

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
TY BPA
Subject: Tabla

Paper: 301 Principles of Music – Tabla-III

I.

1. The information & development of Tabla.
2. Explain with example; Anagat, Dodhari Gat, Gat Paran, Baant.
3. Discussion of Ancient & Modern Tabla Players.
4. Detailed information about yati.
5. Detailed information about Grah.
6. The importance of classical music in modern age.
7. Explain: The best Tabla player may not be good musician.
8. Tabla accompaniment with Khyal, Tumari, Ghazal, Bhajan.
9. Detailed information of Instruments Damama, Durdur, Panchmukhi Vadhya, Tripushka Yadya, Chanda.

II.

1. Essay: A good Tabla Player is not necessary a good accompanist.
2. Composing and writing the notation of self created kaidas with predominance of tirkat & Dhirdhir.
3. Explanation of Peshkar- Kaida & its application in Tabla playing.
4. Definition of the following: Chalan Navhakka, Gatkaida, Peshkarkaida.
5. Revision of Theory syllabus up to SY BPA.

III.

1. Explain the music learners may have to be learning Tabla playing.
2. An accompaniment of Tabla with Vocal, Instrument & Dance.
3. Explain the Rela, Navhakka, Manjedar Gat, Lom-Vilomgat & Farad.
4. The importance of Upaj in Tabla Playing.
5. Comparative study of two taal notation systems of pt. Bhatkhandeji & Pt. Parluskarji.
6. Explain the south Indian notation system.

IV.

1. Explain the technical terms of an ancient taal system; Ektaal, Divkal, chatuskal, Kala. Matra, Laya, Kriya, Grah, Pani, Marg, Taal etc.
2. Comparative study of Tabla accompaniment and solo playing.
3. Explain the percussion Instrument like Damaram, Khanjira, Dutt, Naal, and Mrudangan.

V.

1. System of accompaniment with Gazal, Thumari, Dadara & Modern Music.

2. Explain & writing the execution of the following: Alphabets of Tabla & Banya: Dhingin, Gadigan, Ghidang, Takta, Kradhin, Tak Tak Ghifan, Traghin, Dhirdhir kat.
3. Revision of theory syllabus up to SY B.P.A.

Paper: 302 Study of Taal-III

I.

1. Notation of Taal in Thaah, Dugun, Trigun and Chaugun Laya: Ektaal, Nattaal, Pancham Savari and Jhumara.
2. Explain with examples: Gantha bandhan, Farad, Ro, Kamali Chakradar.
3. Create a quida, its three palta & chakradhar Tihai with the use tit & Tinnakena Syllabus.
4. Information of Ten classification of Taal & Information about Jaati & Yati
5. Notation of Taal in Aad Laya: Dadara Roopak, Kaherwa & Tintaal.
6. Definition of Peshkar quida and its importance in solo playing.

II.

1. Explain with examples: Do dhani gat, and Tripadi Gat.
2. Notation in kuaad laya: Dadra, Roopak & Kaherwa
3. Comparative study of North & South Indian Taal System.
4. Study of Adi, Kuadi & Savailaya.
5. Notation of the following Taals in Aadilaya: Addha, Aadachutaal & Sawari.

III.

1. Notation of Thaah, Dugun, Tigun & Chaugun Laya: Sultaal, Chautaal, Aada Chautaal & Tilwala.
2. Explain with Examplee: Chilla, Farsbandi, Navhakka, and Chaarbaag.
3. Create a quida its three Palta & chakradhar Tihai with the use of Tirkittak & Dhirdhir syllabus
4. Comparative study between khulla & Bandish baaj.
5. Origin & Development of khyal Gayan & accompaniment of Tabla with khyal Gayaki.
6. Explain South Indian Taal notation system.

IV.

1. Notation of kuaad laya: Ektaal, Tintaal.
2. Notation in Biaad laya: Ektaal, Tintaal
3. Comparative study between:
4. Tabla accompaniment & Solo playing with Vocal.
5. Tabla accompaniment & Solo playing with Instrument.

V.

1. Modern trends in Tabla playing (Critical study).
2. Study of adi, Kuadi & Savailaya.
3. Detailed comparative study of all the Gharanas of Tabla Playing.
4. Revision up to theory syllabus up to SY B.P.A.

Paper: 303 Folk & Western Instrument

I.

1. The culture of Gujarat.
2. String instrument: Ektaaro, Dotaaro.
3. String instrument: Ravan Haththo, Surando.
4. The percussion instrument: Dhole, Nagada, Dhank, Dhnaka & Pavvi
5. The Air Instrument: Pivo-Pisvi, Narhilo & Sharnai.
6. Mannvafan, Madal.
7. Gharana, Ramzoi.
8. Thallivandan, Kigari.

II.

1. The history of Indian Music.
2. The History of American Music.
3. The History of Arabi & Latin Music.
4. The definition and different of orchestra
5. The western orchestra.
6. The Indian Orchestra.
7. The contribution of Mozart in Music.
8. The contribution of Beethoven in Music.
9. The contribution of Shubert in Music.

III.

1. The folk art of Gujarat.
2. Nishan – Danka, Chipyo
3. Dokad – Dholak
4. Damaroo, Daklu, Dugdugi
5. Dunchi, Madali.
6. Manjira, Sugato, Toor.
7. Kansijoda, Jhanjh
8. Dandiya, Kathtaal
9. Ghant, Ghantdi, Ghadiyal

IV.

1. The History of Egypt Music.
2. The History of Africa Music.
3. The History of Japan & China Music.
4. The History & importance of co-instruments.
5. The Indian co-Instrument.
6. The African Instrument Tumba & Dejembe

V.

1. The contribution of Nicol pegnini in Music.
2. The contribution of Hactor Berlioz in Music.
3. The contribution of Felic mendalson in Music.

Paper: 304 Western staff Notation

I.

1. Definition of western staff notation.
2. Introduction of time signature
3. Types of time signature

II.

1. Study of Tempered, Natural, diatonic & chromatic scale.
2. Comparative study of scales in Indian & western music
3. Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

III.

1. Western & Indian Natural & Modified Note.
2. Detailed study of western staff Notation system.
3. Explain the intervals & its types.
4. Explain the Pythagorean Scale.
5. Explain the tempered scale.

IV.

1. Explain the equally tempered Scale.
2. Explain the Natural Scale.
3. Explain the Semitone.
4. Explain the types of semitone.
5. Explain the sol-fa & enemas notation system.

V.

1. Explain the Jhiv (chive) & staff Notation.
2. Explain the word chord.
3. Explain the harmony of chord.
4. Explain the melody of chord.

Paper: 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
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: 306 Practical-I

I.

1. The playing method of syllabus Dhumkit, Dhirdhir, Tet, Dhenegene on Tabla.
2. Playing Thaah, Dugun, Tigun & Chaugun in Taal Roopak.
3. Playing Thaah, Dugun, Trigun & Chaugun in Taal Tintaal.
4. Playing Tukada in Jhaptaal.
5. Playing quida its Palta & Tihai in Taal Roopak.
6. Playing quida its Palta & Tihai in Taal Jhaptaal.

II.

1. The recitation of Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
2. Playing Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
3. Playing Thaah, Dugun & Chaugun in Tivra.
4. The playing method of syllabus Gadigana, Dhatighena, Dhirkita on Tabla.
5. The Playing of selfmade Bandish.
6. The playing Rela, its Palta and Tiha in Tintaal.

III.

1. The playing peshkar quida its palta & Tihai in Roopak.
2. The playing Aada Peshkar & its Palta in Tintaal.
3. The Playing Aada Peshkar quida in Tintaal.
4. The playing peshkar quida its palta and chakradhar Tihai in Jhaptaal.
5. The recitation of Thaah, Dugun, Trigun, Chaugun in Sultaal.
6. The playing of thaah, Dugun, Tigun, Chaugun in sultaal.

IV.

1. The recitation of Thaahm Dugun, Tigun & Chaugun in Taal Jhoomara.
2. The recitation of Thaah, Dugun, Tigun & chaugun in Taal dipchandi.
3. The recitation of Thaah, Dugun, Tiguna & Chaugun in Taal Punjabi.
4. Solo playing in Taal Jhaptaal.
5. Solo playing in Taal Roopak.
6. Solo playing in Taal Ektaal.

V.

1. Solo playing in Taal Jhaptaal.
2. Playing Anagat in Taal Mattaal.
3. Playing Anagat in Taal Punjabi.
4. Solo playing in Taal Pancham Savari.
5. Taal Dhamar & Taal Sultaal.

VI.

1. Tabla accompaniment with kathak Dance.
2. Tabla accompaniment with Classical Vocal.
3. Tabla accompaniment with Dhrupad Dhamar.
4. The recitation of Kuaadlaya in Taal Dadara.
5. The recitation of Kuaadlaya in Taal Roopak.
6. The recitation of Kuaadlaya in Taal Tintaal.
7. Revision of Practical course up to SY B.P.A.

Paper: 307 Practical-III

I.

1. Playing Peshkar its Palta & Tihai in Roopak.
2. Playing Quida; Its Palta & Chakradhar Tihai in Roopak.
3. Playing chakradhar Tihai in Rook Taal.
4. Playing peshkar it's Palta & Tihai in Jhaptaal.
5. Playing quida its palta & chakardhar Tihai in Japtaal.
6. Palying chakardhar Tihai in Taal Jhaptaal.

II.

1. Playing Farmaisi chakradar Tihai in Tintaal.
2. Playing Farmaisi chakradar Tihai in Roopak Taal.
3. Playing Farmaisi chakradar Tihai in Jhaptaal.
4. The recitation of Thaah, Dugun, Tigun chaugun in Taal Mattaal (9 beats)
5. The playing of Thaah, Dugun, Tigun & Chaugun in Taal Mattaal.
6. The playing mukhada in Taal Mattaal.

III.

1. The playing Tukada in Taal Mattaal.
2. The playing quida it's Palta & Chakradar Tihai in Taal Mattaal.
3. The playing Farmaisi chakradar Tihai in Taal Mattaal.
4. The playing uthan in taal Mattaal.
5. The playing chakradar Tukada in Taal Mattaal.
6. The playing Rela, its palta & Tihai in Taal mattaal.

IV.

1. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Dhumali.
2. The playing Thaah, Dugun, Tigun, Chaugun in Taal Dhumali.
3. The recitation of Thaah, Dugun, Tigun Chaugun in Taal Pancham Savari.
4. The playing Thaah, Dugun, Tigun, Chaugun in Taal Pancham Savari.
5. Playing Mukhada & Tukada in Taal Pancham Savari.
6. Playing quida its palta its chakradar Tihai in Taal Pancham Savari.

V.

1. The recitation of Aadlya in Taal Dadara.
2. The recitation of Aadlya in Taal Tintaal.
3. The recitation of Aadlya in Taal Roopak.
4. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Aada Chautaal with Taali & Khali
5. The playing Thaah, Dugun, Tigun & Chaugun in Taal Aadachautaal with Taali & Khali
6. The playing paran in Aada chautaal.

VI.

1. The playing chakradar Tihai in Aada chautaal.
2. The playing chakradar Tukada in Aada Chautal
3. Solo playing in Tivra.
4. The recitation of Biaadlaya in Taal Dadara.
5. The recitation of Biaadlaya in Taal Roopak.
6. The recitation of Biaadlaya in Taal Tintaal.
7. Revision of Practical Syllabus up to SY B.P.A.