

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modifying
As per Annual System 2015-16
FY BPA
Subject: Tabla

Paper: 101 Principles of Music (Tabla)-I

I.

1. Definition of Music, Laya, Matra, Sam, Tali, Khali, Khand, Avartan
2. Definition of Vilambit laya, Madhyalaya, Dhruv laya, Taah laya, Dugun laya, Trigun laya & Chauhan laya Barabar.
3. Definition of swar, komal swar, Tivraswar, Vikrutswar, vadi swar, Samvadi swar, Anuvadi swar, vivadi swar, Alankar, saptak, Aroh, Pakad, that, Raag.

II.

1. Draw a figure of Tabla & describe its parts
2. The importance of initial syllabus in table playing.
3. Brief information about percussion instrument: Nagada, Dhole, Dholak, Naal, Tasha, Duft, chang.
4. Two Notation system of North Indian music:
(a) pandit Bhdkande Taal Noation (b) Pandit Parluskar Taal notation system
5. Essay on general musical Topic.
6. Definition of the following terms.
(a) Sangati (b) Tat Vadya (c) Avandh Vadhya (d) Ghanvadhya
(e) Shushir vadhya

III.

1. Definition of the following terms: Mohra, Tukda, Mukhda & Uthan.
2. Definition of the following technical terms: Kaida, Paran, Tihai Laggi & Ladi.
3. Definition of laya & its types.
4. Definition of Tihai & Its types.
5. The importance of Tihai in solo playing.
6. The information & importance of the following percussion instrument: Khol, Tripushka & Tavila

IV.

1. Definition of technical terms of Kathak Dance: Aamad, Toda, Parmelu, Thaat, Gatbhav & Palta.
2. Definiation of technical terms of kathak Dance: Salami toda, chhala, Natwari Toda, Gatnikas, Tatkar & Kavita Toda.
3. The information of the following south Indian percussion instruments: Bramha talam, Udukku, Indikka, Madlam, Jamela.

V. Comparative study of the features & application of Damdar, Bedam & chakradar Tihais.

Paper: 102 Study of Taal-I

I.

1. Technique of playing of syllabus on Tabla: Ta, Na, Ge, Tin, Dhin, Tit, Tirkit, Kidnag, Tinna, Dhina.
2. Method of notation in Barabar & Dugun laya of the following Taal: Dadra, Kaherwa, Tintaal & Roopak.
3. Explain the following technical terms with examples. Mukhda, Mohra, Tukda, Uthan.
4. Definition of kaida in solo playing
 - i. Notation kaida, its palta & Tinai in any Taal from syllabus.
 - ii. The origin of Naad, the importance of Naad in music
 - iii. Discussion of Aahat & Anahat Naad

II. A Information of various types of song.

1. Dhrupad, Dhmar, Khyal, Tappa, Tarana
2. The information of various Bandish of kathak: Aamad, Toda, Parmelu, Palta, Gat Bhav, Salami Toda.
3. Comparative study of Taal: Tritaal – Tilwada, Rupak- Tewara

B Principles of accompaniment with music (Vocal & Instrumental)

III.

1. Techniques of playing syllables on Tabla: Tet, Dhidhit, Ghidnag, Tirkitak, Kittak.
2. Notation of the following Taal in Thah & Dugun Laya: Ektaal, Jhaptaal, Sultaal, chautaal.
3. Explain the following technical terms with example: Quida, paran, Gat & Tihai.

IV.

1. Definition of Tukada & its importance in solo playing.
2. Notation of tukada in any Taal from syllabus.
3. Notation of uthan in any Taal from syllabus.
4. Information of various types of songs given below: Bhjan, lokgeet, (Folksong), Thumari & Saragam.
5. The information of various Bandish of kathak: Thaat, Tatkar, Kavittoda, Salami, Natwari toda, Gatnikas.
6. Comparative study of taal: (a) Jhaptaal – Sultaal (b)Ektaal - Chautaal

V. Definition & explanation of laya & Laykavi – vilambit laya – Madhyalay – Dhrutlaya- Barabar – Dugun, Trigun & Chaugun.

Paper: 103 History of Tabla-I

I.

1. Origin & History of Music.
2. Origin & History of Naad.
3. Origin & History of Laya.
4. Origin of Taal.
5. Importance of 13th century with reference to music.
6. Importance of 14th century with reference to music.
7. The Origin & development of khyal Gayaki.
8. Origin & History of percussion Instrument.
9. Origin & History of Air Instrument

II. A Study of the Tabla Gharana

1. Origin of Gharana.
2. Development of Gharana.
3. Tradition & limitation of Gharana.

B Detailed study of the following Tabla Gharana: Delhi, Gharana, Ajrada Gharana, Laknavi Gharana

1. Importance of each Gharana.
2. Speciality of each Gharana.

III.

1. Various mythological stories related to the origin of Tabla.
2. The origin & development of dalimukhi Avnaddha Vadya.
3. The meaning of Tabla word.
4. Importance of : (a) 15th century with reference to music. (b) Importance of 16th century with reference to music (c)The Importance of table khyal Gayki.
5. Origin & Development of: (a) Kathak Dance (b) Cubic Instrument. (c) String Instrument.

IV. Development of Gharana & its contribution in current circumstances.

1. Merits & demerits of Gharana.
2. Social circumstances of Gharana study of following Gharana: Farukhabad Gharana, Punjabi Gharana, Banaras Gharana.

V. Life sketch of Renowned Tabla Players:

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| 1 Ut. Sidhadharkhan Dhadhi. | 10 Ut. Kalukahn – Mirukhan |
| 2 Ut. Nathukhan. | 11 Ut. Habiddinkhan |
| 3 Ut. Nanhe khan | 12 Ut . Akramkhan |
| 4 Ut. Zakir hussain & ut. Allahrakkha Khan | 13 Ut. Shikh Daaud |
| 5 Ut. Ahemadjan Thirkwa | 14 Pt. Nanasahab Panse |
| 6 Ut. Sammu khan | 15 Pt. Gyanprakash Ghosh |
| 7 Pt. Girish Chandra Shrivastav | 16 Pt. Biru Mishra |
| 8 Pt. Lalji Shrivastav | 17 Pt. Kudau singh |
| 9 Dr. Aban Mistry | 18 Pt. Shudhir kumar Saxena |

Paper: 104 Music Therapy

- I. A. The Origin of Therapy Science
 1. The History of Therapy Science in ancient Age
 2. The History of Therapy Science in Middle Age
 3. The History of Therapy Science in Modern Age
 4. The healing effects of Music
- B. Examples of Music Therapy
 1. The experiments of Music Therapy
 2. Musical Sound Naad
 3. The relation between Therapy & Music
 4. Detailed study of Yogic Therapy Technique
- II. Detailed study of breathing (Pranyam)
 1. Detailed study of meditation (Dhyan)
 2. Different types of Medication (Dhyan)
 3. The relation between Yoga & Music
 4. The impact of Yoga Sadhna from music
- III.
 1. Music Therapy on the Basis of Aayurveda
 2. Music Therapy on the Basis of Rasa theory of Raga
 3. Music Therapy on the Basis of Psychologists
 4. Music Therapy on the Basis of Homeopathic
 5. Effect of Music therapy on Human Body
- IV.
 1. Music therapy on the basis of Indian belief
 2. The impact of Aumkar on Human Mind
 3. The Science of Mantra
 4. The Opinion of Modern Therapists about music theory
 5. The various techniques of music Therapy
- V.
 1. Diagnosis of diseases through music
 2. Remedy of Disease
 3. The impact of music on animals & Birds
 4. Remedy of disease of animals through music therapy

Paper : 105 English-I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

1. Articles
2. Noun
3. Pronouns
4. All Tenses

Unit: III

1. Verbs & Adverbs
2. Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 106 Practical-I

I.

1. Detailed study of different parts of daya & Baya of Tabla.
2. Detailed study of classical names of fingers.
3. Playing basic syllabus of Baya : Ghe, Gheghe, ke, keke
4. Playing basic syllabus : Ta, Na, Tin, Ti on daya
5. Playing basic syllabus on Daya & Baya: Tinna, Dhinna, Tit & Tirkit
6. Playing the following syllabus: Gheghetit, Dhadhatit, Dhatirkittaaak

II.

1. Playing Taal Dadra in Thah & Dugun Laya
2. Playing Taal Kehra in Taah & Dugun Laya
3. Recitation & information of Taal: Dadra & Kaherwa
4. Recitation of mukhda in Tintaal
5. Recitation of Tukda in Tintaal
6. Riyaz of Practice syllabus.

III.

1. Playing “Dha Dha” tit kaida in Tintaal.
2. Playing “Dha Dha Tirkit” kaida in Tintaal.
3. One Tihai in Tintaal.
4. Playing mohra in Tintaal.
5. Playing mohra in Dadra.
6. Playing mohra in kaherawa.

IV.

1. Recitation of Thaah, Dugun, Tigun & Chuagun with Taali-Khali in Dadara
2. Playing taah, Dugun, Tigun & chaugun with Taali & Kahli in Dadara.
3. Playing of taal Dadara with variation.
4. Recitation of Thaah, Dugun, Trugun & chaugun with Tali & khali in kaherwa.
5. Playing Tacch, dugun, Tigun & chaugun with taali & kahli in kaherwa.
6. Playing of taal kaherwa with variation.

V.

1. Recitation of Thaah, Dugun, Trugun & chugun with Taali & khali in Tintaal.
2. Playing thah, dugun, tigon & Chaugun with tali & Khali in Tintaal.
3. Playing of taal Tintaal with variation.
4. Playing chakradhar Tihai in Tintaal to playing taal Dadra accompaniment with Thumari.
5. To playing Taal Kaherwa accompaniment with Thumari.
6. To playing Taal Tintaal accompaniment with Thumari.
7. Information about laggi about a taal Tintaal.
8. Playing laggi in Tintaal with Pattas.
9. Information about laggi about a Taal Kaherwa.

Paper: 107 Practical-II

I.

1. Playing variations of Dadara
2. Playing variations of Kaherwa
3. The information of Taal & its Recitation with tali & Kahli.
4. Playing basic syllabus of Tintaal on Daya & Baya.
5. Playing Tintaal Theka with Tah & Dugun.
6. Playing kaida & its recitation in Tintaal.

II.

1. Playing kaida & its palta with Tihai & Tintaal
2. One chakradar Tihai in Tintaal
3. One Tukda in Tintaal.
4. Playing Basic syllabus of kaherwa Taal on Daya & Baya
5. Playing Basic syllabus of Dadrwa Taal on daya & Baya
6. One Chakradhar Tihai in Tintaal

III.

1. Practice of Mohra
2. Practice of Tukada
3. Practice of Mukhada
4. Playing uthan in Tintaal.
5. Recitation of uthan in Tintaal
6. Recitation of all Bandish with Taali & Khali.

IV.

1. Information of Taal Roopak
2. Recitation of Thaah, Dugun, Trugun & Chuagun with Tali & Khali in Roopak.
3. Playing method of Taal Roopak on Tabla.
4. The recitation chkradhar Tihai in Roopak.
5. Playing Mohra in Taal Roopak.
6. Playing Taal Roopak with Variations.
7. Playing Tukada in Taal Roopak.
8. Playing chakradhar Tihai in Roopak.

V.

1. The recitation of Mohra in Taal Roopak.
2. The recitation of Tukada in Taal Roopak.
3. The recitation of Mukhada in Taal Roopak.
4. Accompaniment of Taal kaherwa with Bhajan.
5. Accompaniment of Taal Dadara with Bhajan.
6. Accompaniment of Taal Dipchandi with Bhajan.
7. The recitation of Taal Dipchandi.
8. Accompaniment of Taal Dipchandi with folk music.
9. Accompaniment of Taal Kaherwa & its various Toda with Bhajan.
10. Accompaniment of Taal Dadra & its various Toda with Bhajan.
11. The method of hand movement on folk Instrument Dhol.
12. The playing of laggi in Taal Dadara in method of Bhajan.