



# SANGEET VISHARAD PART-I (FOURTH YEAR)

## TABLA/PAKHAWAJ

Total Marks 200

Theory - 100, Practical - 100

**Prescribed Taalas:** *Rudra, Shikhar, Basant, Sawari (16 Beats) and Taala Farodast, Tritaal, Ektaal, Jhaptaal and Ada Chautaal, Dhamaar, Sooltaal, Basant, Rudra, Shikhar Taala, Teevra Taala, Ektaal, Jhaptaal and Rupak Taala, Basant (9 beats), Ektaal, Ada Chautaal, Farodast, Deepchandi, Jhumra, Kumbh Taals.*

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

### THEORY

- (1) Complete study of the playing style of Tabla and Pakhawaj of different *Gharanas* (like Punjab, Lucknow, Banaras and Delhi).
- (2) Study of Indian *Ghan Vadyas* (Cube musical instruments) and their contribution in music.
- (3) Knowledge of Carnatic *Taala notation* system.
- (4) Special study of Bhatkhande and Vishnu Digambar *Taala* notation systems and your own view about their drawbacks and amendments.
- (5) Importance of ten *Pranas* of *Taala* in Indian Music.
- (6) Comparative study of all the prescribed *Taalas* of the syllabi from first to fourth year.
- (7) Practice of writing *Thekas* of all *Taals*, prescribed in your syllabus, in *Aad, Kuaad & Biaad Layakaries*.
- (8) Essay regarding *Taal, Sangat* (accompaniment) and *Layakari*.
- (9) Development of Indian percussion instruments, their use, importance.
- (10) Relation of *Laya-Layakari*. Writing different even and odd *Layakaries* in *Taala* notation.

- (11) Knowledge of different stages of independent playing.
- (12) Life Profile and Contribution of the following musicians in the field of Music - Pt. Ramshay, Ustad Abid Hussain Khan, Pt. Kishan Maharaj, Gudai Maharaj, Ustad Alla Rakha, Ustad Habibuddin Khan, Pt. Ayodhya Prasad, Parvat Singh Ji, Ghanshyam Parvavji.
- (13) Complete knowledge of the principles of Tabla and Pakhawaj.
- (14) Knowledge of ten *Vernas (Bols)* of tabla.
- (15) Knowledge of the following technical terms:-  
*Kasvi, Atai, Tabalchi, Pakhawaji, Aavartiya Chaati, Theka, Yati* (six types) *Prastaar, Aadi, Kuaadi, Biaadi, Ativilambit, Anudrut* and *Laya*.

### **PRACTICAL**

- (1) Practice of playing *Thekas* of *Taala Rudra, Shikhar, Basant, Sawari* (16 Beats) and *Taala Farodast* in different *Layakaries*.
- (2) Practice of playing *Paran, Tukra Gat* etc. in all prescribed *Taalas* from first to fourth year.
- (3) Practice of playing difficult *Kayda Peshkaar, Tukra* in *Tritaal, Ektaal, Jhaptaal* and *Ada Chautaal*, and ability to demonstrate all the *Taalas* on hands in different *Layakaries* 2/3, 3/2, 3/4, 4/3, 4/5, 5/4.
- (4) Knowledge of tuning Tabla and Pakhawaj.
- (5) Practice of playing *Dhamaar, Sooltaal, Basant, Rudra, Shikhar Taala* and *Tukra* in *Teevra Taala* on Pakhawaj.
- (6) Practice of playing *Lehra* in *Ektaal, Jhaptaal* and *Rupak Taala*.
- (7) Practice of reciting the *Thekas* of all the prescribed *Taalas* of syllabus in different *layakaries* by showing *Taali* and *Khaali* on hand.
- (8) Practice of accompaniment with vocal and instrumental music.
- (9) Detailed knowledge of following *Taalas* for solo (independent) playing of tabla - *Basant* (9 beats), *Ektaal, Ada Chautaal*.
- (10) Detailed knowledge and ability to play *Peshkaar* with four different types of *Kaydas*, two types of *Relas* and *Tihayee*

**SYLLABUS: *Tabla / Pakhawaj***

alongwith four beautiful simple *Tukras*, four *Chakkardaar Tukras*, *Paran* etc. on *Tabla*. Detailed knowledge and ability to play simple *Chakkardaar Paran*, four *Farmaishi*, *Paran* of *Kamaali*, *Chalan*, *Chala*, *Rela* etc. on *Pakhawaj*.

- (11) Ability to demonstrate different types of *Laya* in the non detailed *Taalas* - *Farodast*, *Deepchandi*, *Jhumra*, *Kumbh Taals*
- (12) Knowledge of playing *Lehras* with *Taalas* of different matras prescribed in the syllabus.
- (13) Demonstration of *Bols* of *Taala* prescribed in the syllabus in different types of *Layakaries* and their recitation (*Padhant*).
- (14) Knowledge of accompaniment with singing with vocal, instruments and dance presentation.
- (15) Knowledge of playing *Laggies* and *Ladees* in *Taala Kaharwa* and *Dadra*.

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# SANGEET VISHARAD FINAL (FIFTH YEAR)

## TABLA/ PAKHAWAJ

Total Marks : 400      Theory - 200 (1<sup>st</sup> Paper - 100, 2<sup>nd</sup> Paper - 100)  
Practical - 200 (Performance with Viva - 125,  
Stage Presentation - 75)

**Prescribed Taalas:** *Brahma, Kumbh, Pashton, Lakshmi and Shikhar, Rupak, Pancham Sawari (15 Beats) and Ektaal, Dhamaar, Rupak and Aada Chautaal, Rudra Taala (11 beats), Pancham Sawari (15 beats) Ektaal (12 beats) Jhaptaal (10 beats), Shikhar Taal, Gajjhampa, Mat Taal, Ganesh Taal, Lakshmi, Brahmataal, Dadra, Chanchar, Pashto, Khemta, Teen Taala & Jhaptaal.*

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

### THEORY FIRST PAPER

- (1) Define following technical terms:-  
*Lom, Vilom, Aad, Biaad, Dupalli, Tripalli, Anaghaat, Sam, Visham, Chakkardaar Paran, Farmaishi Paran, Drut, Anudut, Atayi, Gat Paran, Prastaar Ke Niyam, Peshkaar, Rela-Rau, Laggi, Ladi, Padant, Kamaali Ki Paran, Aad, Kuwad, Biaad, Ateet, Anaghaat and Visham (Odd).*
- (2) Complete study of North Indian and South Indian *Taal* notation systems and their comparative analysis.
- (3) Complete history of *Tabla* and *Pakhawaj*.
- (4) Difference between the playing style of *Tabla* and *Pakhawaj*.
- (5) Knowledge of the role, its development and historical perspective of your instrument under Indian instrument classification.
- (6) Causes of birth and development of different *Gharanas* of *Tabla* and *Pakhawaj*.

**SYLLABUS: *Tabla/Pakhawaj***

- (7) The uniqueness of the playing styles of Delhi, Punjab and Lucknow *Gharanas*.
- (8) Knowledge of western *Taala* notation system & short knowledge of the history of Western and Indian instruments.
- (9) Place of *Taala* in Western music.
- (10) Knowledge of the difference between *Laya* and *Layakari*.
- (11) Study of *Farmaishi, Kamali, Jawabi Chakkardaar* compositions.
- (12) Comparative study of Northern and Southern percussion (*Taal*) instruments.
- (13) Essay of the following: (a) The purpose of keeping *Taali, Khaali & Vibaag* in any *Taala*. (b) Correct chronological sequence of tabla playing. (c) Effect of tabla playing on human emotions. (d) Tabla in the form of a subject.
- (14) Ability to write Northern *Taalas* tradition in Carnatic *Taala* notation System and Carnatic *Taalas* in Northern *Taala* notation System.
- (15) Knowledge of making *Nagams/Lehras* of different *Taalas* in different *Raagas*.
- (16) Knowledge of *Chhand Shastra & Pingal Shastra* and their utility in the context of *Taala - Laya* demonstration.
- (17) Study of principles of *Taala* composition.
- (18) Study of the developmental aspect of *Taal*, ideas/opinions of different scholars related to *Taala* and their critical analysis.
- (19) Indian folk percussion instruments, their use, importance and their use in different styles.
- (20) *Laya-Layakari*, its basic elements, *Sam-Visham*, knowledge of *Layakaries*, their use and utility in *Taala Shastra*.
- (21) Comparative analysis of Tabla, Pakhawaj and Mridangam playing style.

**SECOND PAPER**

- (1) Practice of writing the *Thekas* of *Taala* prescribed in your syllabus, in different *Layakaries*.

- (2) Practice of writing difficult *Peshkaar, Kayda, Paran, Tukda, Mukhra, Rela, Tihai, Paran* etc. in Bhatkhande and Vishnu Digambar *Taala* notation systems.
- (3) Practice of writing *Thekas* of prescribed *Taalas* in Carnatic and Western *Taala* notation system.
- (4) Comparative study of all *Taalas* prescribed in the syllabus.
- (5) Ability to write essays on topics related to music.
- (6) Life Profile and Contributions in the field of arts:-  
Shri Gyan Prakash Ghosh, Krishna Maharaj, Samta Prasad, Pt. Ram Sahai, Ustad Munir Khan, Karamat-ulla Khan, Mannu Ji Mridangacharya, Raja Chhatrapati Singh, Sakharam Pant Aagle and Gobind Rao Burhanpurkar.
- (7) Knowledge of *Lehras* of *Taalas* prescribed in the syllabus.
- (8) *Thekas* to be played with different singing styles and their use.
- (9) Use, importance and utility of similar numbered *Taals*.
- (10) Life Profile and Contribution of Ustad Ahmad Jaan Thirakwa, Ustad Allah Rakha, Pt. Kanthe Maharaj.

### **PRACTICAL**

- (1) Practice of writing the *Thekas* of following *Taalas* in *Thaah, Dugun, Tigun* and *Chaugun Layakaries - Brahma, Kumbh, Pashton, Lakshmi and Shikhar*.
- (2) Practice of playing simple *Paran, Tukda* and *Gat* in the above cited *Taals*.
- (3) Practice of playing difficult *Peshkaar, Kayda* and *Paran* in *Taala Rupak, Pancham Sawari (15 Beats)* and *Ektaal*.
- (4) Complete knowledge of the characteristics of the playing styles of different *Gharanas* of *Tabla, Pakhawaj* and *Mridang*.
- (5) Practice of accompaniment with *Dhrupad* and *Dhamaar* is mandatory for the examinees of *Pakhawaj*.
- (6) It is mandatory for the examinees of *Tabla* to practice accompaniment with instrumental music, *Khayal, Bhajan* and *Thumri*.

**SYLLABUS: *Tabla/Pakhawaj***

- (7) Practice of playing *Lehra* in *Dhamaar*, *Rupak* and *Aada Chautaal*.
- (8) Practice of accompaniment with the dance.
- (9) Practice of creating a new *Tukra* and playing it.
- (10) **For Tabla students:-** Beautiful *Peeshkar*, four different types of *Kayda*, two *Relas*, four types of *Tihayee* and simple *Chakkardaar Gat*, *Tukre*, *Paran*, *Sadharan Chakkardaar*, *Farmaishi*, *Kamaali Chakkardaar Paran* in *Taalas Rudra Taala* (11 beats), *Pancham Sawari* (15 beats) *Ektaal* (12 beats) *Jhaptaal* (10 beats).
- (11) **For Pakhawaj students:-** Preparation of playing five beautiful *parnas* in each *Taal*, *Chakkardaar*, *Farmaishi* compositions, different types of *Tihaies*, *Chalan*, *Chala*, *Rau* etc. in *Shikhar Taal*, *Gajjhampa*, *Mat Taal*, *Ganesh Taal*, *Lakshmi*, *Brahmataal*.
- (12) In *Dadra*, *Chanchar*, *Pashto*, *Khemta*, different types of beautiful *Laggi* and *Ladi*.
- (13) Ability to play proficiently demonstrating special elements in *Teen Taala* & *Jhaptaal*.
- (14) Ability to play *Lehra* in prescribed *Taals*.
- (15) Ability to accompany vocal, instrumental and dance presentations.

**STAGE PERFORMANCE**

30 minutes of performance with full instrumental styles is mandatory.