

**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**  
**SY BPA**  
**Subject: Tabla**

**Paper: 201 Principles of Music (Tabla)-II**

I.

1. Definition of Technical terms: Quida, Palta, Chala, Chakradhar, Tihai.
2. Definition of technical terms: Farmaisi, chakradhar, Bol, Gat, Tukada, Paran.
3. Tabla playing is a fine Art.
4. Definitions of Technical terms: Avagrah, Kakpad, Chilla, Joda, Padhant.
5. Definition of Technical terms: upaj, lehra, kaudi laya, biadilaya, sob playing.
6. Descriptive information about jaati: Tishra jaati, Chatushra jaati, Khand Jaati, Mishra Jaati, Sankirna Jati.

II.

1. A classification about various musical instrument: Cubic (Ghan), Instrument, Air Instrument, Percussion, Instrument, string Instrument.
2. The importance of Taal Instrument in Indian Classical Instrument.
3. The information about south Indian percussion instruments. Budbudke, Pallavankudam, Suryapiri, chandrapiri, Huduk, Bheri.
4. Merit & demerit of Tabla Player
5. Write easy on: System of practice of various compositions to increase the speed.

III.

1. The composition between khulla & Bandbaaja.
2. Explain Dupalli Gat, Tripalligat, Chaupalli Gat & Rela.
3. Explain pashkar, Chalan, Gat quida, peshkar quida.
4. Principles of Riyaaaz.
5. Information about Ten classification of Taal.
6. Definition of laggi, Zarb, wazan, Grah & its kind (4 kinds), understanding of jati Bhed (5 kinds).

IV.

1. Explain the principals of Riyaaaz with theory.
2. The comparison between Tabla & Pakhawaj.
3. The information about south Indian Percussion like Runja, Karchakra, Tivali, Indikka, Kankataptai.

V. Notation of Taals & Bol compositions under practical study.

**Paper: 202 Study of Taal-II**

I.

1. Method of playing Bandish on Tabla: Dhenegene, Dhirdhir, Thunna, Dhumkit.
2. Notation of Taah, Dugun, Trigun & chaugun of Taal: Dadara, Roopak, Kaherwa, Tintaal & Jhaptaal.
3. Explain with examples.
4. Chakradhar Tukada, Chakradhar Tihai & Gat
5. Discuss the rule of solo playing & importance of Bandish in solo playing.
6. Notation in Tukada in any taal from Syllabus.
7. Notation of quaida, Palta & Chakradhar Tihai in any Taal from Syllabus.

II.

1. Definition of Gat & Dupalli Gat.
2. Notation of Kathak Dance Syllabus of various Taal: Dadra, Tintaal, Roopak & Thaptaal.
3. Comparative student of Taal:
  - (a) Dhamar- Dipchandi
  - (b) Dipchandi-Jhumara
  - (c) Dadra- kehrwa
  - (d) Roopak-Tiyra
4. Importance of theory & its necessary in becoming a good Tabla Player.
5. Theoretical knowledge & writing practical thekas & bol compositions in different speed with notations.

III.

1. The techniques of playing various bol on Tabla: Gadigam, Kala-N, Tad, Dhagetit.
2. Notation of Taal in Thaah, Dugun, Tigun & Chuagun layas: Jhaptaal, Sultaal, Ektaal & Dhamar.
3. Explain with examples: Laggi, Rela, Farmaisi, Chakradhar, Gat, Tukada.
4. Origin development & Importance of Bandish.
5. Notation of Farmaisi Chakradhar Bandish in any Taal from syllabus.
6. Notation of quida its four Palta & chakradhar Tihai in nay Taal from syllabus.

IV.

1. Notations of Kathak Dance syllabus of various Taal: Dhamak, Ektaal, Pancham, Savari.
  2. Definition of Gat & Explain Tripalli & chaupalli Gat.
- V. Principals of solo playing & importance of bol sequence in it.

**Paper: 203 History of Tabla-II**

I.

1. Origin & Development of music in vaidic age.
2. A study of Bharatnatya Shashtra.
3. A Study of Sangeet Ratnakar.
4. Importance of 17<sup>th</sup> century with reference to music.
5. Importance of 18<sup>th</sup> century with reference to music.
6. The importance of Tabla accompaniment in Kathak.

II.

1. Origin & development of Dhrupad-Dhamav
2. Origin & development of leather string instrument (Vital)
3. The Mythological stories about origin of music.
4. Traditional teaching method & evaluation in Gharana
5. Protection of Gharana in Raj Gharana.

III.

1. History of Tabla Gharana.
2. A study of Geet Govind.
3. A study of Sangeet Markand.
4. Importance of 19<sup>th</sup> century with reference to music.
5. Importance of 20<sup>th</sup> century with reference to music.
6. The importance of Pakhwaj in Dhrupad.

IV.

1. Origin & Development of Thumari
2. Music in Ramayan Age.
3. Music in Mahabharat Age.

V. Life sketches of Renowned Tabla Players.

- |                              |                             |
|------------------------------|-----------------------------|
| 1 Pt. Kanthe Maharaj         | 11 Ut. Hajivilayat Ali Khan |
| 2 Pt. Nitai chakravarti      | 12 Ut. Amirhussain Khan     |
| 3 Pt. Amarnath mishra        | 13 Ut. Munir Khan           |
| 4 Pt. Kumar Bose             | 14 Ut. Niyaz Ahemedkhan     |
| 5 Pt. Pandharinath Nageshkar | 15 Ut. Karmatulla khan      |
| 6 Pt. Nikhil Ghose           | 16 Ut. Jhangir Khan         |
| 7 Pt. Omkar Gulwadi.         | 17 Ut. Nizamuddin Khan      |

8 Pt. Suresh Talwarkar

18 Ut. Azizuddinkhan

9 Ut. Sarvar Sabri

19 Ut. Gammi khan

10 Ut. Alladiyakhan Amaravatiwale

**Paper: 204 Yoga & Music**

I.

1. General definition of Yoga
2. An Ancient definition of Yoga
3. Relation between Music & Yoga
4. Music itself yogic Sadhna
5. Contribution of Music in yoga Accomplishing
6. The relation between of yoga & seating
7. The relation between of yoga & seating position of various Instrumentalist

II.

1. Pranayam in yoga.
2. The importance of pranayam for Vocalist.
3. The importance of Pranayam for Air Instrumentalist.
4. The Yogic importance of Aum for vocalist.

III.

1. The importance of Music in yoga recitation
2. Yam & Niyam in yogic Practice
3. The role of music in yogic worship of God

IV. A study of sic plexus of human body

1. An effect of music in sic plexus of human body
2. The Silence (Maun)
3. Definition of concentration.

V.

1. The relation between concentration & Music
2. Music as a concentration
3. Naadbrahma concentration
4. Naadyog in unending resource for acquisition of God.

## **Paper: 205 English-II**

### **Unit: I**

#### Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

### **Unit: II**

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

### **Unit: III**

1. Types of communication
2. Barrier Communication  
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

### **Unit: IV**

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

### **Unit: V**

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

### **Reference:-**

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
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: 206 Practical-I**

I.

1. Recitation of Tali & Khali in Roopak.
2. Recitation of Mukhnda in Taal Roopak.
3. Recitation of Tukada in Taal Roopak.
4. Playing mukhada in Taal Roopak.
5. Playing Tukhada in Taal Roopak.
6. Recitation quida in Taal Roopak.
7. Playing quida in Taal Roopak.
8. Practice of quida in Taal Roopak.
9. Playing quida & Plata in Taal Roopak.

II.

The method of accompaniment with:

- |                    |               |                 |               |          |
|--------------------|---------------|-----------------|---------------|----------|
| 1 Classical vocal. | 2 Thumari.    | 3 Khyal gayaki. | 4 Madhyalaya. |          |
| 5 Light classical. | 6 Instrument. | 7 Sitar.        | 8 Flute.      | 9 Sarod. |

III.

1. The method of lahera play on harmonium.
2. Playing lahera on Harmonium with different Taal from your course.
3. Revision of syllabus up to FY B.P.A.

IV.

1. Practice of syllabus Tit, Tirkit.
2. Practice of syllabus Kidnag, Tinakeng.
3. Playing of syllabus Tirkit, Tirkittak, kidnag, Tinna keng.
4. Playing Mukhada in Taal Roopak.
5. Playing Tukada in Taal Roopak.
6. Playing Chakradhar Tihai in Taal Roopak.
7. Information about lahera playing.
8. Playing Taal Roopak with lahera.
9. Playing Bandish of Taal Roopak with lahera.

V.

1. The playing method of Taal Japtaal on Tabla.
2. The recitation of jhaptaal with Tali & Kahli.
3. The recitation of Thaah & Dugun in jhaptaal.
4. The playing Thaah & Dugun in Jhaptaal.
5. The recitation of Mohara in Jhaptaal.
6. The playing of Mohra in Jhaptaal.
7. The recitation of Mukhada in Jhapttal.
8. The playing of Mukhada in Jhapttal.
9. The recitation of Tukada in Jhapttal.
10. Playing practice lahera on Harmonium.

**Paper: 207 Practical-II**

I.

1. The information of Peshkar in Taal Tintaal.
2. The recitation of Peshkar in Taal Tintaal with Tali & Khali.
3. Playing peshkar in Taal Tintaal.
4. Playing four Mukhda in Taal Tintaal.
5. Playing four Mohara in Taal Tintaal.
6. Playing four Tukada in Taal Tintaal.
7. Playing four Mukhda in Taal Roopak.
8. Playing four Mohara in Taal Roopak.
9. Playing four Tukada in Taal Roopak.

II.

1. Study of syllabus of Kathak Dance.
2. Playing method of syllabus with Kathak Dance on Tabla.
3. Playing of basic Toda in Kathak Dance.
4. Playing Tukada with Kathak Dance.
5. The Method of accompaniment with Violin.
6. The method of accompaniment with Veena.
7. The information about Taal Tivra.
8. The recitation in Taah Dugun of Taal Tivra.
9. Playing of Taah & Dugun in Taal Tivra.
10. Revision of syllabus up to FY B.P.A.

III.

1. Playing Method of Delhi Gharana.
2. The information about Peshkar of various Gharana.
3. Playing Peshkar & its Palta in Taal Tintaal.
4. The information about Dhrupad Tradition.
5. Method of accompaniment with Dhrupad Tradition.
6. Accompaniment with Dhrupad tradition of Taal Tivra.
7. Accompaniment with Dhrupad Tradition of Taal Chautaal.
8. Playing Bandish of Taal Tintaal with lahera.
9. Playing Bandish of Taal Roopak with lahera.

IV.

1. The playing method of Taal Ektaal on Tabla.
2. The recitation of Ektaal with Tali & Khali.
3. The recitation of Thah & Dugun in Ektaal.
4. The playing thaah & Dugun in Ektaal.
5. The recitation of Mukhada in Ektaal.
6. The playing of Mukhada in Ektaal.

V.

1. The recitation of Tukada in Ektaal.
2. The playing of Tukada in Ektaal.
3. The recitation of Mohra in Ektaal.