

Credit Based Six-Semester Degree Programme

B.Mus(Hons.)

Tabla(Hons)

Semester-I, Paper-I

Total Marks-10(IA)+40-50

Theory

Theoretical Studies of Tabla-1

- Unit:-I (a) Knowledge of Taal System - Hindustani and Karnataki. S.D
(b) Details study of Indian Instruments with Example *Cricket (North & South) N.M*
(c) Tala System as described in Sangeet Ratnakar. S.T.
(d) Merits and Demerits of Tabla Player. N.M

- Unit:-II (a) *✓* Gharanas of Tabla. M.L
(b) *✓* Short note (with Example):- Sangeet, Peshkar, Quida, Palta, Tihai, Mukhra, Tukra, Gat, Dupalli, Tripalli, Choupalli. M.L
(c) Method of writing in Taal Notation including Tala and fixed composition. S.A.
(d) Writing Tala Notation in Dugun, Teengun, and Chougun (Sam to Sam). M.L
(e) Life Sketchs: - Ustad Abid Hushain khan, Ustad Habibuddin Khan, Pandit Ram Sahai, S.T.

Practical

Practical Application of Tabla-1

Total Marks-10(IA)+40-50

- Unit:-III (a) Practice of producing Bols on respective Instrument.
(b) Teental (Solo):- Two Quidas (Delhi Baj) with paltas and Tehai, Mukhra, Tukra, Paran. S.T. / N.M
(c) Ability to play the following Thekas in Barabar, Dugun and Chougun including oral rendering (Som to Som):- Teental, Jhaptal, Ektal, Choutal, Rupaktal, Basant Tal, Dhamar Tal. M.L
- Unit:-IV (a) The Use of Laggi and Bant in Dadra Tal, Kaharwa Tal, Rupak Tal. S.O
(b) Composition of Dander Tehai from above mentioned Tala. N.M
(c) Preliminary Knowledge of Tuning of the Instrument. S.O

✓
Tabla(Hons)
Semester-II, Paper-II

Total Marks-10(IA)+40-50

Theory

Theoretical Studies of Tabla-2

- Unit:-I** a. Brief study of Marga Taal.
b. Taal System as described by Natya Shastra.
c. Knowledge of Taal notation System – Bhatkhande and Palusth

- Unit:-II** a. Baj of Tabla.
b. Define with Example:-Chakradar Tukra, Paran, Chakradar.
Paran, Rela, Nabahokka, Ekhandi Bol, Laggi, Lari, Bant, Cha
c. Writing North Indian Tala to South Indian Taal system.
d. General study of the Musical forms:- Dhrupad, Dhamar, Khay
Tarana, Thumri, Tappa, Bhajan, Gazal,
e. Life sketch: - Ustad Masit Khan, Ahmadjhan Thirakwa, Ustad
Uazid Hussian Khalifa.

Practical

Practical Application of Tabla-2

Total Marks-10(IA)+40-50

- Unit:-III** a. Teental (Solo):- 2 Quidas (Farukhabad) with paltas and Teha
Tukra, Chakradar Tukra, Paran, Gat.
b. Ability to play and oral rendering (Ekabartan) the following Ta:
in Barabar, Dugun, Tingun, and Chougun.
Sooltal, Teoratal, Jhumra, Rudra Tal, Shikhartal.
c. Composition of Tehai (Bedamdar) from above mentioned Talas

- Unit:-IV** a. Ability to play the Mukhra and Tukra from above mentioned
Talas
b. The use of Laggi and bant in Teental, Jhaptal.
c. The Chronology (Silsila) of Tabla in Solo Performance.
d. Ability to play 24 Beats of Ektal.

**CREDIT BASED SIX-SEMESTER DEGREE
PROGRAMME
B.MUS (HONOURS)
TABLA (H)**

SEMESTER-III

Total Marks-10(IA)-40=50
III

THEORY

PAPER -

THEORETICAL STUDIES OF TABLA-3

UNIT-I

1. Comparative study of Tihai (Damdar & Bedamdar, Chakradhar Tihai)
2. Definition of Char-bag, Farod, Lom-bilom, Lapet, Begor-kita, Kholifa, Baradi, Silsila, Bandish.
3. Knowledge of Adi, Quadi & Biadi Laya (Barabar & ek abartan laya)

UNIT-II

1. Ability to make composition and to write in notation of quida- Identical Tala.
2. Comparison of Quida-Rela, Gat- Paran, Laggi-Ladi
3. Definition of Tala and study of ten Pranas (Dasha prana) of Tala.

Total Marks-10(IA)-40=50
PAPER - III

PRACTICAL

PRACTICAL APPLICATION OF TABLA-3

UNIT-III

1. Playing of different Tihais in Teen Tala & Jhaptala(Damdar, Bedamdar & Chakradhar)
2. Padhant & Playing of Teen tala in Adi-laya
3. Padhant & Playing of Dadra & Rupak Tala in Digun, Trigun, Chaugun in one avartan

UNIT-IV

1. Playing of the following pairs with suitable examples
Quida-Rela, Gat-Paran, Laggi- Ladi
2. Solo performance of Jhaptala—Peshkar, Quida, Tukda, Paran, Chakradhar
3. One Quida with Paltas & Tihai in Teen Tala from Ajrada Gharana.

SEMESTER-IV

Total Marks—10(IA)+40=50

THEORY

PAPER - IV

THEORETICAL STUDIES OF TABLA-4

UNIT-I

1. Knowledge of South Indian Tala System.
2. Knowledge of Tala metre & Bol metre with Tala notation system.
3. Brief study of kirtanangiya Tala.

UNIT-II

1. Study of Rabindrik Tala System.
2. Identification with examples—Gat, Gat-quida, Gat-Paran, Gat With Tihai & without Tihai, Manjader Gat.
3. Knowledge of Mukhra & how to use it with Vocal(Classical)

Total Marks—10(IA)+40=50

PRACTICAL

PAPER - IV

PRACTICAL APPLICATION OF TABLA-4

UNIT-III

1. Apply the bol in South Indian Tala & Changed with 5 Jatis & also play by showing Tali Khali.
2. Padhant & Playing of Jhaptala within the same duration of Teen Tala
3. Playing of 5 Kirtanangiya Tala in sreekhoh.
4. One Lucknow quidai teen tala with Palta & Tihai.

UNIT-IV

1. Padhant & Playing of 5 Rabindrik Tala
2. Playing of Gat, Gat-quida, Gat-Paran, Gat(With Tihai & without Tihai), Manjader Gat.
3. Composition of Mukhra with variation of different bols & how to accompany with Vocal.
4. Solo Performance of Ek-Tala- Quida with Palta, Tukda, Paran & Chakradhar.

SEMESTER-V

Total Marks-20(IA)+80=100

THEORY

PAPER - V

THEORETICAL STUDIES OF TABLA-5

UNIT-I

1. Knowledge of different talas of Kirtan.
2. Life sketches of Pt. Samta Prasad, Wazid Hussin Khalifa, Keramatullah Khan.
3. Definition of gharana.& its importance in the field of tabla.

UNIT - II

1. Broad discussion on the topic – "Life is heartless, without music"
2. Importance of music seminars.
3. Preliminary knowledge of scale.

UNIT- III

1. Definition of the following terms with examples:- Uthan,Chalan, Chaupalli,Bant,paral
2. A detailed study of Vishnu Digambar Paluskar tala notation system.
3. A detailed study of the origin of table.

UNIT- IV

1. Comparative study of the following pairs:-
Tihai and Chakradar, Peshkar and Quida, Dupalli and Dwipadi
2. Principles of Solo performance.
3. The importance of Chhanda in Tabla composition

SEMESTER-VI

THEORY

PAPER - VII

Total Marks-20(4)+80=100

THEORETICAL STUDIES OF TABLA-6

UNIT-I

1. Knowledge of different types of western musical instruments
2. Importance of music in General Education
3. Knowledge of Guru-Shishya parampara vs. Institutional system of music training.

UNIT-II

1. Discussion on the importance of Music Festival.
2. Importance of music in fine arts
3. Discussion on the features of the following bajs: Farukhabad, Benaras, Delhi.
4. Discussion the propagation of music through Audio- Visual.

UNIT-III

1. Knowledge of Indian music and spirituality.
2. Concept of principles of accompaniment.
3. Different Taal vadyas in modern times and their uses.

UNIT-IV

1. Knowledge of the tala system of western music.
2. Concept of bearing of Folk music in Classical music.
3. Music and Society.

SEMESTER-V

Total Marks-20(IA)+80=100

PRACTICAL

PAPER - VI

PRACTICAL APPLICATION OF TABLA-5

UNIT:-I

1. Knowledge of the following talas in details:-
Rudra, Mani, Fordoost, Pancham Swari.
2. How to accompany with tabla in different layas (tala ferta) used in Rabindra Sangit.
3. Composition of chakradhar tukda and paran in the above mentioned talas.

UNIT-II

1. Practical accompaniment with string instruments.
2. Lahara in Ektaal with Peshkar, Quida, Tukda and Chakradhar tukda.
3. Knowledge of Kamali and formaishi Chakradhar.

UNIT- III

1. Padhant and playing of the following pairs:-Tihai and Chakradar, Peshkar and Quida, Dupalli and Dwipadi
2. Playing of Rela in Roopak and Jhaptaal (advanced)
3. Knowledge of making Bedamdar Tihai

UNIT- III

1. Padhant and playing of any taal (from syllabus) in tigon and chougun laya in one abartan
2. The use of Laggi and Ladi
3. Playing of vilambit theka that played in bada kheyal

SEMESTER-VI

Total Marks-20(1A)+80=100

PRACTICAL

PAPER – VIII

PRACTICAL APPLICATION OF TABLA-6

UNIT-I

1. Comparative study of the following pairs. Dhamar-Ada-chutal , Tilwada-Teen Tal , Rudra-Mani Tal
2. Practical accompaniment with Khayal , Dhamar & Bengali songs
3. Tuning of your Instrument properly

UNIT-II

1. Knowledge of accompaniment with Dance
2. Knowledge of Adi, Quadi & Biadi Laya of Rudra, Dhamar & Tilwada
3. Production of different sound in Tabla other than selected Bols you learned.

UNIT-III

1. Practical experience of accompaniment with Rabindra Sangit, Bhajan, Gazal
2. Playing of Khol with Baul and kritanagiya songs
3. Playing of Jhaptal in different layas asked by the expert

UNIT-IV

1. Compositions of Quida and Rela
2. Playing of Tabla with Thumri and Dadra
3. Knowledge of the entire syllabus you learnt so far

