



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Tabla & Pakhawaj

Pre-Primary Level

Full Marks: 100 (Practical – 100)

Practical:

1. Practice of reciting and playing one set of basic hand-exercise bols with matra (beat).
2. Practice of playing the Theka of Teentaal on Tabla.
3. Practice of one simple Kaida in Teentaal with four Paltas and one Tihai.
4. Practice of another Kaida in Teentaal with four Paltas and one Tihai.
5. Practice of one Mukhra and one Tukra in Teentaal by hand-clapping (Taali).
6. Practice of ten different types of basic hand-exercise bols (Hath Sadhana).

Primary Level

Full Marks: 100 (Theory – 25, Practical – 75)

Theory (Oral):

1. Terminology: Theka, Taal, Laya, Sam, Taali, Khali, Avartan, and Vibhag.
2. Knowledge of bols produced by striking different parts of the Tabla (Dayan and Bayan).
3. Description of the parts of Tabla and Pakhawaj.

Practical:

1. Practice of reciting bols in single and double tempo (Ekgun & Dugun) from 1 to 8 matras.
2. Practice of Theka in Teentaal and Kaharwa.
3. Practice of two Kaidas, two Relas, and two Tukras in Teentaal.
4. Demonstration of Taali–Khali with full structure of Dadra and Teentaal while reciting bols.



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Junior Diploma – First Year

Full Marks: 150 (Theory – 50, Practical – 100)

Theory:

1. Laya and its three types (Vilambit, Madhya, Drut), Matra, Vibhag, Sam, Taali, Khali, Avartan, Theka, Ekgun and Dugun.
2. History and origin of Tabla and Pakhawaj.
3. Description of syllabic bols produced from different striking zones of Dayan and Bayan.
4. Practice of writing Thekas of prescribed Taals in Ekgun and Dugun.
5. Detailed description of parts of Tabla and Pakhawaj.

Practical:

1. Practice of reciting bols with hand-clapping in Taali up to 16 matras.
2. Practice of Theka in Teentaal, Jhaptal, Kaharwa, and Dadra in Ekgun and Dugun.
3. In Teentaal: 4 Kaidas, 2 Mukhras, 4 Tukras, 4 Tihais;
In Jhaptal: 2 simple Tukras, 1 Kaida, and 1 Mukhra.
4. On Pakhawaj: In Teentaal, Surfaktaal, Chautaal and Tevra – practice of 4 Parans, 4 Tukras, and 4 Tihais.

(Syllabus of previous years included)

Senior Diploma – Part I (Second Year)

Full Marks: 150 (Theory – 50, Practical – 100)

Theory:

1. Definition: Tihai, Bol, Palta, Kaida and its types, Mohra, Tigun, Chaugun, Mukhra, Tukra, Peshkar, Rela, Paran, and Uthan.
2. Combined bols produced by different striking zones of Dayan and Bayan.
3. Knowledge of Bhatkhande and Vishnu Digambar Taal notation systems.
4. Writing Thekas of prescribed Taals in Ekgun, Dugun, Tigun, and Chaugun.
5. Biographies: Hiru Ganguly, Kantha Maharaj, Vishnu Narayan Bhatkhande.



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Practical:

1. In Teentaal: Peshkar, Tukra, Kaida, and Mukhra.
In Jhaptal and Ektal: 3 Tukras, 4 Kaidas, 2 Tihais, and 3 Peshkars.
2. Practice of Theka in Surfaktaal, Tevra, Rupak, Deepchandi, Ektal, and Tilwada in multiple layas.
3. Accompaniment practice with vocal and instrumental music.
4. On Pakhawaj: Practice of Thekas, Gats, Tukras, and Parans in Surfaktaal, Chautaal, Tevra, and Dhamar.

(Syllabus of previous years included)

Senior Diploma – Part I (Third Year)

Full Marks: 150 (Theory – 50, Practical – 100)

Theory:

1. Advanced terminology: Gat, Rela, Ladi, Tripalli Gat, Chakradhar Paran, Laggi, Graha and its four types, Peshkar, Ten syllables of Tabla, Damdar & Bedamdar Tihai.
2. Ten Pranas (vital elements) of Taal.
3. Knowledge of Dhrupad, Dhamar, Thumri, Khayal, Masitkhani & Razakhani styles.
4. Comparative study of Tabla and Pakhawaj.
5. Tuning methods of Tabla and Pakhawaj.
6. Detailed study of Bhatkhande and Vishnu Digambar notation systems.
7. Writing all prescribed Taals with Layakari up to Aad (syncopation).
8. Biographies: Karamatullah Khan, Ramshankar Das, Nityananda Goswami.



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Practical:

1. **Practice of playing in Teentaal** with detailed bol expansion, accompanied by *Nagma/Lehra*, including: **Mukhra, Tihai, Rela, Mohra, Paran, Tukra, Uthan, Gat, and Chakradhar Peshkar.**
2. **Practice of Theka with Layakari (tempo variations)** — *Ekgun (Thaya), Dugun, Tigun, and Chaugun* — in the following Taals: **Dhamar, Jhumra, Punjabi Theka, Jat Taal, Sawari (15 matras), Gaj Jhampa, Matta, and Rudra Taal.**
3. **Practice of Peshkar, Kaida, Tukra, and Chakradhar Paran** in the Taals: **Surfaktaal, Dhamar, Ektal, Chartaal, Aadachautaal, and Jhumra.** Additionally, practice of **three Tukras and five Tihais** in **Dhamar and Tevra Taals.**
4. Practice of **accompaniment (Sangat)** with **vocal music and instrumental music.**
5. Practice of playing **Lehra/Nagma** in **Teentaal and Jhaptal.**
6. Practice of playing **Theka on Pakhawaj** and providing basic accompaniment with **Rabindra Sangeet** in **Nabataal, Ekadashi Taal (11 matras), and Chautaal.**
7. Practice of **Gat, Paran, and Chakradhar Paran** in **Dhamar, Chautaal, Tevra, and Surfaktaal.**
8. Practice of **tuning (Sa-matching)** of **Tabla and Pakhawaj.**

(Previous syllabus included)

Tabla Visarad (Part – 1)

Fourth Year (4th Year)

Full Marks: 150 (Theory: 50 | Practical: 100)

Theory

1. **Comparative study of all prescribed Taals** from the 1st to the 4th year syllabus.
Comprehensive study of the playing styles (Baaj) of different Gharanas of Tabla and Pakhawaj.
2. **Biographies of eminent maestros:**
Pandit Anokhelal Mishra, Ustad Alla Rakha Khan, Ustad Thirakwa, and Kudau Singh.
3. **Study of the Carnatic (South Indian) Tala system.**
4. **Special study of the Bhatkhande and Vishnu Digambar notation systems**, with critical observations on their limitations and scope for improvement (students' own views).
5. **Comparative knowledge of paired Taals:**
a) Chautaal & Ektal b) Tevra & Rupak c) Jhaptal & Surfaktaal (similarities and differences)
6. **Discussion on the distinctive characteristics of various Baaj (styles) and Gharanas.**
7. **Essay writing on Tala accompaniment (Sangat) and Layakari (rhythmic improvisation).**



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Practical

1. Practice of playing Lehra/Nagma in Teentaal, Jhaptal, or Chautaal in Vilambit (slow), Madhya (medium), and Drut (fast) laya.
2. In Teentaal, Ektal, Jhaptal, and Aada chautaal, performance of:
One Peshkar with Palta; One advanced Kaida with Palta; Two Relas; Two Gats; One Tukra; One Paran; One Chakradhar composition; Ending with Damdar Tihai and Bedamdar Tihai
3. **On Pakhawaj:** Practice of new Tukras in Dhamar Taal and Sultaal.
4. Practice of accompaniment (Sangat) with Dhrupad and Dhamar compositions, and with Rabindra Sangeet.
5. Recitation of Theka with hand-claps (Tali-Khali) in various Layakaris for all Taals prescribed in the syllabus.
6. Practice of playing Lehra/Nagma in Ektal, Jhaptal, and Rupak.
7. Practice of accompaniment (Sangat) with vocal music and instrumental music.

(Previous syllabus included)

Tabla Visarad (Final)

Fifth Year (5th Year)

Full Marks: 400

(Theory: 200 – First Paper 100, Second Paper 100 | Practical: 200)

Theory (Paper 1)

1. A brief history of non-melodic percussion instruments (Anabaddha Vadya) during the Vedic and Puranic periods.
2. Comprehensive study and comparative analysis of the North Indian (Hindustani) and South Indian (Carnatic) Tala systems.
3. Complete historical study of Tabla and Pakhawaj.
4. Conceptual understanding of Laya (tempo) and Layakari (rhythmic improvisation) and the distinction between them.
5. Differences in the playing styles (Baaj) of Tabla and Pakhawaj.
6. Study of Indian Ghana Vadya (idiophones/percussion instruments) and their practical application.
7. **Technical terminology:** Lom, Bilom, Aad, Biyad, Tripalli, Anaghat, Sam, Visham, Farmaishi, Paran, Drut, Anudrut, and Atai.
8. Origins and development of the various Tabla Gharanas.
9. Origins and growth of the Delhi, Punjab, and Lucknow Gharanas.
10. **Concept of Art:** Definition of art, artistic perception, and various aesthetic theories related to art.
11. The role and place of Tala (rhythm) in Western music.



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Theory (Paper 2)

1. **Comparative discussion of Sama-padi (even-beat) and Vishama-padi (uneven-beat) Taals.**
2. **Practice of writing Thekas of prescribed Taals in various Layakaris (Ekgun/Thaya, Dugun, Tigun, Chaugun, etc.).**
3. **Practice of notating advanced Peshkar, Kaida, Paran, Tukra, etc. in both Bhatkhande and Vishnu Digambar notation systems.**
4. **Practice of writing Thekas of prescribed Taals in the Carnatic and Western rhythmic notation systems.**
5. **Comparative study of all prescribed Taals included in the syllabus.**
6. **Knowledge of selected Bols and Toras used in dance accompaniment.**
7. **Ability to write essays on topics related to music.**
8. **Biographies and contributions to the field of music:**

Pandit Ram Sahai, Khalifa Wajedhussain Khan, Habibuddin Khan, and one eminent Pakhawaj maestro.

(Syllabus of previous years will be included.)

Practical

1. **Practice of Theka, various types of Parans, and Chakradhar compositions in the following Taals: Matta Taal, Brahma Taal, Gaj Jhampa, and Rudra Taal.**
2. **Practice of simple Parans, Tukras, and Gats in all the above-mentioned Taals.**
3. **Practice of advanced (complex) Peshkar, Kaida, and Parans in Roopak Taal, Pancham Sawari (15 matras), and Ektal.**
4. **Practice of reciting (demonstrating) Parans and Chakradhars by showing Tali-Khali with hand gestures.**
5. **For Pakhawaj candidates:**
Practice of advanced Tukras, Parans, and Mohras in Dhamar, Chartaal, and Teora Taals.
6. **For Pakhawaj candidates:**
Practice of accompaniment with Dhrupad and Dhamar Anga compositions of

Rabindra Sangeet and providing accompaniment to **Dhrupad and Dhamar vocal forms.**
7. **For Tabla candidates:** Compulsory practice of accompaniment with **instrumental music, Khayal, Bhajan, and Thumri.**
8. **Practice of Thekas of all Taals composed by Rabindranath Tagore and accompaniment of Rabindra Sangeet compositions set to those Taals.**
9. **Practice of accompaniment with various forms of vocal music, instrumental music, and dance.**
10. **Practice of composing and performing short Bols, Mukhras, Tihais, and Tukras.**

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Tabla Kalaratna (Part – 1)

Sixth Year (6th Year)

Full Marks: 500

(Theory: 200 – First Paper 100, Second Paper 100; Practical: 300)

Theory (Paper 1)

1. **Knowledge of all technical terms (terminology)** prescribed in the previous years.
2. **Detailed and comparative study of North Indian (Hindustani) and South Indian (Carnatic) Taal systems, and practice of notating Hindustani Taals in the Carnatic tala system.**
The role of **non-melodic percussion (Avanaddha Vadya / unpitched percussion instruments)** in Western music.
3. **Classification of Indian percussion instruments (Ghana Vadya).**
Utility and application of **Avanaddha Vadya (membranophones)** in **classical and folk music.**
The role of **percussion instruments in Western music.**
4. **Place and importance of Taal (rhythm) and Laya (tempo) in Western music.**
5. **Completion and composition of Peshkar, Kaida, and Gat based on given Bols / thematic material.**
6. **Biographies of eminent Tabla maestros and their contributions to the field of music.**

Theory (Paper-2)

1. **Difference between Solo performance and accompaniment (Sangat).**
2. **Practice of writing Theka of prescribed Taals in the Western notation system, Bhatkhande notation system, and Vishnu Digambar notation system, including their various layakaris (tempo variations), as well as Tukras, Parans, and Peshkars.**
3. **Practice of composing and notating new Tukras, Parans, and Kaidas in the prescribed Taals.**
4. **Merits and demerits of Tabla and Pakhawaj players (qualities and shortcomings of a percussion accompanist/soloist).**
5. **History of various Tabla Gharanas and comparison of their playing styles.**
6. **Comparative study of the playing techniques and styles of Tabla and Pakhawaj.**
7. **Classification of musical instruments in Indian music.**
8. **Ability to write analytical and descriptive essays on music-related topics.**



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Practical

1. Practice of reciting and performing the Theka (showing Tali with hand gestures) in the following Taals: Dhumali, Firdost, Kumbha, Sawari (16 matras), and Posta Taal.
2. Performance with brief elaboration (Vistar) in the Taals: Dhamar, Chautaal, Surfaktaal, and Tevra Taal.
3. Practice of playing Lehra/Nagma in Aadachautaal and Pancham Sawari (15 matras).
4. Practice of accompaniment (Sangat) with Khayal, Dhrupad, Dhamar, Thumri, Bhajan, Kathak dance, and instrumental music.
5. Practice of reciting all prescribed Taals of the syllabus with Tali-Khali demonstration in various Layakaris (tempo variations).
6. Performance of all Taals composed by Kazi Nazrul Islam (Nazrul Sangeet rhythms) on the instrument.
7. Ability to compose and perform new Tukras, Kaidas, Gats, Mukhras, Mohras, and Tihais in all Taals prescribed in the syllabus.

(Syllabus of previous years will be included)

Tabla Kalaratna (Part – 2)

Seventh Year (7th Year)

Full Marks: 500

(Theory: 200 – First Paper 100, Second Paper 100; Practical: 300)

Theory (Paper 1)

1. Practice of notating Theka, Tukra, Paran, and Tihai in any Taal with various Layakaris (tempo variations) using both the Bhatkhande and Vishnu Digambar notation systems.
2. Description of the different types of Layakari (rhythmic variations) and performance styles employed in classical music, light/classical music, and instrumental music.
3. Comparative study of the playing styles of different Gharanas (of Tabla and Pakhawaj).
4. Development of Taal and Avanaddha Vadya (membranophone percussion instruments) in Indian music.
5. Comprehensive knowledge of Western staff notation and its applicability to Indian music.
6. Comprehensive study of the relationship between Swara (pitch) and Taal (rhythm).
7. Historical origin and development of Tabla, Pakhawaj, and Avanaddha Vadya (membranophone percussion instruments).



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Theory (Paper 2)

1. Practice of writing advanced Layakari in the following Taals for Tabla and Pakhawaj: Kumbha, Lakshmi, Vishnu, and Jagadamba (9 matras).
 2. Knowledge of theoretical terminology related to Laya and Layakari.
 3. Practice of notating Rela, Tukra, Paran, etc. in all Taals prescribed from First to Seventh Year of the syllabus.
 4. Biographies of renowned Tabla and Pakhawaj maestros of India, highlighting their distinctive characteristics and contributions.
 5. Practice of composing Mukhras, Bols, and Tihais starting from any given Matra in all Taals prescribed in the syllabus.
 6. Knowledge of Pingala Shastra (the classical science of prosody and rhythmic metres).
 7. Comparative study of Indian and Western rhythmic notation systems
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(Syllabus of previous years will be included)

Practical

1. **Demonstration of Layakari, Jugalbandi-style Parans, Uthan, Peshkar, Kaida, Tukra, Rela, and Tihai** in the following Taals:
Teentaal, Aadachautaal, Roopak, Jhaptal, Pancham Sawari, and Dhamar.
 2. **Advanced proficiency in performing the following Taals**, including the practice of various types of Parans such as **Nauhakta, Kamali, and Farmaishi:**
Teentaal, Jhaptal, Kumra, Deepchandi, Dhamar, Sultaal, Ektal, Chartaal, Aadachautaal, Gaj Jhampa, and Punjabi Theka.
 3. **Ability to demonstrate the principal stylistic distinctions of different Gharanas** through the use of characteristic Bols in performance.
 4. **Practice of accompaniment (Sangat) with vocal music, instrumental music, and dance.**
 5. **Demonstrated proficiency in accompaniment with vocal and instrumental performances.**
 6. **Presentation of Theka along with Parans, Tukras, and Bols in various Layakaris on Tabla and Pakhawaj.**
 7. **Practice of reciting all prescribed Taals of the syllabus with Tali-Khali demonstration in various Layakaris (tempo variations).**
 8. **Ability to read Taal notation in any accepted notation system** (Bhatkhande, Vishnu Digambar, or Western).
 9. **Stage performance: 30 minutes in any one Taal prescribed for the 6th or 7th Year syllabus.**
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(Syllabus of previous years will be included)