



# University of Rajasthan Jaipur

## SYLLABUS

### SCHEME OF EXAMINATION AND COURSES OF STUDY BACHELOR OF PERFORMING ARTS DANCE (TABLA)

<b>B.P.A. (Tabla) Part-I Examination</b>	<b>2023-24</b>
<b>B.P.A. (Tabla) Part-II Examination</b>	<b>2024-25</b>
<b>B.P.A. (Tabla) Part-III Examination</b>	<b>2025-26</b>
<b>B.P.A. (Tabla) Part-IV Examination</b>	<b>2026-27</b>

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JAIPUR

**IMPORTANT NOTICE**

1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.
2. Candidates who seek admission for B.P.A. Tabla Classes shall have to clear the entrance test which will be conducted by the Department.

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**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.

  
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**B.P.A. Tabla Part – I**  
**(Foundation)**

**COMPULSORY PAPERS :-**

	Paper	Duration	Max Marks	Min Marks
(i)	Gen. English	3 Hours	100	36
(ii)	Gen. Hindi	3 Hours	100	36
(iii)	Environmental Studies	3 Hours	100	36
(iv)	Elementary Computer Application	3 Hours	100	36

**OPTIONAL PAPERS**

**Practical :-**

(i)	Presentation of Talas	1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium Vadan	20 Minutes	50	20

**Theory:-**

(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	Indian Culture and Art	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 450</b>	<b>Theory 200</b>	<b>Total 650</b>

**Teaching Hours**

**Practical**

Paper –I	6 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 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**

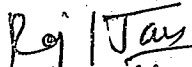
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**B.P.A. Tabla Part – I****(Foundation)****DETAILS OF COURSES****OPTIONAL PAPERS****Practical Paper– I****Max. Marks150****Presentation of Tala**

- |     |   |    |
|-----|---|----|
| (1) | Knowledge of Ten Varnas of Tabla and its(Vadan Vidhi) Techniques 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 Tihais 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 'I'haah, Dugun, Tigon and Chaugun of Ektaal, Teental, Sooltal, 'Teevra on hands showing tali & Khali. | 25 |

**Practical Paper – II****Max. Marks100****Viva-Voce with Critical and Comparative Study of Technique of Tabla -**

- |     |  |    |
|-----|--|----|
| (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, Kaharwa, Dadra, Chautaal & Dhamar. | 15 |
| (6) | Ability to tune the Tabla.   | 15 |

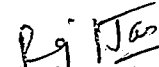
  
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**Practical Paper– III****Max. Marks 100****Stage Performance**

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

**Practical Paper– IV****Max. Marks50****Harmonium Vadan**

- (1) The candidate is required to present FiveAlankaras in each Thaata on Harmonium. 25
- (2) Play and Sing 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 Tcental 25
- (5) To Play and Sign “Janganman” and “ VandeMatram” on Harmonium. 25
- (6) To Play and Sing 2 Rajasthani Folk songs on Harmonium. 25

  
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**B.P.A. (Tabla) Part – I**  
**(Foundation)**

**OPTIONAL PAPERS**

**Theory Paper –I**

**Max. Marks 100**

**Applied & General study of Tabla**

1. Classification of Musical Instruments.
2. Historical Evolution and Development of Tabla
3. Techniques of Tabla Vadan.
4. Varnas of Tabla.
5. Definition of the followings :-  
(1) Tal (2) Sam (3) Matra (4) Theka (5) Tali (6) Khali (7) Vibhag  
(8) Avartan (9) Bol (10) Laya
6. Varieties of Laya, Thah, Dugun, Tigun and Chaugun.
7. Notation system of Tal according to Pt. Vishnu Digamber Paluskar and Pt. Vishnu Narain Bhatkhande.
8. Ability to write Tukras & Parans.
9. Ability to write the Talas mentioned below with thaaah, 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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Theory Paper-II

Max. Marks 100

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. Various musical forms style of Indian classical music.
- D. General knowledge of various Gharanas of Tabla.
- E. Knowledge of Tal-Jatis of south Indian Music.

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## B.P.A. Tabla Part – II

### OPTIONAL PAPERS

#### Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Presentation of Tala	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40
(iv)	Harmonium Vadan	20 Minutes	50	20

#### Theory:-

	Paper	Duration	Max Marks	Min Marks
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) (Ancient Period)	3 Hour	100	36
<b>Total Marks</b>		<b>Practical 450 Theory 200 Total 650</b>		

### Teaching Hours

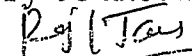
#### Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week
Paper-IV	2 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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## B.P.A. Tabla Part – II

### DETAILS OF COURSES OPTIONAL PAPERS

#### Practical Paper– I Presentation of Tala

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 kaidas along with 4 Paltas, tehai, Rela, 2 tukdas and Parans. (Sadharan and Charkardhar)
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. (Sadharan and Charkardhar)
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.

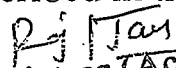
Note:- This is compulsory to play solo Tabla with accompaniment of Harmonium.

#### Practical Paper– II

Max. Marks 150

#### 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. Tuning of Tabla.
6. Candidate is required to recognize the Talas prescribed in the syllabus when

  
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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**

Max. Marks 100

**Stage Performance**

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

**Practical Paper- IV**

**Harmonium Vadan**

Max. Marks 50

10 varieties of alankaar to play and sing on Harmonium and Exercise of 10 Thaths.

To play and sing on Harmonium of Rashtra Geet, two bhajan and two DrutKhyal prescribed in BPA Part II (vocal/Instrumental) syllabus.

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## B.P.A. Tabla Part – II

### OPTIONAL PAPERS

Theory Paper– I

Max. Marks 100

#### Applied & General Study of Tabla

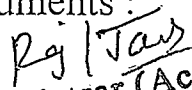
1. Definitions of the followings :-
  - (i) Jaati (ii) Grah (iii) Peshkar (iv) Tihai (v) Paran (vi) Rela (vii) Ladi(viii) Kayda (ix) ChakardarTihai (x) Gat (xi) Bant (xii) Mukhada(xiii) Mohra
2. Study of Ten Praans of Taal.
3. Write Thah, Dugun, Tigun and Chaugun in following taals :
  - (i) Tilwada (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) LayaBant (ii) BolBant
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

Theory Paper– II

Max. Marks 100

#### 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 Sarngadeva time.
4. General Knowledge of various Percussion instruments :

  
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