Curriculum Outline For the Study of Tabla

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CURRICULUM OUTLINE
For the Study of Tabla

Presented by
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8. ADVANCED 2 : YEAR 8

**Theory**

1) *Dasha Praan* - I

2) Ability to transcribe Tabla compositions in western notation system

3) Significance of Indian rhythm and percussions in World music

4) Significance of Indian music in world culture

5) Compose and notate –

6) Ragas: .... and ability to recognize them –

7) Biographies –

8) Required qualities in a complete tabla player

**Practical**

1) Tabla solo presentations in Tintaal, Jhapaal, Roopak, Ektaal, Ara-Chautaal, Panchamsawari and Dhamar

2) Accompaniment with vocal music – Classical, semi-classical and light

3) Accompaniment with instrumental music

4) Accompaniment with dance

5) Performance in a band of world music
Chhandayan Center for Indian Music

Curriculum Outline for the Study of Tabla

This is a comprehensive course for a student of tabla. It is designed to cover most of the essential areas in the study to take a student from beginner up to the preliminary level of performing as a soloist and accompanist. While covering the topics, both theoretical and practical, three parallel approaches need to be taken according to students’ maturity in terms of age and progress. The progress at each level, however, will depend on several common factors, such as aptitude, receptivity, retaining capacity, regularity, diligence and dedication. Physical and neurological structures also play a significant role. In musical excellence, however, talent is always the most essential element, a gift that cannot be acquired. This curriculum is meant to be appreciative of all gharanas or schools.

Practical

1) Study of Jhumra taal:
   a) Descriptive: number of beats, divisions, tali-khali markings, Sam, ang and Theka,
   e) Ability to play Theka in Vilambit Laya with Khanapuris

2) Study of Tilwara taal:
   d) Ability to play Theka in Madhya Laya with variations
   e) Ability to play Theka in Vilambit Laya with Khanapuris

3) Study of Ekwai Taal:
   b) Ability to count Theka on palm in Madhya laya (medium tempo)
   e) Ability to play Theka in Vilambit Laya with Khanapuris

4) Study of a few other Taals –
   d) Ability to play Theka in Madhya Laya with variations

5) Practical application of five Jatis in different taals

6) Accompaniment with Khayal in Vilambit Ektaal and drut Tintaal

7) Accompaniment with Instrumental Music (Sitar/Sarode etc.) in Vilambit and drut Tintaal

8) Listening and appreciation of recordings of old masters of vocal and instrumental music
1. BEGINNER 1 : YEAR 1

Theory

1) Geographical description of past and present India and a glimpse into her cultural diversity

2) Introduction to the tradition of Indian music

3) Guru-Shishya parampara: an oral tradition in the pursuit of knowledge; Music as a Gurumukhi Vidya, Guru as the main source of knowledge

4) Raga and Tala, their definitions and brief descriptions

6) Terminology - understanding of different types of Tabla compositions: Tukra, Chakradar, Qayeda, ...

7) General vocabulary – Saraswati, vidya, sangeet, guru, ustad, shishya, shagird, ..... 

8) Introduction to tabla notation system, understand the arrangement and meaning of all signs


Practical

1) Ability to play basic notes and warm-up exercises listed for the level in the text book – play with Clarity and boldness in stipulated speeds

2) Study of Tintaal:
   a) Descriptive: number of beats, divisions, tali-khali markings, Sam, ang and Theka,
10) Biographies –

Practical

1) Study of Ektaal :
   a) Ability to play Theka in Vilambit laya with Khanapuri
   b) Ability to play Theka in Drut laya up to the level of Jhala
   e) Two Qayedas with eight variations and a tehai in each
   g) Two Qayedas with eight variations and a tehai in each
   i) Ability to play solo in Ektaal for ten minutes

2) Study of Pancham Sawari taal :
   d) Ability to play Theka in Madhya Laya with ..

3) Study of Mattaatal :
   c) Ability to recite Theka with tali- khali in ..
   e) Ability to play Theka in Vilambit Laya with Khanapuris

4) Study of Jat Taal :
   b) Ability to count Theka on palm in Madhya laya (medium tempo)
   f) Ability to move from Vilambit Laya to Madhya Laya Tintaal/SitarKhani taal and then on to Laggi

3) Study of Keharwa taal :
   a) Descriptive : ......
   b) Ability to count Theka on palm in ......
   c) Ability to recite Theka with tali- khali in ..
   d) Ability to recite Theka with tali-khali in single and duple
   e) Ability to play Theka in Madhya laya
   f) Ability to play four variations of Theka in Madhya laya
   i) Two simple Qayedas in .......
   j) Three Chakradars in Madhya laya

4) Study of Dadra taal :
   a) Descriptive : number of beats, divisions, tali-khali markings, Sam, ang and Theka,
   b) Ability to count Theka on palm in Madhya laya (medium tempo)
c) Ability to recite *Theka* with *tali- khali* in 
*Madhya laya*
d) Ability to recite *Theka* with *tali- khali* in single 
and duple
e) Ability to play *Theka* in *Madhya laya*
f) Ability to play four variations of *Theka* in 
*Madhya laya*

*At this level there will be assigned projects for young students*

2. BEGINNER 2 : YEAR 2

**Theory**

1) ... different categories of instruments with ...
2) Origin of tabla – a historical .......
3) An overview of Hindustani tala system
4) Ability to write complete notation of ...
5) Overview of a few percussion instruments; look, 
playing technique and sound:
6) Introduction to Tabla *gharanas* – names, locations, 
sequence of origination
7) General vocabulary
8) Study of a few forms of songs :
9) Biographies

6. INTERMEDIATE 3 : YEAR 6

**Theory**

1) A detailed study of the evolution of Indian music 
through the centuries
2) *Laya* – meaning and significance - an insight
3) *Layakari* (Metric Modulation) – .. methodology
4) Significance of Time Theory in ragas
5) Different forms of Carnatic music
6) Present day formats of presentation in Carnatic music
7) Ragas: .... of a few .. and ability to recognize them –
8) Overview of different traditions of instrumental 
music – forms and structures of presentations
9) Compose and notate – ...
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Practical

1) Identification of different parts of tabla and ability to explain how they are put together

2) Ability to tune Dahina

3) Ability to recite Tintaal Theka with tali-khali in ...

4) Study of Tintaal :
   b) Ability to recite Theka with tali-khali in Vilambit laya
   d) Ability to play four variations of Theka in Vilambit laya

6) Study of Surphank taal :
   b) Ability to count Theka on palm in Madhya laya (medium tempo)
   d) Ability to recite Theka with tali-khali in ekgoon, dergoon, dogoon, tingoon and chhargoon
   f) Ability to play four variations of Theka in Madhya laya
   h) Two Chakradars in Madhya laya

7) Study of Ara-Chautaal :
   c) Ability to recite Theka with tali-khali in Madhya laya
   e) Ability to play Theka in as in ekgoon, dergoon, dogoon, tingoon and chhargoon
   i) Two Qayedas with five variations and one tehai in each

8) Study of Chaartaal Ki Sawari
   f) Ability to play four variations of Theka in Madhya laya
   g) Five Mukhras in Madhya laya

9) Study of Dhumali, Panjabi and Laoni taals :
   g) Five Mukhras in Madhya laya


8) Study of Kharwa tal :  
   a) Ability to play Theka in different ... and tonal modulations  
   b) Breaks and pick-ups applicable at each level of tempo  
   c) Two laggis applicable for each level of tempo  
   d) .....  

9) Study of Dadra tal :  
   *At this level there will be assigned projects for young students*  

3. BEGINNER 3 : YEAR 3  

Theory  

1) Tabla Gharanas and Baaj – their origins, evolutions and special identities  
2) Parallel study of Tabla notation systems introduced by  
3) Terminology :  
4) History of Indian music in Europe and America  
5) An overview of Carnatic tala system  
6) Present day formats of presentation in Hindustani music –  
7) Overview of a few percussion instruments; ..:  

Practical  

1) Study of Tintaal :  
   a) Two Bedam tehai  
   b) One Rela based on ‘dhene ghene’  
2) Roopak tal composition :  
   a) One Rela based on ‘tereke Te’ and one Rela based on ‘dhere dhere’  
   b) Peshkar – Peshkar with eight variations  
   c) Ability to play Theka up to the level of Jhala  
3) Study of Jhapaal :  
   b) Four Qayedas with eight variations and a Tehai in each  
   f) Peshkar with six variations  
   j) Ability to play a solo in Jhapaal in own choice of tempo or tempi for fifteen minutes  

5) Study of Dhamar tal :
5. INTERMEDIATE 2 : YEAR 5

 THEORY

1) Jati – understanding and significance in Hindustani and Carnatic tala systems
2) Goon – systematic analysis of all goons, ability to write taals and compositions in different goons.
3) Chhand –
4) Ability to write different talas in notation –
5) Terminology - of Tabla compositions:

 PRACTICAL

1) Practice exercises on Bayan as listed for the level in the text book – play with clarity and boldness in stipulated speeds
2) Practice exercises on both drums as listed for the level in the text book - play with clarity, boldness in stipulated speeds
3) Study of Tintaal :
   a) One Uthan
   d) Parhans
   f) Ability to play all compositions of Tintaal with equal ease in Madhya and Vilambit Layas
   g) Ability to perform a Tintaal solo in Vilambit and Madhya laya for fifteen minutes with lehra

4) Ability to tune and play Tanpura
5) Listening and appreciation of recordings of old masters of vocal and instrumental music

6) Study of Tewra :
   f) Ability to play four variations of Theka in Madhya laya
   g) Two Parhan-Tukras in Madhya laya
   h) Two Chakradars in Madhya laya

7) Study of Deepchandi taal :
8) Ability to tune and play Tanpura
9) Listening and appreciation of recordings of old masters of vocal and instrumental music
At this level there will be assigned projects for young students

4. INTERMEDIATE 1 : YEAR 4

Theory

1) Present day scenario of Indian music in India, Pakistan and Bangladesh
2) Similarities and differences between Hindustani and Carnatic music
3) Overview of a few instruments; look, playing technique and sound:
4) General vocabulary –
5) Terminology - understanding of different types of Tabla compositions:
6) Different form of Hindustani and Carnatic music
7) Comparative study of the different tabla Gharanas
8) Ability to notate different talas :
9) Compose and notate one Tukra, ... one Qayeda with 5 variations in Tintaal
10) Biographies –

Practical

1) Study of Tintaal :
   a) Ateet and Anagata - two examples of each
   b) Peshkar with five variations
   c) Two Qayedas, one Gat-ang and one in Biar chhand
   d) One Chalan with five variations
   f) One Bedam Chakradar and one ....
   g) One Rela based on ‘dhere dhere’ with ...
   h) Ability to perform a solo in Tintaal in Vilambit and Madhya layas for twenty minutes
2) Ability to play a solo in Roopak taal in Madhya Laya for ten minutes
3) Accompaniment with vocal music in Keharwa and Dadra taal
4) Study of Sitarkhani taal :
   a) Descriptive : number of beats, divisions, tali-khali markings, Sam, ang and Theka,
   b) Ability to count Theka on palm in Madhya laya (medium tempo)
   f) Ability to play four variations of Theka in Madhya laya
   g) Five Mukhras in Madhya laya
5) Study of Chaustaal :