



**KARNATAKA GOVERNMENT
SPECIAL MUSIC EXAMINATION**

**TABLA SYLLABUS
FOR
JUNIOR, SENIOR, PRE-PROFICIENCY
AND
PROFICIENCY GRADES**



**KARNATAKA SECONDARY EDUCATION EXAMINATION BOARD
BANGALORE**

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**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
TABLA SYLLABUS, JUNIOR GRADE**

THEORY - 1

1. Explanation of Construction and Parts of **Tabla** and **Dagga**
2. Explanation and the method of playing Dashavarnas on Tabla and Dagga
3. 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
4. Description of the Taal – Lipi notation system according to Pandith Bhatkhande and Pandith Paluskar
5. **Explanation of technical terms**
 - 5.1. Sangeetha
 - 5.2. Naada
 - 5.3. Swara
 - 5.4. Laya (Vilambitha, Madhya and Dhrutha)
 - 5.5. Taal
 - 5.6. Bol
 - 5.7. Sam
 - 5.8. Khaali (Husi)
 - 5.9. Bhari (Pettu)
 - 5.10. Vibhaag (Khand)
 - 5.11. Aavartan
 - 5.12. Thekaa
 - 5.13. Kaaydaa
 - 5.14. MukhDaa
 - 5.15. ThukDaa
 - 5.16. Thihaay
 - 5.17. Laggi
 - 5.18. Dugun
 - 5.19. Thigun
 - 5.20. Chowgun
6. **Brief biography of the following artists:**
 - 6.1. Pandith Khande Maharaj
 - 6.2. Ustaad Alla Rakha
 - 6.3. Amir Khusro
 - 6.4. Habeebuddin Khan

AURAL TEST

1. Identification of the Bols played on Tabla:
 - 1.1. Na, Tha, Kath, Thita, Ga, Dhee, Ki
 - 1.2. Dinagina, Dhagethita, Thirakita, Thakitatha, Gadhigana, Kdannaadhaa, Dhiradhira, Nagathaga, DhaathiDhaagena, Dheekdadhimdaa, Dhithdheth, Ghidanaga
2. Identification of the Theka demonstrated on the Tabla and providing its traditional description.
3. Taals: Teen Taal, Jhap Taal, Dhrut Ek Taal, Daadra Taal, Keherwa, Chow Taal
4. Providing brief description of the Taal when its name is mentioned
5. When Tabla Bols are played, identification of the category into which the Bols belong to (viz, Mukhda, Thukda or Thihaay)

PRACTICAL PAPER-1

1. Rendering of the following Bols on Tabla: Tha, Na, Dha, Dhin, Thin, Ghee, Thraka, Kath, Thirakita, Thakitatha, Dhinagina, GhiDanaga, TheenThinnaa, Nagathaga
2. Playing the Basic (Mool) Theka of the following: Teen Taal, Jhap Taal, Ek Taal, Rupaka Taal, Daadra, Keherwa, Chow Taal
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.
4. Playing two Kaaydas each in Teen Taal and Jhap Taal including four Palats.
5. Playing two MukhDas, two ThukDas, and two Thihaays in Teen Taal and Jhap Taal
6. Ability to play four Badal Thekas in Teen Taal, Jhap Taal, Ek Taal, Rupaka Taal, Daadra, Keherwa, Chow Taal

PRACTICAL PAPER – 2

1. Ability to play four Badal Thekas and four Thihaays each in Teen Taal, Jhap Taal, Ek Taal and Rupak Taal
2. Ability to play four Badal Thekas and four Laggies in Daadra and Keherwa Taal
3. Ability to orally render and also play Chow Taal Bols on Tabla in Vilambith, Dugun and Chowgun speeds.
4. Ability to identify the Sam and Taal when sung or played by the Examiner and to execute Saath-Sangath
5. Ability to sing two Swarageethas and two Lakshnageethas and to follow the same on Tabla. Raaga for the Swarageeth and Lakshanageeth may be chosen from among the following: Bhup, Desh, Khamaaj, Bageshri, Durga, Kaafi, Brindavani saaranga, Bhimpalaas, Jhonpuri, Bhairavi, Bhairav, Behaag, Thilang, Malakauns, Bibhaas, Patadeepa
6. Ability to recite the Tabla Bols written down and given by the Examiner and also demonstrate the same on the Tabla.

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
AURAL	50	15	0-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-30
TOTAL	400	<158>**	4-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. **That is, minimum overall marks obtained should be 160/400.**
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 158/400), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows, based on aggregate marks**

Third Class:	160 to 199 marks
Second Class:	200 to 239 marks
First class:	240 and above
First class with Distinction	Atleast 255/400 with a minimum of 225/300 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
TABLA SYLLABUS, SENIOR GRADE**

THEORY - 1

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

THEORY – 2

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

PRACTICAL PAPER-1

1. Ability to Play Thekas in the following Taals: Thilwada, Deepchandi, Jhoomra, Adda, Adachowtaal, Punjabi
2. Ability to Play vilambith Thekas in Teentaal, Ektaal and Jhaptaal
3. Ability to play Laggi, Ladi and short Thihaays in Dadra and Keherwa Taals
4. Ability to play Mukhda, Thukda and Thihaay in Jhaptaal and Rupaktaal
5. Ability to play Chowtaal and Dhamaar Taal in Dugun and Chowgun Laya
6. Theoretical description of the following Taals and demonstration of the same by hand signs: Teen Taal, Ektaal, Jhaptaal, Deepchandi, Jhoomra, Adachowtaal, Sultaal and Thevra.

PRACTICAL PAPER-2

1. Ability to play Thekas of the following Taals: Punjabi, SulTaal, Thevra, Dhamaar, Matt Taal and Savaari
2. Ability to play Tabla solo in Teen Taal for 20 minutes
3. Ability to play Tabla solo in Jhap Taal for 15 minutes
4. Ability to play 2 Kaayda, 2 Mukhda, 2 Thukda and 3 Thihaay in Rupak Taal
5. Ability to play Kaayda and Theka in different Gharana styles
6. Ability to play 2 Kaayda in Teen Taal with Adilaya

PRACTICAL PAPER-3

1. Ability to play Theka in vilambith laya and to perform saath-sangath for a popular vocal rendering
2. Ability to play two Adilaya Kaayda in Rupak Taal
3. Ability to play 2 Mukhda, 2 Thukda and 3 Thihaay in EkTaal
4. Ability to play Teen Taal Theka in Adi and KuAdi laya
5. Ability to play Vilambith Theka in Addha Taal and Deepchandi Taal for Tumri sangeeth and to finish with Laggi in saath sangath
6. Ability to play one Kaayda in any Taal in Adilaya and Chathurashra Laya

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
THEORY-2	100	30	2-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-45
PRACTICAL-3	150	45	0-45
TOTAL	600	<238>**	7-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 240/600.
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 238/600), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows:**
 - Third Class:** 240 to 299 marks
 - Second Class:** 300 to 359 marks
 - First class:** 360 and above
 - First class with Distinction** Atleast 360/600 with a minimum of 300/400 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
TABLA SYLLABUS, PRE-PROFICIENCY GRADE**

THEORY – 1

1. Structure of Indian Music and rhythm instruments during vedic period
2. Development of Music from Mughal times till date
3. Position of music in society
4. Description of technical terms:
5. Tradition of Avanaddha instruments
6. Description of Pakhwaz
7. History of Tabla

THEORY – 2

1. Description of Gharaanas of Tabla
2. Description of Dasha Praanas in Taala
3. Description of Layakaari
4. Description of Taal-Lipi system
5. Description of Emotions (Rasothpatthi) resulting from Taala Laya
6. Brief biography of senior artists

PRACTICAL – 1

1. Tabla solo with detailed elaboration in Teen Taal and Jhap Taal for 30 minutes
2. Tabla solo in EkTaal and Rupak Taal for 30 minutes
3. Tabla solo in Adachowtaal for 15 minutes
4. Ability to play Punjabi, TappaTaal, SulTaal, Savari Taal, MattTaal and Pharadosth Taal with explanation
5. Ability to play BadalTheka, Laggi, Ladi, Baant, Thihaay in Daadra, Keherwa, Dhoomaali, Deepchandi, Bhajan Theka and KhemTa
6. Ability to play pleasant vilambith Theka in Teen Taal, EkTaal, JhapTaal and Thilwada Taal

Note: Solo rendition should include peshkar, kaayda, theka mukhda, thukda, paran, gath, chakradhar and thihaay

PRACTICAL – 2

1. Tabla solo in EkTaal
2. Tabla solo in Rupak Taal
3. Basic Thekas of Brahma Taal, Shikhira Taal, Rudra Taal, Lakshmi Taal and Pasto Taal
4. Tabla solo in Matt Taal (9 Mathra) for 10 minutes
5. Ability to compose and render new Mukhda, Thukda and Thihaay on Tabla
6. 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

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2	150	45	1-00
TOTAL	500	<198>**	8-00

*Notes:

- Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- Classification of successful candidates as follows:**

Third Class:	200 to 249 marks
Second Class:	250 to 299 marks
First class:	300 and above
First class with Distinction	Atleast 285/500 with a minimum of 225/300 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
TABLA SYLLABUS, PROFICIENCY GRADE**

THEORY – 1

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

THEORY – 2

Part-1

1. Description of Avanaddha instruments in Bharatha Natya theory, sangeetha rathnakara, sangeetha paarijaatha, sangeetha saara
2. Knowledge of the principle of making Tabla melodious and effective, and acquaintance about guidance
3. Life history of the following artists and their contribution to the field of music: Sharangadeva, Taansen, Amir Khusro, Gopalanayak, Ramasahaya, Kantemaharaj, ustaad natthukhan, mehmoob saab, mirajkar, ahmadjaan thirakhva, samatha Prasad.

Part-2

1. Only a few Taals are popular in practice. What efforts are required to make Panchama savaari, thilwada, matt taal etc more popular.
2. Special ability of Tabla artists performing saath-dangath with prior knowledge of the Raag being rendered
3. Responsibility of both the Tabla artist and the audience in popularising Tabla solo
4. Possibility of creating national integration by programs other than Jugalbandi

PRACTICAL – 1

1. Playing Teen Taal Theka, with Thukda, Paran, Chakradhaar Gath and Thihaay
2. 2 Kaayda of Thishra variety in JhapTaal and Rupak Taal
3. 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
4. Playing Laggi, Tadi and Thihaay with special Layakari in Keherwa and Dadra Taal
5. Playing varieties chosen from different Gharanas reflecting their uniqueness

PRACTICAL – 2

Part-1

Music Concert: In front of Audience; Rangmanch display program. Pattern of concert as follows:

1. Solo in any on Taal for 40 minutes including Chakradhaar, Peshkar, Thihaay etc.
2. Accompanying (saath-sangath) for a vocal/other instrument for 20 minutes in Taal other than that played during solo rendition.

Part-2

Assessment Interview; Oral; To be conducted after Part-1 (Music Concert); to be based on following aspects.

1. Vocal rendition (with hand sign) of Chowtaal and Dhamaar Taal in Dugun, Thigun and Chowgun laya
2. Knowledge of technical words learnt in Hindusthani music
3. Ability to play on Tabla any Bol rendered by the examiner
4. Ability to tune the Tabla to the required shruthi/ octave

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2 PART-1 (CONCERT)	100	30	1-30
PRACTICAL-2 PART-2 (ORAL)	50	15	0-30
TOTAL	500	<198>**	9-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
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