



University of Rajasthan

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS (TABLA)

B.P.A. (Tabla) I & II Semester Examination, 2025-26

(Prof. Vandana Kalla)

Convener

Board Of Studies 'Music'

University of Rajasthan

Jaipur

IMPORTANT NOTICE

- 1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.**
- 2. Candidates who seek admission for B.P.A. Tabla Classes shall have to clear the entrance test which will be conducted by the Department.**

NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

B.P.A. Tabla – I & II Sem. (2025-26)

First Semester:-

Course Code - UG0507

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPERS</u>						
1.		AEC	4	100	40	4
2.	Tab-51T-101	Applied and General study of Tabla	6	150	60	6
<u>PRACTICAL PAPERS</u>						
3.	Tab-51P-102	Presentation of Talas on Tabla	12	150	60	6
4.	Tab-51P-103	Critical and Comparative Study of Technique of Tabla	12	150	60	6
5.		SEC	3	50	20	2
6.		Value added course (V.A.C.)	-	50	20	2
Total						26

Second Semester:-

Course Code - UG0507

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
<u>THEORY PAPERS</u>						
1.		AEC	4	100	40	4
2.	Tab-52T-104	Tradition of Indian Culture and Tabla	6	150	60	6
<u>PRACTICAL PAPERS</u>						
3.	Tab-52P-105	Presentation of Talas on Tabla	12	150	60	6
4.	Tab-52P-106	Critical and Comparative Study of Technique of Tabla	12	150	60	6
5.		SEC	3	50	20	2
6.		Value added course (V.A.C.)	-	50	20	2
Total						26

B.P.A. (Tabla) I Sem.

DETAILS OF COURSES

Objectives of the course:

The objectives of this course to provide students with a comprehensive understanding of Indian musical instruments. The course will explore the Tabla vadan techniques and style of various artist in the field of Tabla Vadan.

Theory Paper– I Code - Tab-51T-101

Applied & General Study of Tabla

Max. Marks 150

Unit-I

Classification of Musical Instruments:-

Historical evolution and development of tabla

Techniques of Tabla Vadan.

Varnas of Tabla.

Define the followings :-

Tal, Sum, Matra, Theka, Taali, Khali, Vibhag, aavartan, bol, laya.

Unit-II

Varieties of laya, Thah, Dugun, Tigun and Chaugun.

Notation system of tal according to Pt.Vishnu Digamber Paluskar and Pt. Vishnu Narain Bhatkhande.

Unit-III

Ability to write Tukras & Parans.

Ability to write the talas mentioned below with thaah, Dugun, Tigun and Chaugun, Layakaries : Roopak, Teental, Sooltal, Dadra.

Unit-IV

Basic Knowledge of Lehra.

Life sketches and contribution of the following musicians : Pt.Samta Prasad Mishra, Kudau Singh, Ahmed Jaan Thirkwa, Allarakha Khan.

Practical Paper– I Code - Tab-51P-102**Max. Marks****150****Presentation of Talas on Tabla**

- | | | |
|-----|---|----|
| (1) | Knowledge of Ten Varnas of Tabla and its (VadanVidhi) Techniques of Playing. | 25 |
| (2) | Ability to play Teental, Keharwa on Tabla. | 25 |
| (3) | Ability to play solo Tabla for the duration of 20 minutes with an accompaniment of Harmonium. | 25 |
| (4) | Ability to present Teental with various Tukras, Peshkaras, Kaydas and Paltas, Relas and a few Tihaies on Tabla. | 25 |
| (5) | Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla. | 25 |
| (6) | A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental on hands showing Taali & Khali. | 25 |

Practical Paper – II Code - Tab-51P-103**Max. Marks****150****Critical and Comparative Study of Technique of Tabla**

- | | | |
|-----|---|----|
| (1) | Comparative Study of Talas | 20 |
| (2) | Ability to tune the Tabla. | 20 |
| (3) | Ability to accompany a vocal recital. | 20 |
| (4) | Bols/ Phrases used in Tabla. | |
| | (i) Bols produced only on the Right hand(Daahina) | |
| | (ii) Bols produced only on the Left hand (Baayan). | |
| | (iii) Bols produced on both Daayan and Baayan together (Simultaneously) | |
| | (iv) Bols produced by using combination of both Daayan and Baayan simultaneously or separately. | 20 |
| (5) | Clarify use of the following taals in various types of Music. Ektaal, Teentaal, Kaharva. | 20 |
| (6) | Stage Performance | |
| | (a)Presentation of any one Tal of the course - | 30 |

- (b) Presentation of any tal other than classical is used in light classical and light Music.

20

Course learning outcomes:

By the end of the course, students should be able to:-

1. Describe the Indian musical instruments
2. Analyze the theoretical knowledge of tabla vadan.
3. Get the knowledge of notation system according to taalās.
4. Describe the life sketches of eminent artist of tabla and their techniques.

B.P.A. (Tabla) II Sem.

DETAILS OF COURSES

Objectives of the course:-

- ✓ Understanding the ancient sanskrit literature Ved, Upnishad, Puran, Darshan.
- ✓ Study of percussion instruments.
- ✓ Study of various classical music forms.
- ✓ Study of various Tabla Gharanas.
- ✓ Understanding the Varnas of tabla.
- ✓ Ability to demonstrate the tabla vadan.

Theory Paper– I Code - Tab-52T-104

Tradition of Indian Culture and Tabla

Max. Marks 150

Unit-I

Elementary knowledge of Ancient Sanskrit Literature Vedas, Upnishad, Puraan and Darshan.

Unit-II

Folk tradition of Rajasthan with special Reference to Folk Percussion Instruments.

Unit-III

Knowledge of various musical forms of Indian classical music.

Unit-IV

General knowledge of various Gharanas of Tabla.

Knowledge of Tal-Jatis of south Indian Music.

Practical Paper– I Code - Tab-52P-105 Max. Marks 150

Presentation of Talas on Tabla

- | | | |
|-----|--|----|
| (1) | Knowledge of Ten Varnas of Tabla and its (VadanVidhi) Techniques of Playing. | 25 |
| (2) | Ability to play Dadra, Roopak on Tabla. | 25 |
| (3) | Ability to play solo Tabla for the duration of 20 minutes with an accompaniment of Harmonium. | 25 |
| (4) | Ability to present Roopak with various Tukras, Peshkaras, Kaydas and Paltas, Relas and a few Tihaies on Tabla. | 25 |
| (5) | Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla. | 25 |
| (6) | A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Sooltal, Teevra on hands showing Taali & Khali. | 25 |

Practical Paper – II Code - Tab-52P-106 Max. Marks 150

Critical and Comparative Study of Technique of Tabla -

- | | | |
|-------|---|----|
| (1) | Comparative Study of Talas | 15 |
| (2) | Ability to accompany a vocal recital. | 20 |
| (3) | Bols/ Phrases used in Tabla. | |
| (i) | Bols produced only on the Right hand(Daahina) | |
| (ii) | Bols produced only on the Left hand (Baayan). | |
| (iii) | Bols produced on both Daayan and Baayant together | |

- (Simultaneously)
- (iv) Bols produced by using combination of both Daayan and Baayan simultaneously or separately. 25
- (4) Clarify use of the following taals in various types of Music. Dadra, Chautaal & Dhamar. 20
- (5) Ability to demonstrate various laykari on hands. 20
- (6) Stage Performance
- (a) Presentation of any one Tal of the course - 30
- (b) Presentation of any tal other than classical is used in light classical and light Music. 20

Course Learning Outcomes :-

By the end of the course students should be able to:-

- ✓ Demonstrate the tabla.
- ✓ Describe the Vedas, Upnishad, Puran and Darshan.
- ✓ Analyze the percussion instruments.
- ✓ Compare the various Gharana of Tabla.
- ✓ Perform the Tal with various layakaries on Tabla and Hand.

BOOKS RECOMMENDED FOR STUDY

B.P.A. (Tabla) Professional Course

Recommended Books

1. Tabla Ka Udgam, Vikas aur Vadan Shailiyan- Yogmaya Shukla
2. Tal Pran- Dr. Sudhanshu Pandey
3. Tal Parichay- Dr. Girish Chandra Shrivastav
4. Pakhawaj aur Tabla ke Gharane Va Paramprayan- Dr. Aban. E. Misri
5. Bharteey Sangeet Kenaye Aayam- Pt. Vijay Shankar Mishra
6. Bharteey Sangeet Vadya- Dr. Lalmani Mishra
7. Bharteey Vadya Ank- Sangeet Karyalaya, Hathras
8. Tal Prakash – Bhagwat Sharan Sharma
10. Bhartiya Sangeet Shastra me Vadyon Ka Chintan- Dr. Anjana Bhargav
11. Pakhawaj ki utpatti, vikase aur Vadan Shailiyan – Dr. Ajay Kumar
12. Taal Kosh- Dr. Girish Chandra Shrivastav

13. Pramukh Taal vadyaPakhawaj- Dr. Mohni Verma
14. KramikPustak Malika Part, I, II, III and IV by Pt. V.N. Bhathande.
- 15 Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
- 16 Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
- 17 Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
- 18 Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
- 19 Mridanga-Tabla -Vadan by Pt. Govind Rao.
- 20 Tabla Vigyan by Dr. Lalmani Mishra.
- 21 Tabla Shastra by Godbole
- 22 Sangit Visharad (Hatharas)
- 23 Sitar Marg Part I and II by S.P. Banerjee.
- 24 Sangit Bodh by Dr. Sharat Chandra Paranjpe.
- 25 Dhwaniaur Sangeet by Prof. L.K. Singh.
- 26 Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
- 27 Sangeet Parichiti Part I and II by Shri Neelratan Banerjee.
- 28 Hindustani Music- An outline of it's physical and aesthetics by G.H. Ranade.
- 29 Sangit Shastra Part I and II by M.N. Saxena.
- 30 Hamare SangeetRatna by Laxmi Narayan Garg.
- 31 Sangeet Mani Part-I,II- Maharani Sharma
- 32 Sangeet Swarit- Ramakant divedi
- 33 Bharat keSangeetkar – Dr. Laxmi Narain Garg