



# University of Rajasthan Jaipur

## SYLLABUS

(Three/Four Year Under Graduate Programme in B.P.A. – (Tabla))

**III & IV Semester  
Examination-2024-25**

*Rj | Jais*  
Dy. Registrar  
(Academic)  
University of Rajasthan  
JAIPUR



# University of Rajasthan

## SYLLABUS

### SCHEME OF EXAMINATION AND COURSES OF STUDY

### BACHELOR OF PERFORMING ARTS (TABLA)

**B.P.A. (Tabla) III & IV Sem.**

**Examination, 2024-25**

**(Prof. Vandana Kalla)**  
**Convener**  
**Board Of Studies 'Music'**  
**University of Rajasthan**  
**Jaipur**

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**Dy. Registrar**  
**(Academic)**  
**University of Rajasthan**  
**JAIPUR**

## B.P.A. (Tabla) III & IV Sem.2024-25

### Practical :-

	<b>Subject/ Paper Code</b>	<b>Paper</b>	<b>Duration Hour per week</b>	<b>Max Marks</b>	<b>Min Marks</b>	<b>Credit</b>
(i)	UG05TBL63 P201	Presentation of Talas	12- Hour	150	60	06
(ii)	UG05TBL63 P202	Viva-Voce with Critical and Comparative Study of Technique of Tabla	12-Hour	150	60	06
(iii)	UG05TBL63 P203	Stage Performance of Tabla	04-Hour	50	20	02

### Theory:-

(i)	UG05TBL63 T204	Applied & General Study of Tabla	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour 04- Hour	50 50	20 20	02 02
		(b). Practical				
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02
(iv)		Value Added Course (VAC)	02- Hour	50	20	02

**B.P.A. (Tabla) III Sem.2024-25**

**Theory Paper– I (UG05TBL63T204)**

**Applied & General Study of Tabla**

**Max. Marks 100**

**Min. Marks 40**

**Unit-I**

1. Definition of the followings:-

(i) Jaati (ii) Grah (iii) Peshkar (iv) Tihai (v) Paran (vi) Rela (vii) Ladi (viii) Kayda (ix) Chakardar Tihai (x) Gat (xi) Bant (xii) Mukhda (xiii) Mohra

2. Study of Ten Praans of Taal.

**Unit -II**

1. Write Thah, Dugun, Tiguan and Chaugun following taals:-

(i) Tilwada (ii) Deepchandi (iii) Jhaptal (iv) Dhamar (v) Chautal (vi) Teevra (vii) Teen Tal

2. Ability to write Kayda and Tihai in the notation system of Pt. Bhatkhande.

**Unit-III**

1. Ability to write notation of Parans and Tukdaas in Teental & Jhaptal.

2. Ability to write varieties of Bant- (i) Laya Bant (ii) Bol Bant

**Unit-IV**

1. Life Sketches and Contribution of the following taals Musicians:

1. Pt. Purushottam Das

2. Pt. Ayodhya Prasad

3. Pt. Anokhe Lal

4. Thakur Kishan Singh Ji

2. Ability to write Paran in Dhamar, Chautal and Teevra.

**B.P.A. Tabla Sem.– III**  
**DETAILS OF COURSES**

**Practical Paper– I (UG05TBL63P201)**  
**Presentation of Talas**

**Max. Marks 150**  
**Min. Marks 60**

1. Ability to play Tabla Solo in Jhaptal with two kayda's along with four Palta's, Rela Two Tukdas & Two Parans.
2. Ability to play Thaha, Dugun and Chaugun of Punjabi, Dhamar, Deepchandi and Tilwada Tal along with previous year Talas also.
3. Ability to play variation of kaharwa and Dadra Tal.
4. Ability to play Farmaishi Chakkradar in Jhaptal.

**Practical Paper– II (UG05TBL63P202)**

**Max. Marks 150**  
**Min. Marks 60**

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

1. Comparative study of :-  
(1) Ektal – Chautal (2) Roopak–Teevra (3) Sool Tal-Jhaptal
2. Sound techniques of Bayaan and Daayan of tabla.
3. To produce the Bols on tabla according to Banaras and Delhi Gharana.
4. To accompany Tabla with Vocal, Instruments & Dances.
5. Tuning of Tabla.
6. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.

7. A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.
8. Ability to play Nagma in Jhaptal and Ektal.

**Practical Paper– III (UG05TBL63P203)**

**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 classical and light Music. 20

**B.P.A.IV Sem. Tabla-2024-25**

**Practical :-**

S.No	Subject / Paper Code	Paper	Duration Hour per week	Max Marks	Min Marks	Credit
(i)	UG05TB L64P205	Presentation of Talas	12- Hour	150	60	06
(ii)	UG05TB L64P206	Viva-Voce with Critical and Comparative Study of Technique of Tabla	12-Hour	150	60	06
(iii)	UG05TB L64P207	Stage Performance of Tabla	04-Hour	50	20	02

**Theory:-**

(i)	UG05TBL 64T208	History of Indian Instrumental Tabla	04- Hour	100	40	04
(ii)		Multidisciplinary Elective Course (MEC)				
		(a). Theory	02- Hour	50	20	02
		(b). Practical	04- Hour	50	20	02
(iii)		Skill Enhancement Course (SEC)	02- Hour	50	20	02

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(iv)		Value Added Course (VAC)	02- Hour	50	20	02

## **B.P.A. (Tabla) IV Sem.2024-25**

**Theory Paper– I (UG05TBL64T208)**

**History of Indian instrument Tabla**

**DETAILS OF COURSES**

**Max. Marks-100**

**Min. Marks-40**

### **Unit-I**

1. Origin of music.
2. General knowledge of Vedic period.

### **Unit-II**

1. Evolution and development of Indian instruments during Ancient period from Bharat time to Sharangdev time.
2. General Knowledge of various Percussion instrument:-  
(a) Mridangam (b) Dhol (c) Dholak (d) Nakkara (e) Nagada





**Unit-III**

1. Historical evolution and development of Pakhawaj.
2. Knowledge of main traditions of gharanas of Pakhawaj.

**Unit-IV**

1. To differentiate Mridang and Pakhawaj.
2. Knowledge of making materials and techniques of Pakhawaj during ancient to Medieval Period.
3. Knowledge of Taal-system from Bharat period to sharangdev period.

**B.P.A. Tabla Sem.– IV**  
**DETAILS OF COURSES**  
**OPTIONAL PAPERS**

**Practical Paper– I (UG05TBL64T205)**  
**Presentation of Tala**

**Max. Marks 150**  
**Min. Marks 60**

1. Ability to play Peshkar, kayada, Relat, Tukdas, Roopak Tal, Parans etc.
2. Ability to play two types of laggi and ladi in Roopak & Chancar Tal.
3. Ability to play Sadharan and Charkardhar Composition in sool Tal & Dhamar Tal.
4. Ability to Render this & Previous year Talas in Thaah, Dugun, Tigun and Chaugun.

5. Ability to play to produce the Tabla Bols-Ghid-Nak, Dhir-Dhir, Kadaan etc.

**Practical Paper– II (UG05TBL64T206)**

**Max. Marks 150**

**Min. Marks 60**

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

1. Comparative study of :-  
(1) Teen Tal (2) Deepchandi- Dhamar (3) Jhoomra (4) Ada-chautal
2. Techniques of Bol-Nikas on Tabla.
3. To accompany Tabla with Vocal, Instruments & Dances.
4. Tuning of Tabla according to performance.
5. Ability to play Nagma in Teental, Jhaptal and Roopaktal.

**Practical Paper– III (UG05TBL64T207)**

**Max. Marks 50**

**Stage Performance of Tabla**

**Min. Marks 20**

1. Presentation of Roopak Tal including Peshkar, kayada, Rela, Tukda, Paran etc. 30
2. Presentation of any tal other than classical is used in light classical and light Music. 20