University of Rajasthan
Jaipur

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY
BACHELOR OF PERFORMING ARTS

(Vocal & Instrumental 2019)

B.P.A. (Tabla) part-I Examination 2019
B.P.A. (Tabla) part-II Examination 2020
B.P.A. (Tabla) part-III Examination 2021
B.P.A. (Tabla) part-IV Examination 2022
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.

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
B.P.A. Tabla Part – I

(Foundation)

COMPULSORY PAPERS :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Gen. English</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Gen. Hindi</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(iii) Environmental Studies</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(iv) Elementary Computer Application</td>
<td>3 Hours</td>
<td>100</td>
<td>36</td>
</tr>
</tbody>
</table>

OPTIONAL PAPERS

Practical :-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Tabla Vadan</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(ii) Harmonium Vadan</td>
<td>1 Hour</td>
<td>150</td>
<td>60</td>
</tr>
<tr>
<td>(iii) Viva-Voce with Critical and Comparative Study of Technique of Tabla</td>
<td>30 Minutes</td>
<td>100</td>
<td>40</td>
</tr>
</tbody>
</table>

Theory:-

<table>
<thead>
<tr>
<th>Paper</th>
<th>Duration</th>
<th>Max Marks</th>
<th>Min Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Applied &amp; General study of Tabla</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
<tr>
<td>(ii) Indian Culture and Art</td>
<td>3 Hour</td>
<td>100</td>
<td>36</td>
</tr>
</tbody>
</table>

Total Marks Practical 400  Theory 200  Total 600

Teaching Hours

**Practical**

- Paper -I 6 Hours Per Week
- Paper -II 6 Hours Per Week
- Paper-III 4 Hours Per Week

**Theory**

- Optional 4 Hours Per Week
- Compulsory 3+3+3+3=12 Hours Per Week

Total Teaching Hours for practical – 16, Theory 16 Hours Per Week

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नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण नहीं किया जायेगा। इस प्रश्न-पत्र में प्रात्यांकों को श्रेणी निर्धारण हेतु नहीं जोड़ा जायेगा।
अंक विभाजन – प्रश्न पत्र में दो भाग होंगे – 1. साहित्य खण्ड एवं 2. व्याकरण खण्ड। साहित्य खण्ड में दो भाग होंगे – गद्य भाग एवं पद्धति भाग। प्रत्येक खण्ड के लिए 50 अंक निर्धारित है।

50 अंक

क दो व्याख्या पद्धति से (प्रत्येक में विकल्प देना है) 5 x 2 = 10 अंक
ख दो व्याख्या पद्धति से (प्रत्येक में विकल्प देना है) 5 x 2 = 10 अंक
ग आलोचनात्मक प्रश्न पद्धति से (विकल्प देना है) 7½ x 2 = 15 अंक
घ आलोचनात्मक प्रश्न पद्धति से (विकल्प देना है) 7½ x 2 = 15 अंक

साहित्य खण्ड – 'क' – गद्य-पद्धति की निर्धारित व्यवहार

1. कहानी – प्रेमचन्द – बड़े गाई साहब
 विज्ञान देश – सिकंदर और कौमा
2. संग्रह लघु – कहानी गंगा जी के ज्यादा उन लघुहरों में
3. रेखाचित्र – रामदेव बेकारा- राजेंद्र
4. विज्ञान – गुणाकर गुरुहे – शान सबसे सुन्दर प्रहर
5. निजीकरण – अरुणचन्द्र नाहटा - राजस्थान की सांस्कृतिक धरोहर
6. व्यंग्य – शरद जोशी – जीवन पर तत्व निश्चय
7. पथारण – अनुपम भिन्न – आज भी खरे हैं तालाब

पद्धति भाग – (कभी प्रथावली से सं. – रवाणसुंदर दास)

1. कथीम – साही सं. – गुरुदेव को अंग – 7,12,26,30
 सुपरिन्द्र को अंग – 10,17,24,26
 विश्व को अंग – 2,6,10,18
2. सूरदास तत्व– सं. – भीमराम दर्शन
 – सं. – भीमराम दर्शन
3. तुलसीदास – भैरों भैरों पद दर्शन – 87,89,90,156,158
4. मीरा – पदावली सं. – नितांत रंगमणी पद सं. – 1,3,4,5,10
5. रामकुमार (दर्शन) – रामकुमार ग्रन्थावली संपादक विश्वास भीरू, गंगेश राजपूता
 (दर्शन) 188,191,211,212,214,218,219,220,223,224
6. मैथिलीलाल गुप्त – मनुष्य, हम राज्य लिए जाते हैं (गीत-साक्षात के नव अंग से)
7. सुप्रभात - सं. – माना भिन्न
8. सूरदास दिनौती जीवन – यह तोहती पद्धति
9. साहित्यांत्क हीरानंद जीवन 'अंजोज' – हिंदुस्थान
10. साहित्यांत्क हीरानंद विद्यापीठ – विद्वान, समार शृंखला
<table>
<thead>
<tr>
<th>संख्या</th>
<th>विषय</th>
<th>प्रमाण</th>
<th>अंक</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>तिलक लेखन</td>
<td>शब्द सूची 300 शब्द</td>
<td>8</td>
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<tr>
<td>2.</td>
<td>कार्यालयी लेख</td>
<td>शासकीय – अद्वैतकीय पत्र, कार्यालय झापन, विज्ञापि एवं कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 X 2</td>
<td>8</td>
</tr>
<tr>
<td>3.</td>
<td>संक्षेपण</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>पत्रविन्यास</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>5.</td>
<td>शब्द निर्माण प्रविष्टि</td>
<td>उपसर्ग, प्रत्यय, संधि, समास</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>शब्द शुद्धि एवं वाक्य शुद्धि</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>7.</td>
<td>मुहावरे एवं लोकोक्ति</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>8.</td>
<td>पारंभिक शब्दावली</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>9.</td>
<td>शब्द के प्रकार</td>
<td>वास्तव, सर्वनाम, विशेषण, क्रिया एवं क्रिया विशेषण</td>
<td>5</td>
</tr>
</tbody>
</table>
2. GENERAL ENGLISH

Duration: 3 hrs.  Max. Marks: 100
Minimum Pass Marks: 36

The syllabus aims at achieving the following objectives:

1. Introducing students to phonetics and enabling them to consult dictionaries for correct pronunciation (sounds and word stress)
2. Reinforcing selected components of grammar and usage
3. Strengthening comprehension of poetry, prose and short-stories
4. Strengthening compositional skills in English for paragraph writing, CVs and job applications.

The Pattern of the Question Paper will be as follows:

Unit A: Phonetics and Translation (20 marks)
(10 periods)

I Phonetic Symbols and Transcription of Words (05)
III Translation of 5 Simple sentences from Hindi to English (05)
      from English to Hindi (05)
IV Translation of 05 Words from Hindi to English (2\frac{1}{2})
      from English to Hindi (2\frac{1}{2})

Unit B: Grammar and Usage (25 marks)
(10 periods)

I Elements of a Sentence (05)
II Transformation of Sentences (05)
a) Direct and Indirect Narration

b) Active and Passive Voice

II Modals (05)

III Tense (05)

IV Punctuation of a Short Passage with 10 Punctuation Marks (05)

(As discussed in Quirk and Greenbaum)

Unit C: Comprehension (25 marks)

Following Essays and Stories in *Essential Language Skills* revised edition compiled by Macmillan for University of Rajasthan General English B. A./B. Com./B. Sc.

Candidates will be required to answer 5 questions of two lines each to be answered out of 10 questions. There would be two questions from the prescribed text. (10)

Sujata Bhatt
Ruskin Bond
M.K. Gandhi
J.L. Nehru
A.P.J. Abdul Kalam

Voice of the Unwanted Girl
Night Train for Deoli
The Birth of Khadi
A Tryst with Destiny
Vision for 2020

The candidates will be required to answer 5 questions from the given unseen passage. (10)

One vocabulary question of 10 words from the given passage. (5)

Unit D: Compositional Skills (30 marks)

(15 periods)

I Letters-Formal and Informal (10)

II CV's Resume and Job Applications and Report (10)

III Paragraph Writing (10)
Recommended Reading:

Singh, R.P. Professional Communication. OUP. 2004
Judith Leigh. CVs and Job Applications. OUP. 2004
Quirk and Greenbaum: A University Grammar of English Longman, 1973
3. COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in 1 Year for all streams at undergraduate level

Scheme of examination

<table>
<thead>
<tr>
<th>Time</th>
<th>Min Marks</th>
<th>Max. Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 hrs</td>
<td>36</td>
<td>100</td>
</tr>
</tbody>
</table>

This paper will contain 100 multiple choice questions. Each question will carry 1 mark.

Students should be encouraged to visit places of Environmental Importance including Natural and Manmade Habitat.

Note:
1. The marks secured in this paper shall not be counted in awarding the division to a candidate.
2. The candidates will have to clear this compulsory paper in three chances.
3. Non-appearing or absence in the examination of compulsory paper will be counted as a chance.

Unit 1: The Multidisciplinary nature of environmental studies

Definition, scope and importance - Relationship between Environmental Studies and other branches of science and social sciences.

Need for Environmental awareness, Environmental education in present day context.

Unit 2: Natural Resources and Challenges

1. Natural resources and associated problems, Classification of resources: renewable resources, non-renewable resources, classes of earth resources, resources regions: Definition and criteria, resource conservation.

2. Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people.

Water resources: Use and over-utilization of surface and groundwater, floods, drought conflicts over water, dams-benefits and problems.

Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, waterlogging, salinity, case studies.

Energy resources: Growing energy need, renewable and nonrenewable energy sources, use of alternate energy sources. Case studies.

Land resources: Land as a resource, Land degradation man induced landslides, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

**Unit 3: Ecosystems, Concepts, Structure, Functions and Types**
- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction, types characteristics features, structure and function of the following ecosystem:
  a. Forest ecosystem, Tropical Temperate and Alpine Ecosystem
  b. Grassland ecosystem and Their Types
  c. Desert ecosystem with emphasis on Thar Desert
  d. Aquatic ecosystems(ponds, streams, lakes, rivers, oceans, estuaries) and Wet Lands

**Unit 4: Biodiversity and its conservation**
- Introduction -Definition, genetic, species and ecosystem diversity
- Biogeographically classification of India
- Value of biodiversity: consumptive use, productive use, social ethical, aesthetic and option values
- Biodiversity at global, National and local level
- India as a mega-diversity nation
- Hot spot of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts
- Endangered, Threatened and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity
- Red Data Book
Unit 5: Environmental Pollution and Control Measures

- Causes, effects and control measures of:
  a) Air Pollution
  b) Water Pollution
  c) Soil Pollution
  d) Marine Pollution
  e) Noise Pollution
  f) Thermal Pollution
  g) Nuclear Hazards

- Solid waste management - Causes, effects and control measures of urban and industrial wastes.
- Role of an individual in prevention of pollution
- Pollution case studies
- Disaster management: floods earthquake, cyclone and landslides

Unit 6: Social issues, Environment, Laws and Sustainability

- From Unsustainable to Sustainable development
- Urban problems related to energy
- Water conservation, rain water harvesting, watershed management
- Resettlement and rehabilitation of people; its problems and concerns.
- Case studies
- Environmental ethics: Issues and possible solution.
- Climate change, global warming, acid rain ozone layer depletion, nuclear accidents and holocaust. Case studies
- Wasteland reclamation.
- Consumerism and waste product.
- Environmental Protection Act.
- Air (Prevention and Control of Pollution) Act
- Wild life protection Act
- Forest Conservation Act
- Biological Diversity Act
- Issues involved in enforcement of environmental legislation
- Public Awareness.

Unit 7: Human Population and the Environment

- Population growth, variation among nations
- Population explosion-Family Welfare Programme
- Environment and Human health
- Human Rights
- Value Education
- HIV/AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and human health
- Case Studies
Suggested Readings:

5. Goudie, Andrew. The Human Impact.
4. Elementary Computer Applications

Maximum Marks- 100 (Main University Examinations)
Theory : Max. Marks -60
Practical : Max. Marks- 40

Each Candidate has to pass in Theory and Practical Examinations separately.

Question paper for Elementary Computer Applications, (Compulsory paper-
common for B.A. / B.Sc. / B.Com. Part-I) be so set that it has 120 multiple choice
questions (Bilingual) of ½ marks each. The question paper will be of duration of 2
hours. The examinees will have to give their answers on OMR Sheet only to be
provided by the University whose evaluation will be done based on OMR Scanning
Technology. Further the practical examination for this paper will be of 40 marks
and its duration will be of 2 hours.

Unit – I

Introduction to information technology : Evolution and generation of computers,
type of computers, micro, mini, mainframe and super computer. Architecture of a
computer system : CPU, ALU, Memory (Ram, Rom families) cache memory, input
/output devices, pointing devices.

Concept of Operating system, need types of operating systems. batch, single user,
multi-processing, distributed and timeshared operating systems, introduction of
Unix. Linux. Windows, Window NT. Programming languages Low level and high
level languages, generation of languages, 3 GL and 4 GL languages, Graphic
User Interfaces.

Unit – II

Word Processing tool : Introduction, Creating, Saving, Copy, Move and Delete.
Checking Spelling and Grammar. Page Layout, interface, toolbars, ruler, menus
keyboard shortcut, editing, Text Formatting, insert headers and footers. Bullets
and Numbering, Find and Replace etc. Insert Table and Picture, Macro, Mail
Merge.

Power Point : Creating and viewing a presentation, managing slide shows
navigating through a presentation using hyperlinks, advanced navigation with
action setting and action buttons. Organizing formats with Master Slides applying
and modifying designs adding graphics, multimedia and special effects.

Unit – III

Electronic Spreadsheet : Worksheet types of create and open a worksheet.
Entering data text numbers and formula in a worksheet inserting and deleting cell
formatting, inserting rows and columns in a worksheet formatting worksheet
Using various formula and inbuilt function. Update worksheet using spreadsheet
like spell check and auto correct setup the page.
Unit - IV


Manage an E-mail Account, E-mail Address, configure E-mail Account, log to an E-mail, Receive E-mail, Sending mails, sending files an attachments and Address Book. Downloading Files, online form filling. E-Services - E-Banking and E-Learning.

Unit - V


Network Security - Risk assessment and security measures, Assets and types (data, applications, system and network). Security threats and attacks (passive, active) types and effects (e.g. Identity theft, denial of services, computer virus etc.), Security issues and security measures (Firewalls, encryption/decryption). Prevention.

Question Paper pattern for Main University Practical Examination

Max Marks: 40

Practical

The practical exercises will be designed to help in the understanding of concepts of computer and the utilization in the areas outlined in the theory syllabus. The emphasis should be on practical usage rather than on theoretical concepts only.

The practical examination scheme should be as follows:

- Three Practical Exercise (including Attendance & Record performance) - 30 marks
  - Operating system
  - MS Word
  - MS Excel
  - MS Power Point
  - Internet
- Viva-voce - 10 marks
पाठ्यक्रम
1. गद्द संग्रह
2. व्याकरण : शब्द विचार, वाक्य विचार, वृक्ष खण्ड, पद क्रम का ज्ञान तथा इनमें होने वाली सामान्य त्रुटियों का ज्ञान।
3. (क) मुहावरों एवं लोकोक्तियों का प्रयोग, शब्दों में रिक्त स्थानों की पूर्ति, समान दिखाने वाले शब्दों का अर्थ में अभाव वाक्यों में प्रयोग
(ख) पत्र लेखन अथवा निबंध

पाठ्य पुस्तकें
1. गद्द—संग्रह—राष्ट्रीय गौरव के चिन्ह—डॉ. हरिकुमार देवसरे
2. व्याकरण एवं रचना
1. आधुनिक हिन्दी व्याकरण तथा रचना — लेखक कृष्ण विकल
2. संदर्भ व्याकरण एवं रचना—समान ज्ञात हदय—संशोधकर्ता—डॉ. आंबेदकर प्रसाद सुमन
प्रकाशक — श्रीराम नेहरु एण्ड कम्पनी, ओणगा
B.P.A. Tabla Part – I
(Foundation)
DETAILS OF COURSES
OPTIONAL PAPERS

Practical Paper – I

Tabla Vadan

1. Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techninques of Playing. 25
2. Ability to play Teental, Keharwa, 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 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, Sooltal, Teevra on hands showing tali & Khali. 25

Practical Paper – II

Harmonium Vadan

1. The candidate is required to present Five Alankaras in each Thaat on Harmonium. 25
2. Presentation of five Sargams in any five Thaats on Harmonium. 25
3. Student is required to prepare any one Raga with Vilambit and Drut Khayal/gat from the Ragas mentioned below :
   (1) Yaman (2) Bhairav (3) Alhaiya Bilawal (4) Bhimpalasi. 25
4. Ability to play Nagma in Teental 25
5. To Play “Janganman” and “Vande Matram” on Harmonium. 25
6. To Play 2 Rajasthani Folk songs on Harmonium. 25

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(1) Comparative Study of Talas 15
(2) Ability to demonstrate various laykari on hands. 15
(3) Ability to accompany a vocal recital. 15
(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. 25
(5) Clarify use of the following taals in various types of Music.
   Ektaal, Teentaal, Kahrava, Dadra, Chautaal & Dhamar. 15
(6) Ability to tune the Tabla. 15
B.P.A. (Tabla) Part – I
(Foundation)

OPTIONAL PAPERS

Theory Paper – I

Max. Marks 100

Applied & General study ofTabla

1. Classification of Musical Instruments.
2. Historical Evolution and Development ofTabla
3. Techniques ofTabla Vadan.
4. Varnas ofTabla.
5. Definitions of the followings:
   (1) Tal (2) Sam (3) Matra (4) Theka (5) Tali (6) Khali (7) Vibhag
   (8) Avartan (9) Bol (10) Laya
7. Notation system of Tal according to Pt. Vishnu Digumber Paluskar
   and Pt. Vishnu Narain Bhatkhande.
8. Ability to write Tukras & Parans.
9. Ability to write the Talas mentioned below with thaah, Dugun,
   Tigun and
   Chaugun layakaries.
   (1) Rupak (2) Teental (3) Sooltal (4) Dadra.
10. Life Sketches and Contribution of the following Musicians:
    (1) Pt. Samta Prasad Mishra
    (2) Kudau Singh
    (3) Ahmad Jaan Thirkwa
    (4) Allarakha Khan

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Indian Culture and Art

A. Elementary Knowledge of Ancient Sanskrit Literature—Vedas, Upnishad, Puraan and Darshan.
B. Folk Tradition of Rajasthan with special Reference to folk Instruments.
C. Ancient Indian Architecture, Sculpture and Painting with special reference to percussion.
D. General knowledge of various Gharanas of Tabla.
B.P.A. Tabla Part - II

OPTIONAL PAPERS
Practical :-

<table>
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<td>(ii) History of Indian Instrumental Music (Percussion) (Ancient Period)</td>
<td>3 Hour</td>
<td>100</td>
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Total Marks          Practical 400  Theory 200  Total 600

Teaching Hours

Practical

Paper - I               8 Hours Per Week
Paper - II              6 Hours Per Week
Paper-III               4 Hours Per Week

Theory

Paper - I               4 Hours Per Week
Paper-II                4 Hours Per Week

Total Teaching Hours for practical – 18, Theory 08 Hours Per Week
TABLE PART - II

DETAILS OF COURSES

OPTIONAL PAPERS

Practical Paper - I

Tabla Vadan

Max. Marks 150

1. Ability to play Thaha, Dugun, Tigun and Chaugun of Jhoomra, Punjabi, Dhamar, Deepchandi, Chautal, Teevra and Tilwada along with Previous Year’s Talas also.

2. Ability to solo vadan of Taal Jhaptal with two kai das along with 4 Paltas, tehai, Rela, 2 tukdas and Parans.

3. Ability to play solo of teentaal with 4 Kaydas along with 4 Paltas and tehai, rela, 4 tukdas and Parans.

4. Ability to play two types of laggi in tal Dadra and Kaharwa.

5. Ability to play two parans in Tal Dhamar and Chautal.

6. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.

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

Note:- This is compulsory to play solo Tabla with accompaniment of Harmonium.
Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative study of :-
   (1) Ektal – Chautal (2) Deepchandi - Dhamar (3) Roopak – Teevra
   (iv) 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. Tunning 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 Thap, 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

Stage Performance

1. Presentation of any one Tal of the course - 60
2. Presentation of any tal other than classical is used in light classical and light Music 40

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B.P.A. Tabla Part – II

OPTICNAL PAPERS

Theory Paper – I

Applied & General Study of Tabla

Max. Marks 100

1. Definitions 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) Mukhada
   (xiii) Mohra

2. Study of Ten Praans of Taal.

3. Write Thah, Dugun, Tigun and Chaugun in following taals :
   (i) Tilwada (ii) Deepchandi (iii) Jhaptal (iv) Dhamar (v) Chautal
   (vi) Teevra (vii) Teen Tal

4. Ability to write Kayda & Tihai in the notation system of Pt. Bhatkhande.

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

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

7. Life Sketches and Contribution of the following Musicians :
   (i) Pt. Purushottam das
   (ii) Pt. Ayodhya Prasad
   (iii) Pt. Anokhe Lal
   (iv) Thakur Kishan Singh ji
History of Indian Instrumental Music (Percussion)  
(Ancient Period)

1. Origin of Music
2. General Knowledge of Vedic Period.
3. Evolution and development of Indian Instruments during Ancient Period from Bharat time to Sharangdev time.
4. General Knowledge of various Percussion instruments:
   (i) Mridangam (ii) Dhol (iii) Dholak (iv) Nakara (vii) Ngada
5. Historical evolution and development of Pakhawaj.
6. Knowledge of main traditions or gharanas of Pakhawaj
7. To differencite Mridang and Pakhawaj.
8. Knowledge of making materials and techniques of Pakhawaj during ancient to Medieval Period.
9. Knowledge of Taal-system from Bharat Period to sharangdeve Period
B.P.A.Tabla Part – III

**OPTIONAL PAPERS**

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**Total Marks**

Practical 400  Theory 200  Total 600

**Teaching Hours**

**Practical**

- Paper – I 8 Hours Per Week
- Paper – II 6 Hours Per Week
- Paper-III 4 Hours Per Week

**Theory**

- Paper - I 4 Hours Per Week
- Paper-II 4 Hours Per Week

**Total Teaching Hours for practical – 18, Theory 08 Hours Per Week**
B.P.A. Tabla Part – III

DETAILS OF COURSES

OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla-Vadan

1. Ability to play Thah, Dugun, Tigun and Chaugun of Taal Roopak, Ada Chautal, Sool Taal, Pashto, Puncham Saawari and Matt Taal.

2. Ability to play solo of Taal Ektal with Peshkar, 2 Kaidas, alongwith 4 Paltas and tehai, Rela, 4 Tukdas and Parans.

3. Ability to play solo Teental with- (i) Two Kaydas with ‘Tit’ and Tirkit words (Tisra and Chatusra Jati), (ii) Six Paitas and Varieties of Tihai, (iii) Rela with ‘Tirkit’ word.

4. To play 5 Bandish in any tal (gat, tukda, Damdar & bedam Tihai).

5. Play any Three Musical terms in Trital or Jhaptaal of the follousings – (i) Dupalli (ii) Tepalli (iii) Chaupalli (iv) Kamali and (v) Paran Pharmaishi Chakkardar

6. Ability to play various types of Tekhas in Kehrwa and Dadra Taal.
Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative Study of (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. Tunning of Tabla
5. Sound Techniques of Baayan and Daayan of Tabla.
6. To produce the Bols on Tabla according to Punjab and Ajrada Gharana.
7. To accompany Tabla with vocal, Instrumentas and Dances.
8. Ability to play various laharas on Harmonium in various Ragas with accompaniments Tabla in Roopak and Ektal.

B.P.A. Tabla Part – III

Practical Paper – III

Stage Performance

1. Presentation of any one Taal of the course - 60
2. Presentation of any Taal other than classical is used in light classical and light Music.
B.P.A. Tabla Part – III

Theory Paper – I

Max. Marks 100

Applied & General study of Tabla

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
3. Ability to write the Tala mentioned below with Thaah, Dugun, Tigun and Chaugun layakaries in Bhatkhande Tai Notation system (i) Roopak (ii) Ada Chautal (iii) Sool Tal (iv) Pashto (v) Pancham Sawari (vi) Matt Taal
4. Ability to write tukras and Parans in Dhamar and Chautal.
6. Life skelches-
   (i) Kanthe Maharaj
   (ii) Ustad Habibuddin Khan
   (iii) Pt. Ram Sahay
   (iv) Pt. Bhairav Sahay
7. Essay Writing –
   1. Laya and Rasa
   2. Tabla-Vadan and Institution
   3. Taal and Religion
   4. Tabla Gharana and Baaz

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History of Indian Instrumental Music (Percussion)
(Medieval Period)

1. Evolution and development of Indian Instrumental Music during Medieval Period.
2. Contribution of the following Musicologist in Instrumental Music:
   (v) Pt. Bhavbhatt (vi) Pt. Vyankatmakhi
3. Elementary Knowledge of Karnatak Taal-system.
4. Knowledge of difference between Karnatak Taal-System and Hindustani Taal System.
5. Historical development of Tabla.
6. Knowledge of Various Gharanas of Tabla -
   1. Delhi Gharana
   2. Ajrada Gharana
   3. Lucknow Gharana
   4. Farukhabad Gharana
   5. Banaras Gharana
   6. Punjab Gharana
7. Knowledge of difference between Pakhawaj and Tabla
B.P.A. Tabla Part - IV

**OPTIONAL PAPERS**

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- Paper-III 4 Hours Per Week

**Theory**

- Paper - I 4 Hours Per Week
- Paper-II 4 Hours Per Week

Total Teaching Hours for practical – 18, Theory 08 Hours Per Week

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Tabla-Vadan

1. Ability to play Thah, Dugun Tigun and Chaugun of Addha, Khemta, Rudra, Gajjhampa and Basant Taal.
2. Ability to play solo of Taal Roopak and Pancham Sawari with 2 kaidas along with 4 Paltas and tihai, Rela, 4 Tukdas and Parans.
4. Ability to play various rare Taalas on Tabla :- Laxmi Taal, Brahm Taal, Ganesh Taal, Rudra Taal, Asht Mangal Taal, Kumbh Taal and Matt Taal.
5. Ability to play Talas in solo for the duration of 30 minutes with an accompaniment of Harmonium (i) Trital (ii) Ada Chautal (iii) Ektal (iv) Jhaptal
6. Two play 5 bandish in any taal.
7. Ability to play Kavitta on Tabla.
8. Practical rendition of different Chandas on Tabla.
Viva-Voce with Critical and Comparative Study of Technique of Tabla

2. Aesthetical Expression through Tabla- Vadan
3. Ability to produce the bols of Tabla and Pakhawaj on Tabla
4. Knowledge of the technique of sound in Tabla-Vadan
5. Tunning of Tabla
6. The techniques of the sound of Baayan and Daayan of Tabla in Various gharanas
7. Candidate is required to recognize the Talas prescribed in the syllabus played on Tabla along with Previous Talas also.
8. A candidate is required to render Thaah, Dugun, Tigun and Chaugun of rare Talas on hands showing Tali and Khali. Rare Talas are prescribed in the Practical Paper-I

B.P.A. Tabla Part – IV

Practical Paper – III

Stage Performance

1. Presentation of any one Taal of the course - 60
2. Presentation of any Taal other than classical is used in light Classical and Light Music 40

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B.P.A. Tabla Part – IV

DETAILS OF COURSES
OPTIONAL PAPERS

Theory Paper – I

Max. Marks 100

Applied & General study of Tabla

1. Definition of (i) Kamali (ii) Paran (iii) Nohakka (iv) Baaj (v) Gharana (vi) Tripalli (vii) Dupalli (viii) Dum (ix) Bedum (x) Ateet (xi) Anaghat (xii) Sum & Visham

2. Ability to write the Various laykaries (i) 1/2 (ii) 2/1 (iii) 4/5 (iv) 5/4 (v) 1/3 (vi) 3/1 (vii) 3/4 (vii) 3/2

3. Ability to write the rare Talas mentioned below with Thaah, Dugun, Tigon and Chaugun layakaries –(i) Laxmi Taal (ii) Brahm Taal (iii) Ganesh Taal (iv) Rudra Taal (v) Asht Mangal Taal (vi) Kumbh Taal (vii) Matt Taal

4. Instrumental Music and Mass Media

5. Sounds, It’s production and Propagation

6. Acoustics of Auditorium

7. Music and Listeners

8. New experiments and innovations in Tabla-Vadan

9. Advantage and disadvantage of Electrical Instruments

10. Knowledge of Vrind Vadan (Orchestra) and Percussions of Western Music : (i) Side Drum (ii) Triangle (iii) Kettle Drum (iv) Tambourine
History of Indian Instrumental Music (Percussion)
(Modern Period)

3. Development of Instrumental Music after independance in the field of Training, Performances and writing:
   (i) Government (Radio, Doordarshan, Academiees ICCR, Department of Culture and Awards etc.
   (ii) Private organizations (Music-Confrences etc.)
   (iii) Popular Music
4. Life sketches and contribution of the famous Vadak Tabla and Pakhawaj:
   (i) Ustad Zakir Husain (ii) Pt. Nayan Ghosh (iii) Dr. Aban-E-Misri
   (iv) Anuradha Poul (v) Pt. Suresh Talverkar (vi) Pt. Anindo Chatterje
   (x) Ustad Shafat Ahmad.
5. Historical evolution and development of Western Percussion instruments.
6. Historical evolution and development of ghan vadya. Knowledge of the difference between ghan and Percussion instruments.
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. Tal Sopan-
5. Pakhawaj aur Tabla ke Gharane Va Paramprayen- Dr. Aban. E. Misri
7. Bharteey Sangeet Vadya- Dr. Lalmani Mishra
8. Bharteey Vadya Ank- Sangeet Karyalaya, HARTHAS
9. Tal Prakash -- Bhagwat Sharan Sharma
10. Bhartiya Sangeet Shastra me Vadyon Ka Chintan- Dr. Anjana Bhargav
11. Pakhawaj ki utpatti, vikas ewam Vadan Shailiyan – Dr. Ajay Kumar
12. Taal Kosh- Dr. Girish Chandra Shrivastav
13. Pramukh Taal vadya Pakhawaj- Dr. Mohni Verma
18. Dhruvpad- Gayan-Prampra – Dr. Madhu Bhatt Tailang
19. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
20. Pranav-rang or Dhruvpad Dhamar – Dr. Shyam Sunder Sharma
22. Tabla Vigyan by Dr. Lalmani Mishra.
23. Tabla Shastra by Godbole
24. Sangit Visharad (Hatharas)
26. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
27. Dhwani aur Sangeet by Prof. L.K. Singh.
29. Sangeet Parichiti Part I and II by Shri Neelratan Banerjee.
33. Hindustani Sangeet ke Pakhavaj vadan ko Vallabh Sampraday ki den- Dr. Madhu Bhatt Tailang
34. Bharat ke Sangeetkar – Dr. Laxmi Narain Garg
35. Lalit Kalano main Srijnatmeka- Dr. Satyvati Sharma & Dr. Madhu Bhatt Tailang

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