



BHARATI VIDYAPEETH, PUNE

(Founder-Chancellor : Hon'ble Dr. Patangrao Kadam)



SCHOOL OF PERFORMING ARTS

CERTIFICATE-DIPLOMA COURSE
UNDER BHARATI VIDYAPEETH

INDIAN CLASSICAL MUSIC

PERCUSSION SYLLABUS

FOUNDATION TO ADVANCE DIPLOMA LEVEL 2



Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Foundation

Total Marks – 50

Duration of examination – 15 min

Minimum Marks – 18

Theory:

Total Marks – 15

There will not be any written examination for this Foundation Course. But the theoretical part will be asked at the time of practical examination which includes,

1. Definitions:

Laya, Matra, Tali, Sam, Khali, Khand, Sangeet, Avartan, Naad, Taal.

2. Tabla – Recitation of Teentaal, Jhaptaal, Rupak Theka by keeping Tali on hand.

Pakhawaj - Recitation of Aditaal, Sooltaal, Chautaal Theka by keeping Tali on hand.

Practical –

Total Marks – 35

1. Tabla / Pakhawaj – playing of Varna (of Daya, Baya and combined)

2. Teentaal - Theka and a Kayada with Tit / Tirakit Bols. Three Paltas and Tihai. **Aditaal** Theka and playing compositions with the Bols Tirakit / DhageTete.

3. Playing Theka of Jhaptaal / Sooltaal and Two Tihais from Sam to Sam.

4. Clarity in playing Theka.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.

2. It is necessary to complete the prescribed syllabus.

3. No one other than the student, examiner and accompanists should be present in the examination hall.

4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Certificate Level – 1

Total Marks – 75

Duration of examination – 20 min

Minimum Marks – 27

Theory:

Total Marks – 15

There will not be any written examination for this Certificate Level - 1 Course, but the theoretical part will be asked at the time of practical examination which includes,

1. Definitions of the following terms –

Swara, Laya, Avartan, Theka, Kisma, Dugun, Kayada, Mukhada, Tihai, Tukada, .

2. Information of different parts of Tabla / Pakhawaj.

3. Tabla – Recitation of Barabar and Dugun of Taal Teentaal, Ektaal, Jhaptal and Roopak by keeping Tali on hand.

Pakhawaj - Recitation of Barabar and Dugun of Taal Aditaal, Choutaal, Sooltaal and Tevra by keeping Tali on hand.

Practical –

Total Marks – 60

1. Tabla -

a. Playing Barabar and Dugun of Taal Ektaal, Jhaptal and Rupak.

b. **Teentaal** - Kayadas with the Bol 'DhaTi' and 'DhaTita' with three Palatas and Tihai, Two Tukadas, Two Mukhadas.

c. **Jhaptal** – One Kayada with three Palatas and Tihai.

d. **Rupak** - Two Tihai and two Tukadas .

2. Pakhawaj –

a. Playing Barabar and Dugun of Taal Chautaal, Sooltaal and Tevra.

b. **Aditaal** – Playing compositions with the Bols 'Dhagetete' and 'Dhadinta'. (Prastar anTwo Paran)

c. **Sooltaal** – One Rela with three Palatas and Tihai.

d. **Tevra** - Two Tihai and two Tukadas .

Instructions for Practical Examination –

1. Nagma is required in the practical examination.

2. It is necessary to complete the prescribed syllabus.

3. No one other than the student, examiner and accompanists should be present in the examination hall.

4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Certificate Level - 2

Total Marks – 125

Theory:

Total Marks – 50

Duration of the Examination – 02 Hrs

Minimum Marks – 18

Written examination will be there for this Certificate –level 2 Course.

1. Definitions of the following terms,

Tihai, Chaugun, Kayda, Rela, Uthan, Chakradhar, Mohra, Laya and its types.

2. Types (Kism) of Teentaal and Jhaptaal / Aditaal and Sooltaal Theka ,

Example -

- Dha Dhin Dhin DhaDha | Dha Dhin Dhin DhaDha | - - - - -
- Dha Dhin Dhin Dha | Tirakit Dhin Dhin Dha | etc.

1. Description of Tabla / Pakhawaj with the help of well-labeled diagram.

2. Description of the Nikas of following Bols:

Tirakit, Kitatak, Dhirdhir, Kdadha, Gadigana, Dhumkit.

3. Detailed information of Pt. Bhatkhande and Pt. Paluskar Notation system.

4. Ability of writing the following taals in Barabar and Dugun as per Pt. Bhatkhande and Pt. Paluskar notation system

Tabla - Teentaal, Jhaptaal, Roopak

Pakhawaj - Aditaal, Sooltaal, Tevra.

5. Tabla - Writing one Tihai in Taal Teentaal, Jhaptaal and Rupak.

Pakhawaj - Writing one Tihai in Taal Aditaal, Sooltaal and Tevra.

6. Types of Laya (Wilambit, Madhya and Drut).

7. Names of Gharana in Tabla / Pakhawaj and two artists in each Gharana.

Practical:

Total Marks – 75

Duration of Examination – 20 Min

Minimum Marks – 27

1. Tabla -

a. Reciting and Playing Barabar and Dugun of Taal Dhumali, Deepchandi.

b. **Teentaal** - Two Kayadas with the Bols 'Dhatita' and 'Dhatidhagena' with three Palatas and Tihai. One Rela with the bol 'Tirkit' and Four Tukadas.

c. **Jhaptaal** – One Kayada with three variations and Tihai, Four Tukadas and Two Tihai.

d. Playing Taal Keherva and Dadra with two Laggi in each taal.

e. Playing all the Bols on instruments mentioned in Theory part -
Tirakit, Kitatak, Dhirdhir, Kdadha, Gadigana, Dhumkit

2. **Pakhawaj** –

- a. Reciting and Playing Barabar and Dugun of Taal Dhamar, Tevra.
- b. **Adिताल** – Playing one Rela of the bol ‘Titakat Gadigana, ‘Dhumakit’ and Tihai, Four Tukadas and two Parans.
- c. **Soolताल** – One Rela with three variations and Tihai, Four Tukadas and two Tihais
- d. Playing Dhumali and Bhajani Theka with two Laggi in each taal.
- e. Playing all the Bols on instruments mentioned in Theory part -
Tirakit, Kitatak, Dhirdhir, Kdadha, Gadigana, Dhumkit.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
2. It is necessary to complete the prescribed syllabus.
3. No one other than the student, examiner, and accompanists should be present in the examination hall.
4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Higher Certificate Level - 1

Total Marks – 200

Theory:

Duration of the Examination – 03 Hrs

Total Marks – 75

Minimum Marks - 27

Written examination will be there for this Higher Certificate – Level 1 Course

1. Origin of Tabla / Pakhawaj and its brief history.
Stories about the origin of Tabla / Description about Pakhawaj in Puranas, Tripushkar and its division, Change in the name of instrument as Tabla / Pakhawaj.
2. Writing the information of Taals, Barabar and Dugun of Teentaal / Aditaal, Ektaal / Chautaal, Jhaptal / Sooltaal, Rupak / Tevra in Pt. Bhatkhande and Pt. Paluskar Notation system.
3. Information of different music forms - Khayal, Dhrupad, Dhamar, Thumari, Tarana, Bhajan.
4. Writing as per Notation system - Kayda / Paran, Tukada in taals mentioned in syllabus.
5. Nikas Paddhati of following Bols:
Kradha, Kitataka, DhirDhir, Takdaan, Dinganaga, Titakata, Gadigana, Ghidanag.
6. Information about Gharanas:
Tabla – Delhi, Lucknow, Punjab
Pakhawaj – Pt. Nana Panase, Kudau Singh Gharana.
7. Tihai and its types (Dumdar, Bedum, Chakradaar Tihai)

Practical –

Duration of Examination – 25 Min

Total Marks – 125

Minimum Marks – 44

1. Playing Barabar and Dugun of following any two Taal:
Tabla – Tilwada, Deepchandi, Ektaal, Ada Chautaal.
Pakhawaj – Dhamar, Gajajhampa, Chautaal, Sooltaal.
2. **Tabla:** Teentaal and Jhaptal - One Chatasra jati kayada (with the Bol 'Traka'), Tishra Jati Kayda with four Palatas and Tihai, One Rela with its four Palatas and Tihai using Bols DhirDhir, Four Tukadas and two Chakradaar .
Pakhawaj: Aditaal and Sooltaal - Prastar, two Relas (one Chatasra and one Tisra jati), Four Paran and Two Chakradaar

3. Ektaal / Chautaal - Two Tihais, two Tukada / Parans and two Chakradaar
4. Teentaal / Aditaal - Tihai from different Matras. Ex: 1, 5, 9, 13th Matra etc.
5. **Tabla** – Four Laggis in Taal Dadra and Kehrava.
Pakhawaj - Four Laggis in Dadra and Dhumali.
6. Recitation of all Taals in Tigon mentioned in the syllabus.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Higher Certificate Level - 2

Total Marks – 250

Theory:

Total Marks – 100

Duration of the Examination – 03 Hrs

Minimum Marks – 35

Written examination will be there for this Higher Certificate – level 2 Course

1. Definitions:

Tripalli, Gat, Farmaishi Chakradhar (Adeshi Taal Paran), Peshkar / Prastar, Types of Paran (Taal paran, Rela Paran, Bol / Stuti Paran).

2. Detailed information of Thumari, Tappa, Gazal and Taals used for above mentioned styles and rules for accompaniment.

3. Detailed history of Tabla / Pakhawaj - Stories about the origin of Tabla / Description about Pakhawaj in Puranas, Tripushkar and its division, Change in the name of instrument as Tabla / Pakhawaj, Use for accompaniment, etc.

3. Baaj and Gharanas - concept and difference between both concepts.

4. Different types of “Baaj” and Gharanas of Tabla / Pakhawaj and detailed information on following Gharanas -

Tabla – Ajarada, Farukhabad, Banaras gharana .

Pakhawaj – Panse Gharana, Kudausingh Gharana, Nathdwara gharana.

5. Writing Kayda / Paran, Chakradhaar, Gat in the taals mentioned in syllabus.

6. Merits and demerits of Tabla / Pakhawaj artistes.

7. Musical Contribution -

Tabla - Ustd. Ahamedjan Thirkhawa, Ustd. Allarakha Khan, Pt. Kishan Maharaj.

Pakhawaj – Swami Pagaldas, Raja Chhatrapati Singh.

8. Comparison between following terms,

Tabla – Peshkar-Kayada, Kayada-Rela, Rela-Raw

Pakhawaj - Prastar- Peshkar, Sath paran-Rela paran, Taal paran- Bol paran (Stuti Paran)

**Practical –
Total Marks – 150**

**Duration of Examination – 25 Min
Minimum Marks – 53**

1. Reciting following taals by keeping Tali on hand and Playing on instruments in Wilambit Laya,
Tabla – Tilwada, Ada Chautaal, Ektaal, Jhaptaal.
Pakhawaj - Aditaal, Chautaal, Dhamar, Sooltaal.
2. **Definition** of following terms with example.
Chakradhar, Gat, Paran, Nauhakka, Rela.
3. **Tabla** - Teentaal and Jhaptaal - Peshkar with four Palatas and Tihai. Two Tishra and Chatushra Jaati Kayada with four Palatas and Tihai, four Tukdas, two Parans, two Chakradaars
Pakhawaj – Prastar with at least four variations, Two Relas in Chatasra and Two Relas in Tisra jati with minimum 4 variations and tihai, four Sath paran, four Parans, Two Chakradaars in Taal Aditaal and Sooltaal. (15 Mins)
4. **Accompaniment** –
Tabla – Accompaniment to Bada Khayal in Ektaal and Teentaal.
Pakhawaj - Accompaniment to Dhrupad and Dhamar.
5. Playing Tihais from different Matras in Teentaal / Aditaal and Jhaptaal / Sooltaal.
6. **Tabla / Pakhawaj** - Playing types of Theka and Laggi in following Taals –
Dhumali, Dadra, Keherva and Deepchandi
7. Ability of tuning instrument.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
2. It is necessary to complete the prescribed syllabus.
3. No one other than the student, examiner, and accompanists should be present in the examination hall.
4. Recording or filming of the practical examination by students is strictly prohibited.

Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Diploma Level - 1

Total Marks – 400

Theory:

Total Marks – 150

Duration of the Examination – 03 Hrs / Paper

Minimum Marks – 30 / Paper

There will be two written papers for this Diploma – level 1 Course

Paper -1

Total Marks - 75

1. Detailed information of Taal - Etymology of the word 'Taal', meaning, definitions by various scholars, structure, etc.
2. 'Taal Dashhapran' – Detailed information of Kaal, Laya, Kriya, Graha.
3. Detailed information on Laya and Layakari.
4. Writing Aad, Kuawad, Biad in Taal Teentaal / Aditaal, Roopak / Tevra, Ektaal / Choutaal, Deepchandi / Dhamaar.
5. Development of Gharanas and comparative study of Playing styles of gharanas in Tabla / Pakhawaj.
6. Classification of instruments.
7. Making process of Tabla and Pakhawaj.
8. Information about Tanpura.

Paper -2

Total Marks - 75

1. Ability of writing composition from any one Taal to different Taals without changing the form of composition.
2. Definition with example of following terms
(Writing of Example as per notation system) -
Gat, Kayada, Prastar, Rela, Rav, Laggi – Ladi, Farmaishi and Kamali Chakradaar
3. Comparative study of the taals having equal Matras.
4. Biographies and Contribution of following artistes,
Pt. Kanthe Maharaj, Pt. Samata Prasad, Ustd. Amir Hussain Khan,
Ustd. Habibuddin Khan, Pt. Madhavrao Alagutkar, Pt. Sakharamji Gurav.
5. Comparative study of Taal and Theka with examples.
6. Accompaniment - Meaning, Nature and purpose.
7. Accompaniment of Khayal / Dhrupad - Nature and Method.

Practical –
Total Marks – 250

Duration of Examination – 30 Min

a.Stage Performance –

Total Marks – 75
Minimum Marks – 30

1. In addition to the practical examination, 15 to 20 minutes have been allocated for the stage performance.
2. Other candidates and audience can be present during the stage performance.
3. Live Nagma accompaniment is required. Since it is a stage performance, an electronic Tanpura machine should be present.
4. Since the stage performance is also a part of the examination, it will be prohibited to record or film it.
5. Each candidate's stage performance will be independent.

b. Viva Examination -

Total Marks – 175
Minimum Marks – 70

1. Tuning the Tabla / Pakhawaj.
2. Recitation and playing of Dugun, Tigun and Chaugun of the Theka of following taals: Jhumra, Panjabi, Dhamar, Deepchandi, Rudra, Gajajhampa, Tilwada.
3. Presentation of Teentaal / Aditaal.
Tabla - Peshkar, Two Kaydas(one kayda in Tisra jati), Two Relas, Two Gat, Four Tukdas, Two Chakradaars.
Pakhawaj - Prastar, Four Sathparan, Two Rela paran, Two Relas(one Chatasra and one Tisra jati), Four Tukdas, Two Chakradaar.
- 4.**Tabla**: Taal Rupak, Jhaptal, and Ektaal - Peshkar, Two Kaydas, Two Rela, Two Parans, One Chakradaar, Two Tukada.
Pakhawaj: Tevra, Chautaal and Gajajhampa - Uthan, Prastar, Two Rela, Four Paran, Two Chakradaar.
5. **Tabla** – Teentaal and Ektaal in Drut Lay.(High Speed)
Pakhawaj -Aditaal and Chautaal in Drut lay. (High Speed)
6. Presentation of Dumdar and Bedum Tihai in the taals studied so far.
7. Accompaniment to Vocal music.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
2. It is necessary to complete the prescribed syllabus.
3. No one other than the student, examiner, and accompanists should be present in the examination hall.
4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Diploma Level - 2

Total Marks – 400

Theory:

Total Marks – 150

Duration of the Examination – 03 Hrs / Paper

Minimum Marks – 30 / Paper

There will be two written papers for this Diploma – level 2 Course.

Paper- 1

Total Marks - 75

1. Detailed information of Taal and Theka, difference between them and its utility.
2. Principles of Taal Nirmittee.
3. 'Taal Dashapran' – Detailed information of 'Jati, Yati, Marga, Kala, Prastar'
4. Comparative study of Carnatic and Hindustani Tala system.
5. Utility of Laykari and its importance along with the notation of Aad, Kuaad, Biaad in following taals - Teentaal, Jhaptaal, Ektaal, Dhamar, Chautaal.
6. Comparative study of an ideal solo performer and an ideal accompanist.
7. Description of an instruments - Instrument's picture, structure, uses in music.
Dholak, Dholaki, Sambal.
8. Method of Accompaniment to Instrumental Music.

Paper -2

Total marks – 75

1. Writing of different Tukadas and Tihais in Pancham Savari / Gajajhampa, Ada Chautaal / Dhamar.
2. Writing One Farmaishi and Kamali Chakradaar in any Taal from syllabus leading up to this examination.
3. Tabla / Pakhawaj – Playing style and Riyaz of the following Bols -
Dhatak, DhaTirakita Tirakita, Dhathi, Dhagetete, GadiGana, Dhumakit, Dhet tagina, DhirDhir, DhinDhin, Kdadhatit.
4. Biographies of following artistes :
Pt. Purushottam Das, Ustd. Inam Ali Khan, Pt. Anokhelalji, Ustd. Amir Husain Khan, Ustd. Munir Khan, Pt. Govindrao Burhanpurkar, Parvatsingh.
5. Write about the Aesthetics in Tabla / Pakhawaj - Aesthetics in Taal, Laya, structure, language, sound.
6. Importance of Tabla / Pakhawaj in different forms of Music (Classical, Semi- Classical, Folk, Light and Film music).
7. Importance of following elements in solo Tabla / Pakhawaj playing - Proper presentation Order, Padhant, Nagma and selection of Instrument.
8. Accompaniment of Kathak Dance.

Practical –
Total Marks – 250

Duration of Examination – 30 Min

a. Stage Performance –

Total Marks – 75
Minimum Marks – 30

Presentation of 15-20 mins any one Taal from the syllabus for this examination except the Tala played in practical examination.

1. In addition to the practical examination, 15 to 20 minutes have been allocated for the stage performance.
2. Other candidates and audience can be present during the stage performance.
3. Live Nagma accompaniment is required. Since it is a stage performance, an electronic Tanpura machine should be present.
4. Since the stage performance is also a part of the examination, it will be prohibited to record or film it.
5. Each candidate's stage performance will be independent.

b. Viva Examination -

Total Marks – 175
Minimum Marks – 70

1. Tuning of instrument, recognizing different notes on Harmonium.
2. Recitation and playing Taals from syllabus in different Laya like Dedhgun, Dugun, Tigun and Chaugun.
3. Presentation in Ektaal / Chautaal.
Tabla –
Peshkar, Two Kayadas (one Kayada in Tisra jati), Two Rela (Dhirdhirkitatak, Dingana), Two Gat, Two Tukde, Two Chakradaar.
Pakhwaj – Prastar, Four Sathparan, Two Releparan, Two Rela (one Rela in Tisra Jati), Two Tukde, Two Chakradaar.
4. **Tabla – Rupak and Mattataal (9 matra)** - Peshkaar, one Tisra and one Chatasra jati Kayada, One Rela, One Gat, One Paran, Four Tukadas, Two Chakradaar.
Pakhwaj – Tevra and Basant taal (9 Matra) - Prastar, playing one Tisra and Chatasra jati Rela, Sathparan, four Tukdas, two Chakradaar.
5. **Tabla / Pakhwaj** - Study of compositions of various gharanas.
6. **Tabla / Pakhwaj** - Rules of accompaniment with Kathak and method of playing the bol and recitation of the compositions in Kathak.
7. Ability to accompany Instrumental Music.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
2. It is necessary to complete the prescribed syllabus.
3. No one other than the student, examiner, and accompanists should be present in the examination hall.
4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Advance Diploma Level - 1

Total Marks – 500

Theory:

Duration of the Examination – 03 Hrs / Paper

Total Marks – 200

Minimum Marks – 40 / Paper

There will be two written papers for this Advance Diploma – level 1 Course.

Paper – 1

Total Marks - 100

1. Interrelation between Percussion and Idiophone instruments.
2. Scientific study of Sound and qualities of Naad.
3. Detailed information of North Indian and South Indian Taal systems.
4. Contribution of Gharanas in the development of Tabla / Pakhawaj.
5. Write about Jaati in detail.
6. Study of Margi Taal system in Bharat Natyashastra – Information of Ekakal, Dwikal, Chatushkal, Kala and Marga.
7. Applied Music - Meaning, form, scope, jingles, background music, advertising and music, music for exercise, etc.
8. Methods of Accompaniment of Vocal Forms in Semi-Classical Music
9. Writing Notation of Kayada, Rela, Gat, Chakradhaar, Paran, Tukde mentioned in this year's practical course in various Taals.

Paper – 2

Total Marks - 100

1. Comparative study of Layakari and Jati.
2. Use of Percussion instruments in Classical, Semi classical and Light Music.
3. Write your views on 'Use of particular Taals for the accompaniment of Khayal / Dhrupad styles.
4. Write your views on the differences between playing a certain Taal for solo presentation and accompanying with vocal, with instruments and with Kathak.
5. Information with example of compositions from particular Gharanas.
6. Study of origin and development of Tabla / Pakhawaj language.
7. Contribution of following artistes.
Ustd. Sheikh Dawood, Ustd. Jahangir Khan, Ustd. Boli Baksh, Pt. Bhavanidas.
8. Harmonium Instrument Information – Origin, Development, Design

Practical –
Total Marks – 300

Duration of Examination – 30 Min

a. Stage Performance

Total Marks – 125
Minimum Marks – 50

Detail presentation of any Taal from the syllabus except the Tala played in practical examination. (20-25 Min)

Instructions:

1. In addition to the practical examination, 20-25 minutes have been allocated for the stage performance.
2. Other candidates and audience can be present during the stage performance.
3. Live Nagma accompaniment is required. Since it is a stage performance, an electronic Tanpura machine should be present.
4. Since the stage performance is also a part of the examination, it will be prohibited to record or film it.
5. Each candidate's stage performance will be independent.

b. Viva examination:

Total Marks – 175
Minimum Marks – 70

1. Tune your instrument, identify different Swar on the harmonium.
2. Recite and play all the Taals in the Diploma Part – 2 syllabus in Dedhgun, Dugun, Tigun, Chaugun.
3. Presentation in Teentaal / Aditaal.
Tabla – Peshkar, Kayada - One Kayada Chatashr Jati, One Kayada Tishra Jati, One Kayada Khand Jati, Two Rele, Two Gat, Four Tukde, Two Chakradaar (Farmaishi and Kamali Chakradaar).
Pakhwaj – Prastar, Four Sathparan, Two Releparan, Two Rele (One Chatashr, One Tisra Jati, One Khand Jati), Four Tukde, Two Chakradaar (Farmaishi and Kamali Chakradaar).
4. Play Dhirdhirkitatak, Dingnag, Dhangin Bolyukt Rele or Rav, Four Palte and Tihai in all the Taals in the syllabus.
5. **Tabla** – Jhaptaal and Rudra taal - Peshkar, one Tisra and one Chatasra jati Kayada, one Rela, one Gat, Paran, Four Tukde, Two Chakradaar.
Pakhawaj – Sooltaal and Rudra taal - Prastar, one Tisra and one Chatasra jati Rela, Four Sathparan, Four Tukde, Two Chakradaar.
6. Explain the difference between Jati and Layakari on the basis of any one phrase.
7. Tihai with Dum of 1/2, 1 1/2, 2 1/2, matra in various taals.
8. Tabla / Pakhwaj - Experiment and presentation of Laggi – Ladi.
9. Comparative study of the compositions of any two gharanas of Tabla / Pakhwaj.

10. Playing Nauhakka, Bedum Chakradaar in even and odd taals.

11. Ability to accompany sub-classical music.

Instructions for Practical Examination –

1. Nagma is required in the practical examination.

2. It is necessary to complete the prescribed syllabus.

3. No one other than the student, examiner, and accompanists should be present in the examination hall.

4. Recording or filming of the practical examination by students is strictly prohibited.

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Bharati Vidyapeeth
School of Performing Arts, Pune (India)

Music (Percussion) courses

Advance Diploma Level - 2

Total Marks – 500

Theory:

Total Marks – 200

Duration of the Examination – 03 Hrs / Paper

Minimum Marks – 40 / Paper

There will be two written papers for this Advance Diploma – level 2 Course.

Paper – 1

Total Marks - 100

1. Comparison of Indian and Western Percussion instruments on the basis of their make.
2. Inter relation between Tihai and Chakradhaar, rules of making and mathematical explanation.
3. Study of the role of an Artiste as a Solo player and an accompanist.
4. Tabla – Inter relation between Delhi and Ajarada Gharana.
Pakhawaj – Definition with example of Padal and Paran.
5. Writing of any one Chakradhaar in three different Taal without any changes. (with Mathematical explanation)
6. Rules for Taal formation (Taal Nirmitee).
7. Detailed study of Taladhyay mentioned in Sangeet Ratnakar.
8. Different methods of Tabla / Pakhawaj teaching.
9. Writing Notation of Kayada, Rela, Gat, Chakradhaar, Paran, Tukde mentioned in current year's practical course in various Taals.

Paper – 2

Total Marks – 100

1. Biographies of following artistes ,
Ustd. Siddhar Khan, Ustd. Haji Vilayat Ali, Ustd. Vajid Hussain Khan, Pt. Ram Sahay, Pt. Ambadaspant Aagale, Pt. Dattopant Mangalvedhekar.
2. Creation of Rasa (Rasa Nishpatti) in Music and Laya – Rasa relation.
3. Music Education - Information on Gurukul System and current Music teaching system.
4. Writing on Music - Review, Journalism, Biography, Autobiography, Fine Art
5. 'Sitar' Instrument Information – Structure, information about various parts, playing methods, brief information about Gharanas within it.
6. Information about the ideal Concert hall.
7. 'Upaj' - definition, its use in solo playing and accompaniment.
8. Method of teaching accompaniment.

Practical –
Total Marks – 300

Duration of Examination – 30 Min

a.Stage Performance

Total Marks – 125
Minimum Marks – 50

Detail presentation of any Taal from syllabus. Except the Tala played in practical examination.
(20-25 Mins)

Instructions:

1. In addition to the practical examination, 20-25 minutes have been allocated for the stage performance.
2. Other candidates and audience can be present during the stage performance.
3. Live Nagma accompaniment is required. Since it is a stage performance, an electronic Tanpura machine should be present.
4. Since the stage performance is also a part of the examination, it will be prohibited to record or film it.
5. Each candidate's stage performance will be independent.

b. Viva examination

Total Marks – 175
Minimum Marks – 70

1. Tune your instrument, identify different tones on the harmonium.
2. Recite and play all the taals in the Higher Diploma Part – 2 syllabus in Dedhgun, Dugun, Tigun, Chaugun
3. Presentation in **Aadachautal / Dhamar**.
Tabla – Peshkar, Kayada - two Kayada Chatashr Jati, two Kayada Teeshr Jati, two Rele, two Gat, four Tukde, two Chakradar (Farmaishi and Kamali Chakradar).
Pakhwaj – Prastar, four Sathparan, four Releparan, two Rele - one Chatashr, one Tishra Jati, four Tukde, two Chakradar (Farmaishi and Kamali Chakradar), two Stuti Paran.
3. **Tabla** - Playing Dhirdhirkittak, Dingang, Dhingin Bol Yukt Rela or Rav, Char Palte and all the rhythms of the Tihai syllabus
Pakhwaj - Playing Dhumkit for , Dhirdhir Bol Yukt Rela, Char Palte and all the rhythms of the Tihai syllabus
5. **Tabla** – Pancham Sawari - Peshkar, playing one Tishr Jati and one Chatshr Jati Kayada, two Rela, two Paran, six Tukde, two Chakradar (Farmaishi and Kamali Chakradar).

Pakhwaj – Gajajhampa - Prastar in tala, playing one Tishr Jati and one Chatshr Jati Rela, four Sath Paran, six Tukde, two Chakradar (Farmaishi and Kamali Chakradar).

6. **Tabla / Pakhwaj** - Playing two Chakradars while playing the theka of any one tala in the syllabus.
7. **Tabla / Pakhwaj** – Two compositions in Mishra and Sankirna Jati in any tala.
8. Ability to accompany Sugam Sangeet. (This will include Bhavgeet, Bhaktigeet and ghazals, etc.)

Instructions for Practical Examination –

1. Nagma is required in the practical examination.
2. It is necessary to complete the prescribed syllabus.
3. No one other than the student, examiner, and accompanists should be present in the examination hall.
4. Recording or filming of the practical examination by students is strictly prohibited.

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