

CBCS Pattern for Bachelor of Performing Arts in TABLA

- Theory: 1 credit = 15 Contact Hours
- Practical: 1 credit = 30 Contact Hours

5 Hours per Day x 6 Days per Week x 15 Weeks = 450 Hours each Semester

Course Code	Name of Subject/ Course	Theory Credits	Practical Credits	Total Credits	Theory Hours	Practical Hours	Total Hours	Scheme of Examinations		
								Theory Marks	Practical Marks	Total Marks
BPA in Tabla -I Semester										
BPAT 101	Origin and brief history of Tabla /pakhawaj	2	0	2	30	0	30	50	0	50
BPAT 102	Defination of following terms. (taal,laya,matra,theka,sam,tali,khali,vibhag, avartan,sangit,kayda , rala, tihai, paran, ekgun, dugun)	2	0	2	30	0	30	50	0	50
BPAT 103	Knowledge of writing teentaal kayda and four types with tihai (Notation in Bhatkhande lipi-ekgun, dugun) Two Prastar & 2 Thais	2	0	2	30	0	30	50	0	50
BPAT 104	Information Of Instrument with sketch. Tabla & Pakhawaj	2	0	2	30	0	30	50	0	50
BPAT 105	Playing method of following bols (gheghe,kat,na,tu,re,te) Din Tita Kata	0	3	3	0	90	90	0	100	100
BPAT 106	Study of playing theka's in ekgun, dugun, chaugun & in teental, rupak, kaharwa, zhaptal, tevera, ektal,Chautal& sultaal	0	3	3	0	90	90	0	100	100
BPAT 107	Description of tabla instrument& method of playing in different characteristics.	2	2	4	30	60	90	100	50	150
BPAT 108	Taal tintaal of tita & tirkat bol kayda & its type & tihai / Aditaal Prastaar- 4	0	2	2	0	60	60	0	50	50
	Total	10	10	20	150	300	450	300	300	600

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BPA in Tabla II- Semester										
BPAT 201	Tabla Baaj (open & close) Kudausing Gharana	3	0	3	45	0	45	100	0	100
BPAT 202	Writing Tintaal kayda of tita & tirkit with 4 Paltas & Tihai in Bhatkhande Lipi.	3	0	3	45	0	45	100	0	100
BPAT 203	Study of writing theka's in ekgun, dugun, chaugun in teental, rupak, kaharwa chautaal, Tevera	4	0	4	60	0	60	100	0	100
BPAT 204	Traka & Dhatidhagedhinagina, kayda in TintaalTikkittak & Dhumkittak	0	3	3	0	90	90	0	100	100
BPAT 205	Rela (Tirkita in Tintaal)	0	3	3	0	90	90	0	100	100
BPAT 206	Tukda & Paran (in tintaal)/ Aditaal	0	4	4	0	120	120	0	100	100
	Total	10	10	20	150	300	450	300	300	600

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BPA in Tabla III- Semester										
BPAT 301	Delhi Gharana information (History, Compositions, Famous Artist's, Charactoristics)	3	0	3	45	0	45	100	0	100
BPAT 302	Gayana Shaily- (DhrupadDhamar, Khayal)	3	0	3	45	0	45	100	0	100
BPAT 303	Bhatkhande Lipi (Chakradhar in teentaal, Jhaptaal, Tihai)	4	0	4	60	0	60	100	0	100
BPAT 304	TishraJati kayda, Dhira Dhira Rela in teentaal, Jhaptal	0	3	3	0	90	90	0	100	100
BPAT 305	Tukda Chkradhar Tihai (teentaal)	0	4	4	0	120	120	0	100	100
BPAT 306	To play theka Jhumra, Tilwada, Dhamar	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600
BPA in Tabla IV-Semester										
BPAT 401	Ajrada Gharana information (History, Compositions, Famous Artist's, Charactoristics)	3	0	3	45	0	45	100	0	100
BPAT 402	Gayana Shaily, Thumri & Tarana.	3	0	3	45	0	45	100	0	100
B BPAT 403	Bhatkhande Lipi Teentaal, Jhaptaal, Ekaal (tigun)	4	0	4	60	0	60	100	0	100
BPAT 404	Four Traditional Gattukda,in Teentaal	0	3	3	0	90	90	0	100	100
BPAT 405	Ajrada Gharana kayda (anyone) and Tukda, Rela in Jhaptaal.	0	4	4	0	120	120	0	100	100
BPAT 406	To play Theka in Dadra, Deepchandi & all compositions learned to be recited with clap / Taalkriya.	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600

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								Theory Marks	Practical Marks	Total Marks
BPA in Tabla V-Semester										
BPAT 501	Lucknow, Farukhabad information (History, Compositions, Famous Artist's, Characteristics).	4	0	4	60	0	60	100	0	100
BPAT 502	Gayan shaily / bhajan, Tappa, Gazal	3	0	3	45	0	45	100	0	100
BPAT 503	Methods of Riyaz.	3	0	3	45	0	45	100	0	100
BPAT 504	Delhi Gharana peshkar (Teentaal)	0	3	3	0	90	90	0	100	100
BPAT 505	Farmaishee, Kamali Chkradhar, (one each in teentaal) and Ektaal	0	4	4	0	120	120	0	100	100
BPAT 506	To recite Tigun, Teentaal, Jhaptaal, Ektaal, Rupak with taalkriya.	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600

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BPA in Tabla VI-Semester										
BPAT 601	Banaras Gharana information (History, Compositions, Famous Artist's, Charactoristics).	3	0	3	45	0	45	100	0	100
BPAT 602	Detail Information of Instrumental music.	3	0	3	45	0	45	100	0	100
BPAT 603	Life sketches of Ut. Amir Hussain Khan, Ut. Habibuddin Khan, Ut. Thirkwa Khan.	4	0	4	60	0	60	100	0	100
BPAT 604	Solo in Teentaal with all forms. Jhaptaal Peshkar.	0	4	4	0	120	120	0	100	100
BPAT 605	Ektaal Rela & Chakrdhar	0	3	3	0	90	90	0	100	100
BPAT 606	To play Aada Choutaal, Tevra.	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600
BPA in Tabla VII-Semester										
BPAT 701	Punjab Gharana information (History, Compositions, Famous Artist's, Charactoristics)	4	0	4	60	0	60	100	0	100
BPAT 702	Detail Information of Kathak dance.	3	0	3	45	0	45	100	0	100
BPAT 703	Life sketches of Pt. Kishan Maharaj, Pt. Shanta Prasad, Ut. Allarakha.	3	0	3	45	0	45	100	0	100
BPAT 704	Solo in Jhaptaal with all forms. Ektaal Peshkar	0	4	4	0	120	120	0	100	100
BPAT 705	Kayda, Rela (Rupaktaal)	0	3	3	0	90	90	0	100	100
BPAT 706	To play Pancham Sawari.	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600

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BPA in Tabla VIII-semester										
BPAT 801	Life sketches & contribution of Ut. Zakir Hussain, Pt. Swapan Choudhary, Pt. Suresh Talwalkar, Pt. Anindo Chattergi.	3	0	3	45	0	45	100	0	100
BPAT 802	Aad, Kuaad, Biaad Lay of (Teentaal, Jhaptaal, Rupak, Ektaal).	4	0	4	60	0	60	100	0	100
BPAT 803	10 Fundamental Principles of taal.	3	0	3	45	0	45	100	0	100
BPAT 804	Solo in Ektaal (with all forms)	0	3	3	0	90	90	0	100	100
BPAT 805	Capacity to play in Visham Matra Taal (any forms, like Peshkar, Kayda, Rela)	0	4	4	0	120	120	0	100	100
BPAT 806	Solo in Rupak (with all forms)	0	3	3	0	90	90	0	100	100
	Total	10	10	20	150	300	450	300	300	600
	Grand Total	80	80	160	1200	2400	3600	2400	2400	4800