

THE TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY, Chennai
SYLLABUS FOR GRADE EXAMS
SUBJECT: PERCUSSION
BRANCH : TABLA

GRADE-1

UNIT-1	Rendering of the following Bols on Tabla: Tha, Na, Dha, Dhin, Thin, Ghee, Thraka, Kath, Thirakita, Thakitatha, Dhinagina, GhiDanaga, TheenThinnaa, Nagathaga
UNIT-2	Playing the Basic (Mool) Theka of the following: Teen Taal, Jhap Taal, Ek Taal, Rupaka Taal, Daadra, Keherwa, Chow Taal
UNIT-3	Oral rendering of Teen Taal, Jhap Taal, Ek Taal, Rupaka Taal, Daadra, Keherwa and Chow Taal in normal, Dugun and Chowgun speeds and simultaneously indicating the appropriate Mathra counting by hand.
UNIT-4	Playing two Kaaydas each in Teen Taal and Jhap Taal including four Palats.
UNIT-5	Playing two MukhDas, two ThukDas, and two Thihaays in Teen Taal and Jhap Taal
UNIT-6	Theory Explanation of Construction and Parts of Tabla and Dagga-Explanation and the method of playing Dashavarnas on Tabla and Dagga-Detailed knowledge of Teen Taal, Jhap Taal, Ek Taal, Daadra, Keherwa and Chow Taal- Practice of these Taals in Dugun and Chowgun Layaas in the Taal – Lipi notation system-Description of the Taal – Lipi notation system according to Pandith Bhatkhande and Pandith Paluskar

GRADE-2

UNIT-1	Ability to play four Badal Thekas in Teen Taal, Jhap Taal, Ek Taal, Rupaka Taal, Daadra, Keherwa, Chow Taal
UNIT-2	Ability to play four Badal Thekas and four Thihaays each in Teen Taal, Jhap Taal, Ek Taal and Rupak Taal
UNIT-3	Ability to play four Badal Thekas and four Laggies in Daadra and Keherwa Taal
UNIT-4	Ability to orally render and also play Chow Taal Bols on Tabla in Vilambith, Dugun and Chowgun speeds.
UNIT-5	Ability to identify the Sam and Taal when sung or played by the Examiner and to execute Saath-Sangath
UNIT-6	Theory Technical terms-Sangeetha-Naada-Swara-Laya (Vilambitha, Madhya and Dhrutha)-Taal-Bol-Sam-Khaali(Husi)-Bhari(Pettu)-Vibhaag(Khand)-Aavarthan-Theka-Kaaydaa-MukhDaa-ThukDaa-Thihaay-Laggi-Dugun-Thigun-Chowgun-Brief biography of the following artists-Pandith Khande Maharaj-Ustaad Alla Rakha-Amir Khusro-Habeebuddin Khan

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- UNIT-1 Ability to sing two Swarageethas and two Lakshnageethas and to follow the same on Tabla. Raaga for the Swarageeth and Lakshnageeth may be chosen from among the following: Bhup, Desh, Khamaaj, Bageshri, Durga, Kaafi, Brindavani saaranga, Bhimpalaas, Jhonpuri, Bhairavi, Bhairav, Behaag, Thilang, Malakauns, Bibhaas, Patadeepa
- UNIT-2 Ability to play Thekas of the following Taals: Punjabi, SulTaal, Thevra, Dhamaar, Matt Taal and Savaari
- UNIT-3 Ability to play Tabla solo in Teen Taal for 20 minutes
- UNIT-4 Ability to play Tabla solo in Jhap Taal for 15 minutes
- UNIT-5 Ability to play 2 Kaayda, 2 Mukhda, 2 Thukda and 3 Thihaay in Rupak Taal
- UNIT-6 Theory

Classification of Indian musical instruments-History and development of Tabla-Explanation of construction of Tabla and Dagga, and their parts with neat sketches-Understanding of the theory of various Taals-Detailed explanation of the five Jaathis (viz., Chatushra, Thishra, Mishra, Khanda and Sankeerna) in Taals-Distinction between Peshkar and Kayda, and their beauty-Explanation of the following technical terms: Peshkar, Kayda, Thukda, Mukda, Thihaay, Una, Gath, Paran, Laggi and Ladi-Importance of Sama, Khaali, Bhari, Vibhaag and Aavarthana in the construction of Taals

GRADE-4

- UNIT-1 Ability to play Kaayda and Theka in different Gharana styles
- UNIT-2 Ability to play 2 Kaayda in Teen Taal with Adilaya
- UNIT-3 Ability to play Theka in vilambith laya
- UNIT-4 Ability to play two Adilaya Kaayda in Rupak Taal
- UNIT-5 Ability to perform for a saath-sangath for a popular vocal rendering by playing Theka in Vilambith laya
- UNIT-6 Theory

Description of the importance of Taala in music-Explanation on Tabla saath-sangath for singing and accompaniment -Comparative study of Hindustani and Carnatic systems of Taala-Explanation of the various styles/Gharanaas of playing Tabla: Delhi, Banaras, Purab, Punjab & Ajraada-Ability to write Mukhada, Thukda, Thihaay, Gath, Paran and other Bols of Tabla in Taala Lipi system-Duties of a Tabla artiste while playing solo-Rules and modes for practicing Tabla-Brief biography of the following artists:Samta Prasad-Anokhelal Mishra-Nana Panse-Ustaad Jhangir Khan-Kishan Maharaj-Aamir Hussein Khan

GRADE-5

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UNIT-1	Ability to play 2 Mukhda, 2 Thukda and 3 Thihaay in EkTaal
UNIT-2	Ability to play Teen Taal Theka in Adi and KuAdi laya
UNIT-3	Ability to play Vilambith Theka in Addha Taal for Tumri sangeeth and to finish with Laggi in saath sangath
UNIT-4	Ability to play Vilambith Theka in Deepchandi Taal and to finish with Laggi in saath sangath
UNIT-5	Ability to play one Kaayda in any Taal in Adilaya and Chathurashra Laya
UNIT-6	Theory

Structure of Indian Music and rhythm instruments during vedic period-Development of Music from Mughal times till date-Position of music in society-Description of technical terms:Tradition of Avanaddha instruments-Description of Pakhwaz-History of Tabla

GRADE-6

UNIT-1	Tabla solo with detailed elaboration in Teen Taal
UNIT-2	Tabla solo with detailed elaboration in Jhap Taal
UNIT-3	Tabla solo in EkTaal and Rupak Taal
UNIT-4	Tabla solo in Adachowtaal
UNIT-5	Ability to play Punjabi, TappaTaal,SulTaal, Savari Taal, MattTaal and Pharadosth Taal with explanation
UNIT-6	Theory

Description of Gharaanas of Tabla-Description of Dasha Praanas in Taala-Description of Layakaari-Description of Taal-Lipi system-Description of Emotions (Rasothpatthi) resulting from Taala Laya-Brief biography of artists Sharangadeva, Taansen, Amir Khusro, Gopalanayak, Ramasahaya,

GRADE-7

UNIT-1	Ability to play BadalTheka, Laggi, Ladi, Baant, Thihaay in Daadra, Keherwa, Dhoomaali, Deepchandi, Bhajan Theka and KhemTa
UNIT-2	Ability to play pleasant vilambith Theka in Teen Taal, EkTaal, JhapTaal and Thilwada Taal
UNIT-3	Basic Thekas of Brahma Taal, Shikhira Taal, Rudra Taal,Lakshmi Taal and Pasto Taal
UNIT-4	Tabla solo in Matt Taal (9 Mathra)
UNIT-5	Ability to compose and render new Mukhda, Thukda and Thihaay on Tabla
UNIT-6	Theory

Descriptive knowledge of Peshkar, Kaayda, Gath, Mukhda, Thukda, Paran, Chakradhaar, Pharmaayishi, Chakradhaara Thihaay (Dumdaar and Bedumdaar), Utan, Salami, Mohra etc.-Comparitive study of Karnatic and Hindusthani Taal system-Descriptive knowledge about performing Tabla saath-sangath for vocal, instrumental and dance performances-Descriptive knowledge of classical, folk and film music and the importance of rhythm instruments in each-Rules, effort, study and sincerity required to be followed by percussion artists to attain proficiency

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GRADE-8

UNIT-1	Ability to demonstrate with hand sign ChowTaal, Dhamaar, SulTaal, Rupak Taal and JhapTaal in Dugun, Thigun and Chowgun Laya, and also to render the same on Tabla
UNIT-2	2 Kaayda of Thishra variety in JhapTaal and Rupak Taal
UNIT-3	Playing Teen Taal Theka, with Thukda, Paran, Chakradhaar Gath and Thihaay
UNIT-4	Playing Laggi, Tadi and Thihaay with special Layakari in Keherwa and Dadra Taal
UNIT-5	Rendering of Basic Theka in any laya on Tabla followed by vocal rendering of Gath, Paran, Chakradhaar, Paramayi, etc and playing the same on Tabla
UNIT-6	Theory Description of Avanaddha instruments in Bharatha Natya theory, sangeetha rathnakara, sangeetha paarijaatha, sangeetha saara-Knowledge of the principle of making Tabla melodious and effective, and acquaintance about guidance-Life history of the following artists and their contribution to the field of music: Kantemaharaj, ustaad natthukhan, mehmoob saab, mirajkar, ahmadjaan thirakhva, samatha Prasad-Special ability of Tabla artists performing saath-dangath with prior knowledge of the Raag being rendered- Possibility of creating national integration by programs other than Jugalbandi