



Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture

Subject - Tabla

Year – Primary	Full Marks -100	{ Practical-100}
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Theory

1. The habit of speaking and playing Hat Sada Bol in Matras.
2. Playing Teen Taal theka in Tablas.
3. Easy way of Teen Taal, Four Paltas and playing Tihai.
4. Another way of playing Teen Taal, Four Paltas and playing Tihai.
5. One Mukhra of Teen Taal and one Tukda with Tali.
6. Playing ten types of Bol, Vani in Hat Sada.

Subject – Tabla

Year – 1 st Junior Diploma	Full Marks -100	Theory-25	Practical-75
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Theory

1. Terms: - Theka, Taal, Laya, Som, Tali, Khali, Avartan and Vibhag.
2. Where should one hit in Tablas or Baya and what Vani does he/she get.
3. Parts of Tablas and Pakhowaj

Practical

1. Applying Saman and Dwigun Laya from one matra to eight matras.
2. Playing Teen Taal and Keharwa.
3. Playing Two Kayda, Two Rela and two Tukda.
4. Knowledge of Dadra and Teen Taal with Tali and Khali.

Previous Year's Syllabus will be added.



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Subject – Tabla

Year – 2nd Senior Diploma Part I

Full Marks -150

Theory-50

Practical-100

Theory

1. Three types of laya (Vilambit, Madhya, Drut), Matra, Division of Taal, Som, Tali, Khali, Avartan, Theka, Thaye and Dwigun.
2. History and Extreme development of Tablas and Pakhowaj.
3. Describing where one should hit in Tablas or Baya and what Vani does he/she get?
4. Write Thaye and Dwigun laya of all the Theka in all the Taal you have in your syllabus.
5. Knowledge of the Ang of Tablas and Pakhowaj.

Practical

1. Practicing laya with Tali from One to Sixteen Matras.
2. Practicing Teen Taal, Jhap Taal, Keharwa and Dadra with Thaye and Dwigun Laya.
3. Practicing four Kayda, two Mukhra, four Tukda, two Jhap Taal Saral Tukda, one Kayda and Mukhra.
4. Practicing four Paran, four Tukda and Four Tihai in Teen Taal, Surfak Taal, Chau Taal and Teorah Taal in Pakhowaj.

Last year's syllabus will be included in this term



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Subject – Tabla

Year – 3 rd Senior Diploma	Full Marks -150	Theory-50	Practical-100
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Theory

Terms: - Tihai, Bol, Palta, Types of Kayda, Mohra, Teengun and Chargun, Mukhra, Tukda, Peshkar, Rela, Paran and Uthan.

1. Where should one hit in Tablas or Baya and what Vani does he/she get.
2. Knowledge of Bhatkhande and Vishnudwigambar Taal process.
3. Write the Thaye, Dwigun, Teengun and Chargun Laya of all the Taal you have in your syllabus.
4. Biography: - Hiru Ganguly, Kanthe Maharaj, Vishnu Narayana Bhatkhande.

Practical

1. Practicing Tukda, Kayda and Mukhra in Teen Taal. Playing Three Tukda, Four Kayda, Two Tihai and Three Peshkar in Jhap Taal. Types of Dadra and Keharwa Taal.
2. Practicing Thaye, Dwigun and Chargun Layakaries of Surfak, Teorah, Rupak, Deepchandi, Ektaal and Tilwada. Practicing Thaye, Dwigun and Chargun Layakaries along with Tali, Khali of the following Theka.
3. Knowledge of musicians and music with simple Theka.
4. Practicing the Theka of Surfak Taal, Char Taal and Teorah Taal along with Thaye, Dwigun and Chargun Layakaries in Pakhowaj.
5. Practicing Gat, Tukda and Paran in the above mentioned Taal in Pakhowaj.

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Subject - tabla

Year – 4th Year

Full Marks -150

Theory-50

Practical-100

Theory

1. Comparison between all the Taal from 1st year to 4th year. Different types of Gharana in Tablas and Pakhowaj.
2. Biography: - Anokhelal Mishra, Alla Rakha, Thirkuya, Kudousit.
3. Knowledge of the process of Carnatic Taal.
4. Knowledge of the process of Vishnudwigambar Taal and Bhatkhande, their error and rectifications.
5. Knowledge of Ektaal-Chartal, Teorah-Rupak, Jhap Taal-Surfak Taal.
6. Discussion about the Characteristics of different Baaj and Gharana.
7. Knowledge of Taal and its Relevant and Layakararies.

Practical

1. Practicing Lahara in Vilambit, Madhya and Drut Laya, Jhap Taal and Chartal with Nagma.
2. Any one Peshkar with Palta and Kathin Kayda along with Palta, Two Rela, Two Gats, Two Tukda, Paran, One Chakradhar, One Damdar and One Bedamdar Tihai.
3. New Tukda in Dhamar and Sultal in Pakhowaj.
4. Practicing a Non-Classical and Dhamar which is relevant to Rabindra Sangeet.
5. Practicing Lahara in Ektaal, Jhap Taal and Rupak Taal.
6. Practicing Theka of all the Taal which you have in your syllabus with the help of Tali and Khali.
7. Relationship between Vocal and Instrumental.

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Subject - Tabla

Year – 5th **Visharad**

Full Marks -400

Theory-200

Practical-200

{Theory marks-200(first paper-100 second paper-100) Practical Marks-200}

(Theory -First Paper)

1. History of Ancient Instruments.
2. North Indian and South Indian Taal process and its comparison.
3. History of Tablas and Pakhowaj.
4. Knowledge of the difference between Laya and Layakaries.
5. Difference between the musical style of Tablas and Pakhowaj.
6. Terms: - Lom, Bilomb, Aar, Biyari, Visham, Farmaishi, Paran, Drut, Anudrut and Atai.
7. Growth and development of the different types of Gharana in Tablas.
8. Growth and development of Delhi, Punjab and Lucknow Gharana.
9. Who is an Artist? Knowledge of the point of view of artists and their doctrine.
10. Position of Taal in Western Music.

(Theory -Second Paper)

1. Comparison between Sampadi and Visampadi.
2. Theka with Taal in different Layakaries (each and every Taal you have in your syllabus).
3. Kathin Peshkar, Kayda, Paran, Tukda in Bhatkhande and Vishnudwigambar Taal Process.
4. Carnatic and Western process of Taal.
5. Comparison between each and every Taal of your syllabus.
6. Toda and Bol in Dance.
7. Essay on Music.
8. Biography: - Pandit Ram Sahai, Ustad Wajid Hussain Khan, Habibuddin Khan.

Previous Year's Syllabus will be added.

Practical

1. Playing Theka and different types of Paran and Chakradhar on the following Taal:- Matt Taal, Bramha Taal, Gaj Jhampa, Rudra Taal.
2. Paran, Tukda and Gat of the above mentioned Taal.
3. Paran and Chakradhar with the help of Tali and Khali.
4. Practicing Kathin Tukda Paran and Mohra in Dhamar, Char Taal and Teorah Taal.
5. Relating Non Classical and Dhamar with Rabindra Sangeet. (For Pakhowaj Students).
6. Relate all the Taal created by Rabindranath Tagore and relate each and every Taal with Rabindra Sangeet.
7. Different types of music and Instruments along with dance.
8. Practicing Chota Bol, Mukhra, Tihai Tukda.

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Subject - Tabla

Year – 6th Kalaratna

Full Marks -500

Theory-200

Practical-300

(Theory -First Paper)

1. Knowledge of all the terms of the previous year.
2. Process of North Indian and South Indian Taal and its comparison with Hindustani Taal in Carnatic Process. Its relation with Western Music.
3. Classification of Indian Instruments. Utilization of all those musical instruments in Classical and Folk Song.
4. Position of Taal and Laya in Western Music.
5. Gat, Kayda and Peshkar from the given words.
6. Biography of any famous Tablas player and their role in Arts.

(Theory - Second Paper)

1. Relationship and Difference between Solo and Sath.
2. Theka and different Layakaries of all the Taal in Western, Bhatkhande and Vishnudwigambar Process.
3. Knowledge of New Tukda, Paran and Kayda.
4. Strengths and Weakness of Tablas and Pakhowaj.
5. History of different Gharana of Tablas and its comparison with the Musical Style.
6. Comparison between Tablas and Pakhowaj.
7. Classification of Indian Music.
8. Essay on Music.

Practical

1. Practicing the Theka of Dhumali, Firdaus, Kumva, Sawari of Sixteen Matra and Posto Taal with the help of Tali and Khali.
2. Playing Dhamar Chartal, Surfak Taal and Teorah Taal.
3. Playing Lahara in Aada Char Taal and Pancham Sawari (Fifteen Matra) Taal.
4. Taal and its evolution in Indian Music.
5. Practicing each and every Taal from your syllabus in different Layakaries along with Tali and Khali.
6. Every rhythm of all the Taal which is created by Kazi Nazrul Islam.
7. Practicing New Tukdakaran, Kayda, Gat, Mukhra, Mohra and Tihai Taal.

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Subject - Tabla

Year – 7th Kalaratna

Full Marks -500

Theory-200

Practical-300

(Theory -First Paper)

1. Theka, Tukda, Paran and Tihai in Bhatkhande and Vishnudwigambar Taal Lipi.
2. Knowledge of the different types of Layakaries in Classical Music, Saral Music and Instrumental.
3. Comparison between the different types of Gharana.
4. Practicing Taal and its related instruments and its evolution.
5. Knowledge of Western Staff Notation and its importance.
6. Knowledge of Taal and Swar.
7. History of Tablas and Pakhowaj.

(Theory -Second Paper)

1. Practicing the following Taal in different Layakaries with the help of Tablas and Pakhowaj:- Kumva, Laxmi, Vishnu and Jadadwamba (Nine Matras).
2. Terms related to Laya and Layakaries.
3. Practicing Taal Lipi notation of each and every Taal you have learnt (from 1st year to 7th year).
4. Biography of Famous Indian Tablas and Pakhowaj players.
5. Practicing Mukhra, Bol and Tihai in each and every Taal in any matra.
6. Knowledge of Pingala Scripture.
7. Comparison between Indian and Western Taal Lipi.

Previous Year's Syllabus will be added.

Practical

1. Perform Teen Taal, Aada Chau Taal, Rupak, Pancham Sawari, Jhap Taal and Layakaries in Dhamar, Jugalbandi Paran, Uthan, Peshkar, Kayda, Tukda, Rela and Tihai.
2. Practicing Paran, Nauhakka, Kamali and Farmaishi of the following Taal:- Teen Taal, Jhap Taal, Jhumra, Deepchandi, Dhamar, Sul Taal, Ek Taal, Char Taal, Aada Char Taal, Gaj Jhampa and Punjabi Theka.
3. Perform instrumental with the help of the different types of Bol in Gharana.
4. Relationship between Instrumental and Vocal with Dance.
5. Relationship between Vocal and Instrumental.
6. Presenting Paran, Tukda and Theka in different Layakaries in Tablas and Pakhowaj.
7. Practicing different Layakaries of each and every Taal with the help of Tali and Khali.
8. Any process of Taal Lipi.
9. Stage Decoration: - 30 minutes (6th and 7th year in any Taal)

Last year's syllabus will be included in this term