Keharwa, Dadra and Chautaal, Sooltaal.*

Note : The syllabi of previous year/class is combined with that of the current year/class.

THEORY

- (1) Definitions of the following technical terms:-
Laya and its three types [*Vilambhit* (Slow), *Madhya* (Middle), *Drut* (Fast)] *Matra, Taal, Vibhaag, Sam, Taali, Khaali, Arvatan, Theka, Thaah, Dugun, Kayda, Rela.*
- (2) Simple knowledge of the origin of tabla and description of the right part i.e. *Chattu* and left part i.e. *Baayan* or *Dugga*.
- (3) Description as to which sound are produced by striking on which place of right and left part of tabla and pakhawaj?
- (4) Practice of writing the *Thekas* of *Taals*, prescribed in this year syllabus, in *Thaah, Dugun* and *Chaugun Layakaries*.
- (5) Knowledge of the origin and structural parts of your instrument.
- (6) Knowledge of Bhatkhande *Swara* notation system.
- (7) Life Profile and Contribution of Shri Gopal *Naayak* and Amir *Khusro*.
- (8) Ability do *Taalaa* notations of *Tukras, Tihaiies* and *Parans* of *Taalas* prescribed in your syllabus.

PRACTICAL

- (1) Practice of reciting *Laya* by using *Taali* on hand from one to sixteen beats.
- (2) Ability to play the *Thekas* of *Tritaal, Jhaptaal, Keharwa, Sooltaal, Dadra* and *Chautaal* in *Thaah* and *Dugun Layakari*.

SYLLABUS: *Tabla / Pakhawaj*

- (3) Practice of playing, on your instrument, *Kayda* with four *Paltas*, two *Mukras*, three *Tukras* and three *Tihaies* in *Teentaal* and three simple *Tukras*, two *Kaydas*, two *Mukras* and three *Tihaies* in *Jhaptal*.
- (4) Practice of initiating tabla playing after explaining *Sam* in *Gat* and *Geet*.
- (5) Ability to play *Paran*, three *Tukras*, one *Rela* and three *Tihaies* in *Sooltaal*, *Chautaal* and *Teevra Taala* on Pakhawaj.
- (6) Practice of playing five *Laggis* in *Dadra*, *Keharwa Taals*.
- (7) Knowledge of *Taalas* of *Pakhawaj* for students of *Tabla* is mandatory.
- (8) Knowledge about the contemporary *Tabla* and *Pakhawaj* players.
- (9) Ability to play different *Layakaries* of *Taalas* prescribed in the syllabus, on your instrument.



SANGEET BHUSHAN PART-II
SECOND YEAR
TABLA/ PAKHAWAJ

Total Marks 150

Theory - 50, Practical - 100

Prescribed Taalas: *Ektaal, Soolfak, Deepchandi, Rupak, Teevra and Tilwada, Chautaal, Teevra, Dhamaar, Sooltaal*

Note : The syllabi of previous year/class is combined with that of the current year/class.

THEORY

- (1) Description and development of which combined *Bols* are produced by striking on which place on the right and the left part of the Tabla and Pakhawaj.
- (2) Study of the following technical terms – *Bol, Kayda, Palta, Tihai* and its types, *Mohra, Mukhda, Tukda, Tigun, Chaugun, Rela, Peshkaar, Uthaan, Paran, Sangeet, Jaati, Naad, Swar and Saptak*.
- (3) Knowledge of Bhatkhande and Vishnu Digambar *Taala* notation system.
- (4) Writing of the *Thekas* of *Taals*, prescribed in first and second year syllabus, in *Thaah, Dugun* and *Chaugun Layakaries*.
- (5) Life Profile and Contribution - Sh. Anokhelal Mishra, Sh. Kanthe Maharaj, Sh. Vishnu Narayan Bhatkhade, Amir Khusro.
- (6) Evolution of Tabla and Pakhawaj.
- (7) Knowledge of the development of tradition (*Gharana*) of your instrument and the names of important players of those *Gharanas*.
- (8) Information about the prestigious Tabla and Pakhawaj players at the regional level.
- (9) Ability to write *Taala* notations of *Mohra, Tukda, Tihai, Paran* etc.

SYLLABUS: *Tabla/Pakhawaj*

- (10) History of Tabla Pakhawaj and *Mridang Kaditpatti*.
- (11) **Essay** on the following topics: Importance of music in human life, place of *Taala* and *Laya* in music.

PRACTICAL

- (1) Practice of playing *Thekas* of *Ektaal*, *Soolfak*, *Deepchandi*, *Rupak*, *Teevra* and *Tilwada Taalas* in *Thaah*, *Dugun* and *Chaugun Layakarries*.

Practice of reciting the *Thekas* of the prescribed *Taalas* in *Thaah*, *Dugun* and *Chaugun* by showing *Taali* and *Khaali* on hands.

Ektaal, *Soolfak*, *Deepchandi*, *Rupak*, *Teevra* and *Tilwada*, *Chautaal*, *Teevra*, *Dhamaar*, *Sooltaal*.

- (2) Practice of playing following:
- *Kayda*, *Peshkaar*, *Rela*, *Tukda* and *Mukhra* in *Teentaal*.
- Three *Kaydas*, two *Peshkaars*, two *Tukdras* and three *Tihayees* in *Jhaptaal* and *Ektaal*.
- *Thekas* of *Dadra* and *Keharwa* after reshuffling (*Ulat-Palat*).
- (3) Practice of playing the *Thekas* of *Soolfank*, *Chautaal*, *Teevra* & *Dhamaar Taalas* in *Thaah*, *Dugun* & *Chaugun Layakarries* and *Gat*, *Tora* and *Paran* in the above mentioned *Taalas* on Pakhawaj.
- (4) Practice of playing simple *Theka* with songs and instruments.
- (5) General knowledge of playing the *Lehra* in *Taalas* prescribed in your syllabus.
- (6) For General knowledge - knowledge & use of *Thekas* of *Teevra*, *Sooltaal*, *Deepchandi Taala*.
- (7) **For Pakhawaj students** - Knowledge of five simple *parans*, five *Chakkardaar paran* in *Chautaal*, *Sooltaal*, *Teevra*.
- (8) - Ability to play the *Bols* recited by by another person on *tabla* or *parkhawaj*.
- Ability to recite *Tukras*, *Mukras* & *Parans* showing *Taali* & *Khaali* on hand.



SANGEET BHUSHAN FINAL

THIRD YEAR

TABLA/ PAKHAWAJ

Total Marks 150

Theory - 50, Practical - 100

Prescribed Taalas: *Ada Chautaal, Dhamaar, Jhumra, Punjabi Theka, Jutt-taal, Sawari (15 Beats), Gajjhampa, Mutt and Rudra, Ektaal, Chautaal, Ada Chautaal, Jhumra, Dhmaar, Dhamaar, Teevra and Soolfank, Rupak, Jhaptaal, Ektaal*

Note : The syllabi of previous year/class is combined with that of the current year/class.

THEORY

- (1) Study of the following technical terms:-
Mohra, Mukhra, Relā, Laggi, Ladi, Kuaad, Gat, Baant, Chakkardaar Paran, Jaatī (five types), Greh and its four types, Peshkaar, Tabla and its ten Vernas (Bols), Damdaar and Bedamd Tihai.
- (2) *Taal* and its ten *Pranas*.
- (3) Knowledge of simple singing and instrumental playing styles - *Dhrupad, Dhamaar, Thumri, Khayal, Maseetkhani* and *Razakhani Gat*.
- (4) Comparative study of *Taalas* with equal number of beats.
- (5) Knowledge of the history of *Tabla* and *Pakhawaj*.
- (6) The method of tuning *Tabla* and *Pakhawaj*.
- (7) Merits and demerits of *Tabla* and *Pakhawaj* player.
- (8) Knowledge of Bhatkhande and Vishnu Digambar *Taala* notation systems and practice of writing *Kayda, Tukra, Paran, Peshkaar* etc. in these two notation systems.
- (9) Practice of writing the *Thekas*, in *Thaah, Dugun, Tigun, Chaugun* and *Aad- Layakaries*, of all the *Taalas* prescribed in the syllabi from first to third year.

SYLLABUS: Tabla / Pakhawaj

- (10) Study of Life Profile and Contribution of the prominent personalities of *Tabla* players like Ustad Ahmad Jan Thirakwa, Pt. Anokhelal, Hivvudinkhan, Pt. Samta Prasad, Pt. Kishan Maharaj, Ustad Karamatullah Khan and Hiren Ganguly.
- (11) Essay related to the subject of music.
- (12) Role of *Kayda, Peshkaar, Rela* in independent playing.
- (13) Difference between *Laya* and *Layakari*, Practical demonstration and ability to write in *Taala* notation, odd (*Visham*) *Layakaries* including *Paungun, Aad & Tigin*.
- (14) Knowledge of different traditions (*Gharana*) of *Tabla* and *Pakhawaj* and Information about their founders.
- (15) Knowledge of necessity and importance of *Lehra* for percussion (*Taal* instruments) and knowledge of *Lehras* in prescribed *Taals*.
- (16) Knowledge of different styles (*Baaj*) of playing *Tabla* and *Pakhawaj*.

PRACTICAL

- (1) Practice of playing *Thekas* in *Thaah, Dugun, Tigin and Chaugun Layakaries* alongwith *Parans, Tukras, Laya* divisions in *Ada Chautaal, Dhamaar, Jhumra, Punjabi Theka, Jutt-taal, Sawari (15 Beats), Gajjhampa, Mut and Rudra Taala*.
- (2) Practice of playing *Peshkaar, Kayda, Tukda, Chakkardaar Paran* in *Ektaal, Chautaal, Ada Chautaal* and *Jhumra Taala*. Practice of playing five *Tukras* and three *Tihaies* in *Dhamaar* and *Teevra Taala*.
- (3) Practice of tuning *Tabla* and *Pakhawaj*.
- (4) Ability to accompany with vocals and instrumental music.
- (5) Practice of playing intricate *Laggi* and *Ladi* and ending them with *Tihai* in *Dadra* and *Keharwa Taala*.
- (6) Playing the *Lehra* in *Tritaal* and *Jhaptaal*.
- (7) Practice of playing *Gat, Paran* and *Chakkardaar Paran* in *Dhamaar, Teevra* and *Soolfank Taals*.

- (8) Practice of playing *Peshkaar, Rupak, Jhaptaal, Ektaal*, in *Ada Chautaal*, three *Kaydas*, two *Relas Tihai*, five simple *Tukras*, *Chakkardaar Tukras*, three simple *Parans* and three *Chakkardaar Paran*.
- (9) Knowledge of playing *Mukhra, Mohra* in the above *Taals*.
- (10) For Pakhawaj students:- Knowledge of five simple *Parans*, five *Chakkardaar Parans*, five simple *Tihaies*, five *Chakkardaar Tihaoees*, *Relas* in *Taala Teevra, Sooltaal, Chautaal, Dhamaar, Deepchandi* and *Rupak*.
- (11) Detailed knowledge of the things which a Tabla player should take care of, while accompanying any singer / instrumentalist and a dancer.

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