

DEPARTMENT OF TABLA

The department of classical music (Tabla) has been following the curriculum structure of the syllabus framed by the Tripura University (Central University) for 3 years Diploma (annual system) & 3 years Honours, Degree course (semester system) respectively. Both courses are based on theoretical and practical and music as a whole. The objectives and the outcomes of the syllabus are given below in detail:

Diploma in Music: Part – I

In part, I diploma papers 1st and 2nd are common papers, a theory which is common for all diploma stream students. Rest 3rd, 4th, and 5th papers are practically based.

Objectives for studying the following:

To know the method of using Table and Baya properly practicing all tal and boles that learned so far giving tali khali along with oral rendering. Concept of variations of theka of Dadra, Kawarba tal with damder and bedamder tihai.

To demonstrate Jhaptal in different layas with different types of tihais along with quida, tukda and mukda etc. Also to play Teental in different laya with the same composition and accompany with tegore songs.

Diploma in Music: Part – II

Objectives for studying the following:

In part II diploma papers 6th and 7th are common papers, the theory which is common for all diploma stream students. 8th, 9th, and 10th papers are practical based.

to demonstrate Rupak, Sooltal with various compositions according to the chronology of Tabla and also to accompany with THumri, Gazal, Dadra, and other semi-classical music.

To play Ektal, Jhumratal, Tilwada, Punjabi tal with tukra, Quida, Gat, Mukda, etc and also play Teora, Choutal, Dhamar etc and also different composition of them.

Diploma in Music: Part – II

Objectives for studying the following:

In part III diploma paper 11th is common for all streams but paper 12th is the subject theory which belongs to the particular discipline and rest 13th, 14th and 15th are practical based.

To know details in Tabla Baya (structural) and how it is developed.

To know how the anaddha badya developed in Vedik, Pouranik and Muslim periods and similarity between ancient and modern period of the same and their classification.

To have knowledge of the eminent artist of the same field and how to accompany with vocal and instrumental music.

To know about Pakwaj and the production of sound on it and Khol with some important definitions with Tegore's Tal.

Objectives for studying the following:

To know and demonstrate the Talas' included with the syllabus along with the various compositions and to accompany with Pakwaj. For accompaniment with Tabla all Talas' that is included with the syllabus with different types so songs. For getting more knowledge stage performance is a must with the selected Tals according to chronology.

The subject learning outcome for the diploma music (Tabla)

Students who complete the overall course will be able to:

- a. Know and write English and Bengali as common papers and subject theory related to a particular stream.
- b. Play and demonstrate the Talas from the syllabus with various compositions and layakaris
- c. Gather knowledge of different periods of Tabla like Vaidik, Puranik, Muslim, and present by playing the different bols' learned so far.

The Successful completion of the said course will bear the following opportunities of the carrier

1. To qualify to degree easily
2. To be able to accompany with classical and semi-classical music with folk
3. Appear on the audition board of All India Radio.
4. Performing Government and Non-Government cultural programme.

Degree

Bachelor of Music (Honours)

1st Semester

Objectives for studying the following:

Students have to learn the following topics because they have to know the different Tala systems in India by comparing both with notation.

So many types of instruments in India like Anadhaya, Tat, Ghana, and Sushir badya. Knowing this they will be capable to verify different instruments. Merits and demerits of Tabla player to read comparing them both. Gharana of Tabla and the different short notes with the example to study.

Making of fixed and non-fixed composition in different Talas with laykaries. Solo performance and accompaniments to be played with selected talas and different types of songs respectively. Use of Laggi and Lari with variations and Bant.

Practical

1st semester

Objectives for studying the following:

The practice of producing different boles in different parts of instruments smoothly. Solo performance of the selected Talas from selected Baj with compositions. Accompaniment with the classical and non-classical music giving different Tehais. Tuning the instrument properly by hitting the hammer ups and downs.

2nd Semester

Objectives for studying the following:

Marga, Tala, and Tala system described in Natya Sastra. Details knowledge of Bhathkande and Paluskar Tal notation where the students could compare both systems by writing notation

There are six Bajis and they are playing styles to be shown along with various definitions and examples related to the course. To convert the north to south Indian Tala in any matra. Different musical forms like Dhrupad, Dhamar, Tappa, Gazal, etc. and to accompany with them. Life sketch of the eminent artist to be learned.

Practical

Objectives for studying the following:

Solo of Teental with nagma and oral rendering of the selected Talas in Barabar, Dugun, Teengun, and Chougun along with the composition of Tehai to be learned.

Laggi and Bant of Teental, Jhaptal, and maintaining the chronology of Tabla, the solo performance should be performed and Vilambit Ektal also.

3rd semester

Objectives for studying the following:

Comparative study of Damder, Bedamder and Chakradher tehai to be learnt and definition of Lopet, Silsila, Lom Bilom etc. with Adi, Quidi and Biyadi. Composition of Quida of any identical tala in notation form. Comparison of quida-rela, Laggi-Ladi, etc. with learning of 10 Prans in detail.

Practical:

Playing of different Tehai in Teental, Jhaptal and also playing the Adi Laya of the following with Padhant and Playing of Dugun, Chougun in one avartan of any Tal.

Solo performance of Jhaptal according to chronology with Nagma and Quida of respective gharana of Teental.

4th semester

Objectives for studying the following:

Out of two Tala systems of India, the south Indian Tala system to be learned and Talametre, Bolmetre with Tala notation system along with Kirtanangiya Tal.

Rabindra Tala system which helps to play the students with the songs and short notes like Gat, Gat-Quida, Gat-Paran, etc to be learned. How the students will use Mukhda while playing with the accompaniment.

Practical

Knowledge of jatis and apply the bole of south Indian Tala by showing Tali Khali by hand. Padhant and playing of Jhaptal with the same duration of Teen tal which based on Musical calculation, playing kirtanangiya Tal in shreekhola and composition of Lucknow Quida with paltas and tehai.

Knowledge of accompaniment with vocal along with the variation of different boles and mukhdas. Solo performance of ektal with all compositions according to the syllabus.

5th semester

Objectives for studying the following:

Definition of Gharanas and importance of it in the field of Tabla and also the knowledge of different kirtanangiya Tala while playing with kirtan. Life sketches of the prominent artist of India are also discussed.

An essay related to music, knowledge of scale to be learned.

Tala notation system of Pt. Bishnu Digambar Palushkar and definition of the following with examples to be learned like Chalan, Bant, Choupalli, etc.

Keeping all the principles of solo performance, students to be performed and should know chhanda while composing any composition of Tabla.

Practical

Rudra, Mani, Fordost, Pancham Swari- details knowledge of the following and to know accompaniment with Rabindra sangeet with different layas.

How a Tabla player accompanies the string instrument and also play Kamali and Formashi Chakradhar.

Advanced rela to be learned in Rupak and Jhaptal and making of Bedamdar Tehai. Use of Laggi-Ladi and to know Bilambit Theka that played with the Bada Kheyal.

6th semester

Objectives for studying the following:

Concept of western music instruments and importance of general education in music and Guru Shishya parampara VS Institutional system of Music Training.

Importance of music festival, music in fine arts, and the propagation of music through audiovisual. Features of Bajs of the selective Gharanas.

Concept of Indian music and spirituality and also principles of accompaniment. In modern times how the students will use different Tala Badyas and know the folk music of India and essay on music and society.

Practical

Comparative study of equal matrays, talas from the syllabus. How to accompany with the kheyal, Dhamar, Bengali songs, etc. to be learned with the tuning of the syllabus.

Production of different sounds in an instrument that learned so far and also knowledge of accompaniment with dance.

Jhaptal or like this to be played in different Layas asked by the examiner at the time of exam. Knowledge of playing khol with Boul and Kirtanangiya songs and also accompaniment with Bhajan, Gazal, Thungri, etc.

Subject Learning Outcome

Students who complete the overall course competently will be capable to:

1. Demonstrate the percussion Indian instrument and also Tala system according to Hindusthani and Karnataka
2. Merit and demerits of a tabla player and to discuss tala system of Sangeet Ratnakar
3. Know details of Tabla Gharana and also important short notes with suitable examples.
4. Write the different Tal notations with dugun, tigon, chougun of all Talas that leaned so far according to syllabus with the composition of Tala according to the chronology of different Gharana.
5. Know life sketch of all eminent artists of the said instrument along with the contribution to the said field.
6. Know and compare the Tala notation of Bhatkhande and Palushkar and also gather the detailed knowledge of Marga Tala and convert the Tala system from North India to South India.
7. Make a composition of different Quidas in notation system in same Tala with different Laya and Laykaris.
8. Write different Prans of Talas with suitable examples and play Laggi-Ladi in a comparison method. Know different essays about music based on seminar, solo performance, scale, accompaniment, western and folk music, etc.
9. Play different Bols by producing new compositions in the instruments and solo performance on selected Talas based on the syllabus.
10. Use of Laggi-Ladi and variation of theka with accompaniment with songs and also with classical, vocal, dance, and instrument.
11. Be expert by tuning the instrument which he belongs to and by playing Kamali, Formaishi, Dupalli, etc and more advanced composition of Tabla

The successful completion of the said course will bring lots of opportunities for a career to establish. Students may become the following:

- a. Professional artist
- b. Music teacher or trainer
- c. Master degree or Ph.D. and also a research scholar
- d. Music therapist to cure incurable critical disease
- e. Music critic
- f. Music composer approved by AIR or DDK or any enterprise
- g. Music director in film, drama, documentary, animation, and so on
- h. A government service employee as a music teacher or trainer.