



# SANGEET BHASKAR PART-I

## (SIXTH YEAR)

### TABLA/ PAKHAWAJ

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

**Prescribed Taalas:** Teevara, Rudra, Rupak, Ektaal, Sooltaal, Dhamaar, AdaChautaal, Brahma, Farodast and Jhaptaal. Tilwara Jat, Deepchandi, Gajjhampa, Matttaal, Madan (12 beats) and Shikhar (17 beats), Aada Chautaal and Pancham Sawari (15 beats), Teevra, Sooltaal, Dhamaar, Gajjhampa Taalas, Chaartaal, Kumbh Taal, Ganesh, Lakshmi Taala.

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

#### THEORY

#### FIRST PAPER

- (1) Detailed knowledge of all the technical terms prescribed from first to fifth year.
- (2) Detailed knowledge of North and South Indian *Taal* notation systems and practice of writing Hindustani *Taal*s into Carnatic *Taal* notation system. Detailed knowledge of Western *Taal* notation system.
- (3) Basis of Indian musical instrument division, its scientificity. Historical overview of the musical instrument division from ancient to modern period.
- (4) Place of *Taal* and *Laya* in Western music.
- (5) Classification of instruments in Indian music.
- (6) Life Profile and Contribution of famous tabla players in the field of art.
- (7) Study of ancient concepts related to *Taal*, their description and ideas given by Bharat and Sharangdev.

**SYLLABUS: Tabla / Pakhawaj**

- (8) Critical analysis of the principle of *Taala* creation and all concepts related to *Taala* and their utility and importance in *Taala Shastra*.
- (9) Use of importance and utility of *Margi* and *Deshi Taalas* in Southern (Carnatic) *Taala* notation system.
- (10) Historical background of Indian folk percussion instruments and introduction and use of folk percussion instruments.
- (11) Development of western notation system. Overall study of the staff notation system, in particular.
- (12) Historical background of evolved traditions (*Gharanas*) of Tabla and Parakhawaj, salient features of different traditions and their present perspective and shared importance.
- (13) Original thoughts on various shared musical subjects.
- (14) The place of the percussion (*Avandh*) instruments in Western music.
- (15) The Origin, development and characteristics of different *Gharanas* of Tabla or Pakhawaj or Mridang.

**SECOND PAPER**

- (1) History of the origin of Tabla or Pakhawaj.
- (2) The construction system of tabla and pakhawaj and the names of its different parts.
- (3) Ability to write the *Thekas* of the prescribed *Taalas* and their different *Layakaries* – *Aad*, *Biaad* & *Kuaad* and *Tukra*, *Paran*, *Peshkaar* etc. in Bhatkhande and Vishnu Digambar *Taala* notation system and staff notation.
- (4) Ability to create and write, in *Taala* notation, new *Tukras*, *Paran* and *Kaydas* in prescribed *Taals*.
- (5) The characteristics of the auxiliary sounds (*Sahayak Naad*) originated from Tabla and Pakhawaj.
- (6) History of different *Gharanas* of Tabla or Pakhawaj and comparison of their playing style.
- (7) Comparative study of the playing style of Tabla and Pakhawaj.
- (8) Original thinking over the burning topics related to music.

- (9) Knowledge of the different parts of Tabla or Pakhawaj and that of different *Bols* produced by striking on both sides.
- (10) *Angas* of *Taal*, their utility and importance in *Taala Shastra*.
- (11) *Taal* composition, discussion of its rules and principles, basis of creating a new *Taala*.
- (12) Detailed knowledge of *Laya* and *Layakari* / its relation on the basis of *Jaati & Gat*.
- (13) Background in historical perspective of ancient and medieval Indian music.
- (14) Ability to write, in *Taala* notation, *Tihayee* and its types, *Kayda* and its types in prescribed *Taals*.
- (15) Different singing styles and their types, knowledge and use of *Taalas* prescribed for them.
- (16) Description of *Sampadi*, *Vishampadi Taals*, their classification and importance.
- (17) Writing in *Taala* notation, different compositions (Bandishes) of syllabus prescribed *Taals*. Ability to write *Taala* notations of different *Layakaries*.
- (18) History of Indian music and the development of instrument used in ancient, medieval and modern period.

### **PRACTICAL**

- (1) Ability to play the following *Taalas* with perfection -  
*Teevara, Rudra, Rupak, Ektaal, Sooltaal, Dhamaar, AdaChautaal, Brahma, Farodast and Jhaptaal. Tilwara Jat, Deepchandi, Gajjhampa*
- (2) Ability to play *Thekas* of following *Taalas* and simple *Parans*,  
*Tukda, Peshkaar* and *Kayda* -  
*Matitaal, Madan* (12 beats) and *Shikhar* (17 beats).
- (3) Practice to playing *Lehra* in *Aada Chautaal* and *Pancham Sawari* (15 beats).
- (4) Ability to accompany *Khayaal, Dhrupad, Dhamaar, Thumri, Bhajan, Kathak* dance and Instrumental music.

**SYLLABUS: *Tabla / Pakhawaj***

- (5) Ability to create and play new Tukras, Paran, Kayda, Peshkaar, Mukhra, Mohra and *Tihayee* in all the *Taalas* prescribed in the syllabus.
- (6) For Pakhawaj students:- *Teevra, Sooltaal, Dhamaar, Gajjhampa Taalas* (Ability to play these *Taalas* in Pakhawaj style with all characteristic playing materials).
- (7) Special playing of *Chartaal*.
- (8) General Knowledge - *Kumbh Taal, Ganesh, Lakshmi Taala*. Ability to demonstrate these *Taalas* with *Taali* and *Khaali*.
- (9) Ability to recite different *Bol* compositions with hand movements and demonstrating different *Layakaries*.
- (10) Tuning your own instrument.
- (11) Knowledge and practice of playing different *Bols* in different playing styles.
- (12) Knowledge of the principles of accompaniment with solo vocal and solo instrumental presentations.
- (13) Knowledge of *Laya* for accompaniment of light music, classical music and orchestra.
- (14) Practical perfection as an accompanist.
- (15) Knowledge of playing other percussion (*Avnadh*) instruments.
- (16) Functional knowledge of different musical *Baaj* (playing style), their *Gharanas* and ability to play them.

**STAGE PERFORMANCE**

For practical exam, the candidate should be able to present 20 minutes performance with perfection in syllabus prescribed *Taalas* of *Tabla & Parkhawaj*.



**SANGEET BHASKAR FINAL**  
**(SEVENTH YEAR)**

**TABLA/PAKHAWAJ**

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

**Prescribed Taalas:** *Kumbh, Lakshmi, Vishnu and Farodast, Jagdamba, Brahma, Shikhar, Tritaal, Jhaptaal, Jhumra, Deepchandi, Dhamaar, Sooltaal, Ektaal, Chautaal, Adachautaal, Gajjhampa and Punjabi Theka, Ashtamangal, Dhamaar, Sooltaal*

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

**THEORY**

**FIRST PAPER**

- (1) Origin of *Taal* and its ten *Pranas*, describe the importance of *Taal* in music.
- (2) Description of all types of *Layakaries* and instrument playing styles used in classical music, simple music and instrumental music.
- (3) Comparative analysis of different *Gharanas* (Tabla or Pakhawaj) and their playing style.
- (4) Complete knowledge of Western *Swarlipi* notation system (Staff Notation) and their utility in Indian music.
- (5) Complete study of *Swara* and *Taal*.
- (6) Development of playing style of Tabla or Pakhawaj.
- (7) Knowledge of traditional and modern playing styles of Tabla or Pakhawaj.
- (8) Music school and music education.
- (9) Importance of *Guru Shishya Parampara*.

**SYLLABUS: *Tabla / Pakhawaj***

- (10) The place of Tabla and Pakhawaj in *Avandha* (Percussion) instruments.
- (11) Basic elements in music, their interpretation, importance and lighten their utility.
- (12) Interpretation of the principle of *Rasa* and relation of *Taala* and *Laya* with *Rasa*.
- (13) Knowledge of sound production, elements of producing sound production on your instrument.
- (14) Difference between independent playing and accompaniment. Knowledge of its various stages and rules related to demonstration.
- (15) A look at the current perspective of Indian music. Information about various main musical institutions and their activities.
- (16) Complete knowledge of the development sequence of Southern (*Carnatic*) *Taala* system.
- (17) Subtle, fundamental discussion on various musical problems.

**SECOND PAPER**

- (1) Practice of writing the following *Taalas* in difficult *Layakaries*- (*Tabla Pakhawaj*) *Kumbh, Lakshmi, Vishnu* and *Farodast*.
- (2) Practice of writing, in *Taala* notation, *Rela, Tukda, Parana* etc. in all the *Taalas* prescribed in the syllabus from first to seventh year.
- (3) Practice of writing, in *Taala* notation, *Chakkradaar Paran, Kamaali Paran, Farmaishi Paran, Dupalli, Tipalli* etc.
- (4) Practice of writing *Mukhra, Bols* and *Tihaies* starting from any (random) beat, in all the *Taalas* prescribed in the syllabus.
- (5) Description of the condition of tabla in Punjab after 15th century.
- (6) Ability to write essays on topics related to music.
- (7) Study of the characteristics of the playing styles developed under different traditions (*Gharanas*) and knowledge of their traditional fundamental compositions and information regarding the name of the original founder and the conductor of that tradition at present.

- (8) Composing a composition based on the given *Bols* and writing them in *Taala* notation.
- (9) Knowledge and comparative study of Indian and Western *Laya* types and percussion instruments.
- (10) Studying all kinds of singing styles and descriptive information about the *Taalas* used with them.
- (11) Writing the compositions of the syllabus prescribed *Taalas* in *Taala* notation system.
- (12) *Jaati* based analysis of the *Layakaries* made by *Chhand* and *Laya*.
- (13) Detailed knowledge about the prominent personalities of different traditions (*Gharanas*) and their musical contribution.
- (14) Knowledge of development of percussion instruments described in ancient, medieval and modern text.

### **PRACTICAL**

- (1) General knowledge about playing the following *Taals*:-  
*Kumbh, Vishnu, Lakshmi, Jagdamba, Brahma, Shikhar*
- (2) Special proficiency in playing *Navhakka, Kamali, Farmaishi* etc. different types of *Parans* in following *Taals*:- *Tritaal, Jhaptaal, Jhumra, Deepchandi, Dhamaar, Sooltaal, Ektaal, Chautaal, Adachautaal, Gajjhampa* and *Punjabi Theka*.
- (3) Playing with brief detail in the following *Taals*:- *Ashtamangal, Dhamaar, Sooltaal*.
- (4) Proficiency of accompaniment in *Pashto* and *Qawwali Taala*.
- (5) Ability to accompany with special proficiency in vocals and instruments.
- (6) Knowledge of demonstrating playing styles of different *Gharanas*.
- (7) Practice of reciting all the *Taalas* prescribed in the syllabus in different *Layakaries* demonstrating *Taali & Khaali* on hands.
- (8) All-round performance of *Teentaal*.

### **STAGE PERFORMANCE**

30 minutes (in any *Taala* prescribed in 6th and 7th year syllabus)