



University of Rajasthan

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS (TABLA)

B.P.A. (Tabla) Vth & VIth Sem.

Examination, 2025-26

(Prof. Vandana Kalla)

Convener

Board Of Studies 'Music'

University of Rajasthan

Jaipur

B.P.A. (Tabla) Vth Sem.2025-26

Practical :-

S.No	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05TBL 75P301	Presentation of Talas	12- Hour	150	60	06
(ii)	UG05TBL 75P302	Viva-Voce with Critical and Comparative Study of Technique of Tabla	12-Hour	150	60	06
(iii)	UG05TBL 75P303	Stage Performance of Tabla	04-Hour	50	20	02
(iv)	UG05TBL 75P304	MEC	02-Hour	100	40	04

Theory:-

(i)	UG05TBL 75T305	Applied & General Study of Tabla	04- Hour	100	40	04
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B.P.A. (Tabla) Vth Sem.2025-26

DETAILS OF COURSES

Practical Paper– I **Presentation of Talas**

Max. Marks 150
Min. Marks 60

1. Ability to play Thah, Dugun, Tigun and Chaugun of Taal Roopak, Ada Chautal, Sool Taal, Pashto, Puncham Sawari and Matt Taal.
2. Ability to play solo Teental with- (i) Two advance Kaydas (Tisra and Chatusra Jati), (ii) Six Paltas and Varieties of Tihai, (iii) Rela with Six Paltas.
3. To play 5 Compositions in any Tala (Gat, Tukda, Damdar & BedamTihai).
4. Play any Three Musical terms in Trital or Jhaptal of the following Compositions– (i) Dupalli (ii) Tipalli (iii) Chaupalli (iv) Kamali and (v) Paran Pharmaishi Chakkardar

5. Ability to play various types of Thekas in Kehrwa and Dadra Taal.

Practical Paper– II

Max. Marks 150

Min. Marks 60

Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative Study of following Talas
(i) Ektal-Chautal (ii) Deepchandi-Dhamar (iii) Tilwada-Trital (iv) Punjabi-Addha
2. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Roopak, Jhoomra, Punjabi, Aada-chautal, Sooltal and Addha on hands showing Tali and Khali.
3. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
4. Tuning of Tabla
5. Sound Techniques of Baayan and Daayan Tabla.

Practical Paper– III

Max. Marks 50

Stage Performance of Tabla

Min. Marks 20

1. Presentation of any one Tala of the course 30
2. Presentation of any tala other than classical is used in light 20
Classical and light Music.

B.P.A. (Tabla) Vth Sem.2025-26

Theory Paper– I

Max. Marks 100

Applied & General study of Tabla

Unit-I

1. Definition of (i) Gati (ii) Yati (iii) Samvadi (iv) Sangat (v) Lom (vi) Vilom (vii) Aad (viii) Kuad (ix) Biyad (x) Anaghat (xi) Ateet (xii) Nohakka(xiii) Jati
2. Ability to write various laykaries:- (i) $3/4$ (ii) $3/2$ (iii) $2/3$ (iv) $5/4$ (v) $4/3$

Unit-II

1. Ability to write the Tala mentioned below with Thaah, Dugun, Tigun and Chaugun layakaries in Bhatkhande Tal Notation system (i) Roopak (ii) Ada Chautal (iii) Sool Tal (iv) Pashto (v) Pancham Sawari (vi) Matt Taal.

Unit-III

- 1 Ability to write Tukras and Parans in Dhamar and Chautal.
- 2 Knowledge of Percussion and ghan vadya of folk Music.
(i) Damru (ii) Chang (iii) Dhol (iv) Dholak (v) Taasha (vi) Khanjari (vii) Nagada (Nakkara) (viii) Ghatam.(ix) Chimta (x) Jhanjh (xi) Manjeera (xii) Khadtaal

Unit-IV

1. Life sketches-
(i) Kanthe Maharaj
(ii) Ustad Habibuddin Khan
(iii) Pt. Ram Sahay
(iv) Pt. Bhairav Sahay
2. Essay Writing –
 1. Laya and Rasa
 2. Tabla-Vadan and Institution
 3. Taal and Religion
 4. Tabla Gharana and Baaz

B.P.A. (Tabla) VIth Sem.2024-25

Practical :-

S.No	Subject/ Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05TBL 76P306	Presentation of Talas	12- Hour	150	60	06
(ii)	UG05TBL 76P307	Viva-Voce with Critical and Comparative Study of Technique of Tabla	12-Hour	150	60	06
(iii)	UG05TBL 76P308	Stage Performance of Tabla	04-Hour	50	20	02
(iv)	UG05TBL 76P309	SEC	02-Hour	50	20	2

Theory:-

(i)	UG05TBL 76T310	History of Indian Instrumental Music (Percussion) (Medieval Period)	04- Hour	100	40	04

DETAILS OF COURSES

Practical Paper– I Presentation of Talas

Max. Marks 150

Min. Marks 60

1. Ability to play solo in Taal Ektal with Peshkar, two Kaidas, along with 4 Paltas and Tihai, Rela, 4 Tukdas and Parans. (Sadharan and Charkardar)
2. Ability to play Tukda, Charkardar & paran of Dhamar, Chautal and Sooltal.
3. Ability to play Pakawaj Bol in Tabla Like parans Tukdas Charkardar etc.
4. Ability to play Vilambit Thekas of Ektal, Jhomara and importance of mukhda .
5. Ability to play various types of Tekhas in Kehrwa and Dadra Taal.

Practical Paper– II

Max. Marks 150

Min. Marks 60

Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. To produce the Bols on Tabla according to Punjab and Ajrada Gharana.
2. To accompany Tabla with Vocal, Instruments and Dance.
3. Ability to play various laharas on Harmonium in various Ragas with accompaniment Tabla in Roopak and Ektal.
4. To accompany with Classical and light music.
5. Ability to compose Bandish with prescribed Bole.

Practical Paper– III

Max. Marks 50

Stage Performance of Tabla

Min. Marks 20

1. Presentation of any one Tal of the course 30
2. Presentation of any Tal other than classical is used in light- 20
Classical and light Music.

History of Indian Instrumental Music (Percussion)

(Medieval Period)

Unit-I

1. Evolution and development of Indian Instrumental Music during Medieval Period.
2. Contribution of the following Musicologist in Instrumental Music:
(i) Pt. Sharangdev (ii) Pt. Lochan (iii) Pt. Ahobal (iv) Pt. Bhavbhattacharya (v) Pt. Vyankatmakhi

Unit-II

1. Detail Knowledge of Karnatak Taal-system.
2. Knowledge of difference between Karnatak Taal-System and Hindustani Taal -System.

Unit-III

1. Historical development of Tabla.
2. Knowledge of difference between Pakhawaj and Tabla
3. Knowledge of Making Materials and Techniques of Tabla.

Unit-IV

Knowledge of Various Gharanas of Tabla-

1. Delhi Gharana
2. Ajrada Gharana
3. Lucknow Gharana
4. Farukhabad Gharana
5. Banaras Gharana
6. Punjab Gharana