

# Prarambhik : the curiosity phase.

Duration : 1 year

Initiation : History of Hindustani ( North Indian ) Classical Music.  
Major Percussion Traditions around the world.  
History of Indian or South Asian percussion tradition.  
Construction and development of the tabla through the ages.  
Relevance of melody in percussion.

Theory : Concept of taal ( rhythm cycles ) and its relevance.

i Concept of lay ( tempo ) and the lehra ( melodic loop ) and its relevance.

Relationship in between taal and lay.

Introduction to basic bols ( syllables ) in tabla and their nature.

Introduction to hathsadhan ( hand practices ) and its significance.

Practical : Understanding “taali-khali” and its relevance.

Introduction to different taals ( rhythm cycles ) and their realisation via “taali”.

Playing monosyllabic bols.

Playing polysyllabic bols; “tete” and “terekete”.

# Madhyamik : Exploration.

Duration : 4 years

Theory : Tabla as a solo instrument.

Constituents of a tabla solo and their significance.

Introduction to “Gharanas” ( schools of music ) in Tabla.

Understanding riyaz and developing riyaz strategies.

Introduction to rhythm cycles:

- Teentaal ( 16 beat cycle )
- Dadra ( 6 beat cycle )
- Keherva ( 8 beat cycle )

Understanding and conceptualising the “tihai” and its significance.

Tabla as an accompaniment instrument and its nuances.

Practical : Adavanced hasthsadhan exercises.

Exploration of “tete” and “terekete” syllables via application.

Introduction to basic “kaidas” in Teentaal.

Understanding “theka” and improvisations using “tete and “terekete”.

Playing a basic tihai in Teentaal.

Gentle introduction to “jatis” in Teentaal.

# Uch-Madhyamik: Meditation.

Duration : 2 years and beyond

Understanding nuances and styles of playing in the different “gharanas” ( schools of tabla).

Introduction to and exploration of other important rhythm cycles such as:

- Roopak taal ( 7 beat cycle )
- Deepchandi ( 14 beat cycle )
- Jhaptaal ( 10 beat cycle )
- Matta taal ( 9 beat cycle )
- Pancham Sawari ( 15 beat cycle )

Listening exercises and concurrent discussions.

Introduction to the syllables “dheneghene” and “dhere-dhere”.

Understanding the philosophy of a “kaida” and playing advanced “kaidas”.

Introduction to Gats (fixed compositions) and their different kinds.

Introduction to relas.

Understanding the biomechanics of each hand.

Improvsations on the “theke” by playing composite phrases.

Nuances of kathak nritya accompaniment.

Nuances of accompanying other melodic hindustani classical instruments; such as the sitar, bansuri, shehnai, santoor and sarod.

Nuances of vocal accompaniment.

Understanding “raagdaari” in the context of tabla.

Playing the “lehra” on Harmonium.