



TABLA CURRICULUM



Syllabus of Hindustani Music (Tabla)

Submitted to

***The Office of Qualifications and
Examinations Regulation
(Ofqual)
London,UK***

Welcome

ABOUT INTERNATIONAL CENTRE FOR CULTURAL EXCELLENCE

Welcome to ICCE Publications, your gateway to excellence in music and dance education. Our curriculum books are meticulously crafted by industry experts and renowned educators, designed to empower learners of all ages and skill levels.

Whether you are a beginner taking your first steps in the world of music or a seasoned artist looking to refine your technique, our books cater to your unique learning needs. At ICCE Publications, we believe in fostering a deep understanding of music and dance, blending traditional pedagogy with modern teaching methods. Our comprehensive curriculum covers a wide range of topics, from foundational techniques to advanced concepts, providing a holistic learning experience. With clear explanations, detailed exercises, and engaging visuals, our curriculum books are your companions in your journey to musical and artistic mastery. Join us on this exciting path of exploration, creativity, and growth, and let ICCE Publications be your guiding light in the world of music and dance education.

Introduction to ICCE's graded Exams

OBJECTIVE OF THE QUALIFICATIONS

ICCE'S graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment of music performance. The exams assess performance,

technical ability and responses to set musical tests through face-to-face practical assessment. They Offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for ICCE'S performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

ICCE'S graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades. Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates. ICCE is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at www.icceglobal.co.uk/our-certifications

ASSESSMENT AND MARKING

ICCE'S graded music exams are assessed by external examiners trained and moderated by ICCE. Every session must be recorded for re-evaluation by a complete judges panel. Examiners provide marks and comments for each component of the exam using the assessment criteria.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

| Marks | Attainment Level |
|--------|------------------|
| 85-100 | DISTINCTION |
| 70-84 | MERIT |
| 55-69 | PASS |
| 40-54 | BELOW PASS 1 |
| 0-39 | BELOW PASS 2 |

RECOGNITION AND UCAS POINTS

International Centre For Cultural Excellence is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England. Various arrangements are in place with governmental education authorities worldwide.

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded performing art exams represent a personal goal or objective, they can also be used as a progression route towards:

- Diplomas in performing and teaching offered by ICCE or by other awarding organisations
- Music courses at conservatoires and universities, for which Grade 5 is often specified as an entry requirement
- Employment opportunities in music, dance and the creative arts.

HOW TO ENTER FOR AN EXAM

Exams can be taken at ICCE's public exam centres, which are available throughout the world and candidates should contact their local ICCE representative for more information. Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit.

Details are available at icceglobal.co.uk/exam-visit

ICCE QUALIFICATIONS THAT COMPLEMENT THE PERFORMING ARTS QUALIFICATIONS

ICCE's graded qualifications offer flexible progression routes from beginner to advanced levels in a range of performing styles. All are designed to help candidates develop as world class performers according to their individual needs as learners.

Find more information about certificate exams at- icceglobal.co.uk/our-certifications

ICCE's graded Performing Arts exams are available for different streams of Music and Dance forms for both Western Classical forms and Eastern Classical forms.

QUALIFICATIONS FOR WESTERN CLASSICAL ART FORMS

ICCE proudly offers certifications in Western Classical Art Forms, covering a comprehensive range of disciplines up to Grade 8. Our curriculum includes Piano, Strings, Flute, and Vocal Performance, meticulously designed to develop and enhance students' technical and artistic skills. These certifications are regulated by OFQUAL, ensuring that they meet the highest standards of education and assessment. As a result, ICCE certifications hold significant value, recognized both nationally and internationally, empowering students to pursue further studies or career opportunities in the arts with confidence and credibility.

QUALIFICATIONS FOR EASTERN CLASSICAL ART FORMS

ICCE is a pioneer in offering certifications in Eastern Classical Art Forms, with a comprehensive curriculum encompassing Kathak, Bharatnatyam, Hindustani Vocal (Khayal), Hindustani Instruments (Sitar, Sarod, Sarangi, Esraj, Flute, Violin), Carnatic Vocal, Carnatic Instruments (Violin, Saraswati Veena), Mridangam and Tabla, available up to Grade 5. We are proud to be the first institution in the world to provide OFQUAL-regulated certifications in these esteemed disciplines. Our rigorous standards ensure that students receive a high-quality education, recognized globally for its excellence. ICCE certifications empower students to excel in their artistic pursuits, offering them a credible and prestigious qualification in the realm of Indian classical arts.

REGULATED LEVELS OF ICCE'S PERFORMING ARTS QUALIFICATIONS FOR EASTERN CLASSICAL ART FORMS

| RQF Level* | EQF Level* | Classical Instrumental | Classical Vocal | Classical Dance | Light Vocals | Contemporary Dance |
|------------|------------|------------------------|-----------------|-----------------|--------------|--------------------|
| 2 | 3 | Grade 5 | Grade 5 | Grade 5 | Grade 5 | Grade 5 |
| | | Grade 4 | Grade 4 | Grade 4 | Grade 4 | Grade 4 |
| 1 | 2 | Grade 3 | Grade 3 | Grade 3 | Grade 3 | Grade 3 |
| | | Grade 2 | Grade 2 | Grade 2 | Grade 2 | Grade 2 |
| | | Grade 1 | Grade 1 | Grade 1 | Grade 1 | Grade 1 |

* Regulated Qualifications Framework

** European Qualifications Framework

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

| Regulated Title | Qualification |
|---|---------------|
| Grade 1 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 1) | 100/3536/9 |
| Grade 2 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 2) | 603/5994/8 |
| Grade 3 ICCE Level 1 Award in Graded Examination in Music Performance (Grade 3) | 603/5995/X |
| Grade 4 ICCE Level 2 Certificate in Graded Examination in Music Performance (Grade 4) | 501/2043/X |
| Grade 5 ICCE Level 2 Certificate in Graded Examination in Music Performance (Grade 5) | 501/2145/1 |

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

| Regulated Title | Qualification |
|---|---------------|
| Grade 1 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 1) | 600/3139/6 |
| Grade 2 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 2) | 600/3168/2 |
| Grade 3 ICCE Level 1 Award in Graded Examination in Dance Performance (Grade 3) | 600/3140/2 |
| Grade 4 ICCE Level 2 Certificate in Graded Examination in Dance Performance (Grade 4) | 600/3169/4 |
| Grade 5 ICCE Level 2 Certificate in Graded Examination in Dance Performance (Grade 5) | 600/3059/8 |

Learning Outcomes and Assessment Criteria

GRADE 1 TO GRADE 3

(Grade 1 = RQF Entry Level 3, Grades 1–3 = RQF Level 1)

| LEARNING OUTCOMES | ASSESSMENT CRITERIA |
|--|--|
| The learner will: | The learner can: |
| 1. Perform their art in a variety of styles set for the grade | <p>1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation</p> <p>1.2 Perform with general security of body language and rhythm, and with attention given to techniques and aesthetics.</p> <p>1.3 Maintain a reasonable sense of continuity in performance and convey the mood of dance in a variety of styles</p> |
| 2. Demonstrate technical ability with a smooth body language through responding to set technical demands | <p>2.1 Demonstrate familiarity with the fundamentals of rhythmic and technical command</p> <p>2.2 Demonstrate technical control and facility within set tasks</p> |
| 3. Respond to set performing tests | <p>3.1 Recognise and respond to simple elements of the dance form in a practical context</p> <p>3.2 Demonstrate basic aural, musical and dance awareness</p> |

Learning Outcomes and Assessment Criteria

GRADES 4–5

(RQF Level 2)

| LEARNING OUTCOMES | ASSESSMENT CRITERIA |
|--|--|
| The learner will: | The learner can: |
| 1. Perform their art in a variety of styles set for the grade | <p>1.1 Support their intentions in musical or dance performance</p> <p>1.2 Demonstrate an understanding of dance that allows a degree of personal interpretation in performance</p> <p>1.3 Perform with general accuracy, technical fluency and musical awareness to convey dance character in a variety of styles</p> |
| 2. Demonstrate technical ability with a smooth body language through responding to set technical demands | <p>2.1 Demonstrate a developing command over the choreography</p> <p>2.2 Demonstrate technical control and facility within set tasks</p> |
| 3. Respond to set performing tests | <p>3.1 Recognise and respond to elements of dance form in a practical context</p> <p>3.2 Demonstrate aural, musical and dance awareness</p> |

About The Exam For Hindustani Classical Music Art Forms

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:

Grade 1
30 mins

Grade 2
30 mins

Grade 3
30 mins

Grade 4
40 mins

Grade 5
45 mins

EXAM STRUCTURE & MARK SCHEME

Practical Or Tabla Prayog : 80 Marks

- The candidates need to perform for 15-30 Minutes according to their grade wise curriculum. They can arrange their performance as per their flexibility on the topics that are mentioned in detail below.
- Apart from the performance, the candidates may be asked to perform something else as well, by our examiner from included topics of the curriculum as technical exercises.
- For Eastern Classical Music forms, accompaniment is mandatory from Grade-1. The candidates can use recorded tracks, Electronic Machines for Rhythmic, Melodic or Drone instruments for their performance in the exam as per grade requirements of any particular stream or they need to perform with live accompaniments.*
- The candidates need to arrange their accompanying artists by themselves only. (ICCE or ICCE affiliated centres are not liable to pay for the accompanying artists).

Theory Or Viva : 20

- The candidates will be asked different types of questions or explanations based on their performance or from the topics that are mentioned in detail below in the grade wise theory curriculum.
- The candidates should be well aware of the History of their art form and also of the technical parameters. (Please go through the detailed topics that are mentioned in the grade wise curriculum)

*** Please check the grade wise detailed curriculum for selecting accompaniment mode. Recorded tracks are allowed only until grade 3. From Grade 4 to above they must perform with live accompaniment. The recorded track must be of professional quality and it should have the necessary accompaniment instruments included.**

Exam Guidance: Marking

HOW THE EXAM IS MARKED

Examiners & The Panel of Judges give comments and marks for each section of the exam. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

| Marks | Attainment Level |
|--------|------------------|
| 85-100 | DISTINCTION |
| 70-84 | MERIT |
| 55-69 | PASS |
| 40-54 | BELOW PASS 1 |
| 0-39 | BELOW PASS 2 |

HOW THE PIECES ARE MARKED

Each performance is awarded three separate marks corresponding to three specific components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the performance. The three components are:

Fluency & accuracy: The ability to perform fluently, with a stable pulse and with an accurate realisation of the aesthetics of the art form.

Technical facility: The ability to control the performance effectively, covering the various technical demands of the art form.

Communication & interpretation: The interpretation of the compositions and the way the performance conveys a sense of stylistic understanding and audience engagement.

Performing Arts: Hindustani Music Tabla Curriculum

Common Minimum Syllabus for Grade 1, Grade 2 , Grade 3 as per OFQUAL Regulations

Introduction –

The proposed programme shall be conducted and supervised by the Faculty of Indic Studies, Department of Performing Arts, **International Centre For Cultural Excellence (ICCE)**. This programme has been designed on the Learning Outcomes Curriculum Framework (LOCF) under OFQUAL guidelines, offers flexibility within the structure of the programme while ensuring the strong foundation and in-depth knowledge of the discipline. The learning outcome-based curriculum ensures its suitability in the present day needs of the student towards higher education and employment.

The Department of Performing Arts aims to impart holistic education to equip future artistes to achieve the highest levels of professional ability, in a learning atmosphere that fosters universal human values through the Performing Arts.

Vision –

- The course aims at producing competent musicians and musicologists with technical knowledge who may excel not only in the knowledge, but in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.
- To preserve, perpetuate and monumentalize through the Guru-Sishya Parampara (teacher-disciple tradition) the classical performing arts in their essence of beauty, harmony and spiritual evolution, giving scope for innovation and continuity with change to suit modern ethos. To equip students to achieve the highest levels of professional ability in a learning atmosphere that fosters universal human values through Performing Arts.

Mission :

- To be a centre of excellence in performing arts by harnessing puritan skills from Vedic days to modern times and creating artistic expressions through learned human ingenuity of emerging times for furtherance of societal interest in the visual & performing arts.
- To provide world class, holistic education, matching the industry requirements and market demands by positioning the department's curriculum at a progressive level. Department aims to value differentiation in higher education and its unmatched focus on student's overall development.

Objectives:

- To preserve, promote and propagate performing arts, particularly Hindustani Classical Music.
- To promote amongst youth and children the interest of Hindustani Classical Music
- To impart methodical training of classical music, dance and to promote and propagate 'Guru-Shishya Parampara', the soul of Indian Music tradition and the proven method for developing new generations of performing artists.
- To promote and encourage research of performing arts by making available reference books, research papers and documents, photographs and audio-video recordings.
- To felicitate the artists and teachers for their contribution and to undertake activities for their welfare.
- To create awareness and liking amidst members, as well as in the society, about musicology
- To inculcate Indian values of life amongst the masses, more particularly the younger generation through the Guru- Shishya Parampara – leading to a direct interaction of the teacher and the student, making the relation special and personal. The purpose of training is not only to produce talented artists but also to pass on the true Indian culture and values amongst the students as well as their family members and the society at large.
- To produce or arrange for productions and choreographies for presentation in various festivals, programmes.
- To work for development and advancement of dance, music and other performing arts and to set up and maintain Educational Institute and Research Center in these fields.

Program Outcomes :

On successful completion of this programme, a student should be able to:

- Demonstrate each and every aspects of the art form
- Perform in any reputed events, music festivals
- Analyse, interpret and assess their own compositions/Choreographies/music production,music performances, instruments, views on their field of study and those of others
- Use modern technologies for enhancing the performance of entertainment industry
- Direct and produce relevant products for entertainment industry
- Choose appropriate online programmes for further learning, participate in seminars and conferences
- Establish his/her own institute

| Name | Designation | Affiliation |
|------------------------------|--|---|
| Steering Committee | | |
| Bridget Phillipson | Secretary Of State | Member of UK Cabinet (Education Department) |
| Sir Martyn Oliver | Chief Inspector | His majesty's chief inspector, Ofsted. |
| Sir Hamid Patel | CBE | Ofsted |
| Prof. Geoffrey Batchen | Professor of the History of the Art | Trinity College |
| Supervisory Committee | | |
| Prof. Benedict Cumberbatch | Professor Of Music Education | Canterbury Christ Church University |
| Dr. Elizabeth Taylor | Professor Of Music Education | Trinity Laban Conservatoire of Music and Dance |
| Dr. George Orwell | Interim Director Of Music & Performance Studies | De Montfort University |

Syllabus Developed By:

| Name | Designation | Department | University |
|---------------------|---|---|---------------------------------------|
| Dr. Kathrene Brown | Chairperson Associate Professor, Former Head of Dance | Dept. of Dance, Faculty of Performing Arts | Manchester Metropolitan University |
| Dr. John Evans | Associate Professor | Dep. Of Music, Faculty Of Performing Arts | Birmingham City University |
| Dr. Agnish Mishra | Associate Professor | Dep. Of Tabla, Faculty Of Performing Arts | University Of Delhi, India |
| Dr. Sourav Banerjee | Associate Professor | Dep. Of Tabla, Faculty Of Performing Arts | Sri Sri University, Cuttack, India |

Grade-1

Performing Arts: Hindustani Music (Tabla)

Grade 1- Marks Division

| Course Division | Full Marks |
|---|------------|
| Tabla Prayog – I (Practical) | 80 |
| Theory of Tabla & Indian Music – I (Theory) | 20 |

Tabla Prayog – I (Practical) :

Total Learning Hours: 140 Hours

Course Objective

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To introduce different Kaydas, Tukras & Taalas.

Course Learning Outcome

After completing this course.....

- The students will come to know what the basic terminologies of Indian music are, which will help them in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Peshkar, the student will be on course to becoming a performing artiste in Hindustani music.
- The students will develop the ability to play basic kaydas and they will be introduced to different taals and the variations of the thekas.
- They will grasp the various theoretical aspects of the prescribed taalas, like how it arises, what are the general grammatical rules that govern the taalas in this course, etc.

Contents

Module-1

80 Hrs.

Solo performance of 15 minutes in Teentala with following:

- Peshkar with four variations.
- Two Kayadas with four Paltas and Tihai.
- One Baant with four Paltas and Tihai.
- Four Tukras and one Paran.
- Two Chakradars.

Module-2

20 Hrs.

Padhant and playing of taala with Thah, Dugun & Chaugun layas-

- Jhaptal,
- Ektala,
- Rupak &
- Ada Chautala

Module- 3

20 Hrs.

Knowledge of Thekas of Tala

- Dhamar
- Chautala
- Sultala
- Teevra

Module-4

10 Hrs.

Playing knowledge of Teentala Theka variation

Module-5.

10 Hrs.

Basic Knowledge of tuning of the Instrument (Tabla).

Guided listening of audio and video recordings; Radio and T.V. National programmes of eminent musicians.

Theory of Tabla & Indian Music – I (Theory)

Total Learning Hours: 60 Hours

Course Content :

Module-1

20 Hrs.

- Avanaddha vadya, Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Chakradar, Farmaisi, Paran, Gat- Dupalli, Tripalli, Choupalli, Khali Bhari ki Gat, Naad, Swar, Shruti Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration , Frequency , Pitch Intensity, Timbre .

Module-2

20 Hrs.

- Classification of Instruments, brief structural knowledge of Tabla & Pakhawaj. Brief introduction of following instruments:-Mridangam, Dholak, Khanjari, Nakkara, Rudra Veena, Tanpura, Sitar, Sarod, Sarangi, Bansuri and Sahnai.

Module-3

20 Hrs.

- Notation of compositions in prescribed talas.

Recommended Books

- Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
- Tabla : Shri Arvind Mulgaonkar
- Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
- Laya Shastra : Shri Gurunath Shivpuji
- Sangeet Shastra Praveen : Jadish Narayan Pathak
- Tala Parichaye Bhag I : Shri Girish Chandra Shrivasta
- Classical Musical Instruments: Suneera Kasliwal

Grade-2

Performing Arts: Hindustani Music (Tabla)

Grade 2- Marks Division

| Course Division | Full Marks |
|--|------------|
| Tabla Prayog – II (Practical) | 80 |
| Theory of Tabla & Indian Music – II (Theory) | 20 |

Tabla Prayog – II (Practical) :

Total Learning Hours: 140 Hours

Course Content :

Module-1

80 Hrs.

Solo performance of 15 minutes in Teentala with following:

- Peshkar
- One Kayda of choice
- Padhant and playing of Derhgün (3/2) and Tīgūn.
- One Kayada of Ada Laya with four Paltas and Tihai.
- Dupalli, Tripalli, Chaupalli & Khali-Bhari ki Gat.

Module-2

20 Hrs.

- Ektala, Rupak and Jhaptala with Derhgün.

Module-3

20 Hrs.

- Knowledge of playing and padhant of following Thekas on Tabla:- Dhamar, Chautala, Sultala, Tivra, Addha & Deepchandi.

Module-4

10 Hrs.

- Two laggis each in Keharwa and Dadra.

Module-5

10 Hrs.

- Basic knowledge of Tabla tuning.

Theory of Tabla & Indian Music – II (Theory)

Total Learning Hours: 60 Hours

Module-1

50 Hrs.

Biographies of the following artistes

Section – I

- Ustad Natthu Khan
- Ustad Habibuddin Khan
- Ustad Hajji Vilayet Ali
- Ustad Abid Hussain Khan
- Pandit Ram Sahai

Section – II

- Pandit Kudau Singh
- Pandit Nana Panse
- Pandit Purusottam Das

- Babu Jodha Singh Maharaj
- Pandit Parwat Singh

Section – III

- Bach
- Mozart
- Beethoven

Section IV

- Swami Haridas
- Amir Khusrau
- Tansen
- Sadarang- Adarang
- Raja Mansingh Tomar

Section V

Trinity of Karnatak Music:

- Tyagaraja
- Muthuswamy Dixitar
- Syama Shastri

Section VI

- Rabindranath Tagor
- Baba Allauddin Khan
- Hafij Ali Khan
- Pt. Omkarnath
- Thakur
- Amir Khan
- Bade Gulam Ali Khan

Section VII

- Notation of compositions in prescribed Talas.

Module 2

10 Hrs

- All the concepts that were included in Grade 1.

Recommended Books

- Tala Prabandha : Pt. Chhote Lal Mishra
- Some Immortals of Hindustani Music : Sushila Mishra
- On Music and Musicians of Hindustan : A. D. Ranade
- Musicians of India : Amal Das Sharma
- Laya tala Vichor: Gokhle

Grade-3

Performing Arts: Hindustani Music (Tabla)

Grade 3- Marks Division

| Course Division | Full Marks |
|---|------------|
| Tabla Prayog – III (Practical) | 80 |
| Theory of Tabla & Indian Music – III (Theory) | 20 |

Tabla Prayog – III (Practical) :

Total Learning Hours: 140 Hours

Module 1:

120 Hrs.

A complete solo performance of 15 to 20 minutes in Teentala with following:-

- Peshkar with 4 advance variations.
- One Ajrada Kayda
- Two Bant with four variations and Tihai.
- Rela of Dhir Dhir with Paltas and Tihai.
- Two Farrukhabadi Gat
- Two Gats of Banaras.
- Tihais starting from Same 5th Matra, 9th Matra & 13th Matra in different layas.

Module 2:

20 Hrs.

All the mentioned contents from Grade 1 and Grade 2.

Theory of Tabla & Indian Music – III (Theory)

Total Learning Hours: 60 Hours

Ancient and Medieval History of Avanaddha Vadya

60 Hrs.

Module 1:

Brief History of Avanaddha Vadyas from Vedic to modern period

Module 2:

Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Panava, Dardur, Karata, Ghadas.

Module 3:

- a) History of evolution of Tabla & Pakhawaj,
- b) Review of different opinions of the origin of Tabla & Pakhawaj.

Module 4:

Importance & relevance of Avanaddha Vadyas in music.

Module 5:

General review of the following authors: Bharata , Sarangdev.

Module 6:

Elementary knowledge of the notation system of V. N. Bhatkhande.

Module 7:

Notation of compositions in prescribed Talas.

Recommended Books

- Playing Techniques of Tabla - Banaras Gharana : Pt. Chhote Lal Misra
- Hindi Natyashastra IV : Babulal Shukla Shastri
- Sangeet Ratnakar Bhag III Sarswati Vyakhya : Subhadra Chaudhary
- Tabla Ka Udgam Vikash Evam Vadan Shailiyan : Dr. Yogmaya Shukla
- Tabla Evam Pakhawaj Ke Gharane Evam Paramprayan : Dr. Aban E. Mestry
- The Tabla of Lucknow :Jems Kippen
- Classical Musical Instruments: Dr. Suneera Kasliwal

General Guidelines for Live Online Graded Exam in Tabla Grades 1, 2, & 3

The following guidelines will help candidates prepare effectively for their live online Tabla graded exam with ICCE. These guidelines are applicable to **Grade 1, 2, and 3** students.

The exam is divided into two parts:

- **15 minutes for the main performance**, showcasing the required curriculum material.
- **15 minutes for viva**, which may include examiner's choice performance, additional exercises, and theory questions.

1. Preparing for the Online Exam

- **Stable Internet Connection:** Ensure you have a reliable internet connection throughout the exam. Any connectivity issues can disrupt the flow of the exam and affect the overall performance. It is recommended to test your internet speed and video conferencing platform before the exam begins.
- **Proper Setup of Instruments and Space:** Make sure your tabla is placed on a flat surface and that you have ample space to sit comfortably. The room should be well-lit so that the examiner can see both your

face and tabla clearly. Ensure that your **Daya** (right-hand drum) and **Baya** (left-hand drum) are positioned and tuned properly before starting.

- **Audio and Video Quality:** Set up your device (laptop, tablet, or phone) in such a way that both your face and tabla are clearly visible to the examiner. Adjust the camera angle to ensure a complete view. Also, test your microphone to ensure the clarity of your tabla sounds.
- **No Background Noise:** Find a quiet room with minimal background noise for the exam. Noise disruptions can distract both you and the examiner during the performance.

2. Dress Code and Professionalism

- **Attire:** Dress in comfortable, neat, and traditional clothing to maintain the decorum of the exam. The attire should reflect the discipline and respect for the art form and exam setting.
- **Focus and Composure:** Throughout the exam, remain calm and focused. This will reflect positively on your ability to handle pressure and perform confidently. Avoid any unnecessary movements or distractions during the exam.
- **Punctuality:** Log into the exam platform at least 15 minutes before the scheduled time. This will give you ample time to ensure your instruments, setup, and internet connection are all in place.

3. Performance Presentation

- **Timing and Flow:** Adhere strictly to the allotted time of 15 minutes for your performance. Ensure you present all the required elements from your grade's curriculum smoothly, without rushing through any segment.
- **Accuracy in Rhythm (Laya):** Pay close attention to your timing and rhythm. Whether performing slow, medium, or fast-paced pieces, maintaining the **Laya** (tempo) consistently is critical to your performance.
- **Control and Clarity:** Your playing must reflect control over the tabla, with each syllable (**Bol**) being clearly audible. Avoid playing too fast, which could compromise clarity. It's better to play a well-balanced and clear composition than a fast but unclear one.
- **Preparedness for Every Section:** Be thoroughly prepared for each part of the performance. Each section of the performance should showcase a different skill, and all should be well-rehearsed. Incomplete or under-prepared sections will impact the overall assessment.

4. Examiner's Expectations for the Viva (15 Minutes)

- **Confidence in Recitation:** During the viva, you may be asked to recite the Bol (syllables) of a particular composition. Practice reciting the compositions you perform clearly and rhythmically. Examiner's focus on your ability to both play and recite the syllables accurately.
- **Answering Theory Questions:** Be prepared to answer questions related to the theory behind your practical performance. This could include knowledge about Taals, structure, history of Tabla, or the specific techniques you have demonstrated. The examiner may ask you to explain your understanding of various elements of the performance. Answer with confidence and clarity.
- **Follow Instructions Carefully:** The examiner may ask you to perform a specific portion of your piece again or make slight changes in speed or improvisation. Listen carefully and follow their instructions with precision.

5. Tuning and Maintenance of the Tabla

- **Proper Tuning:** Ensure that your tabla is tuned properly to the appropriate scale for the exam. It's advisable to tune your tabla well before the exam starts so that you do not waste time during the performance. A well-tuned tabla not only produces the best sound but also creates a better impression during the exam.
- **Instrument Readiness:** Ensure that both the **Daya** and **Baya** are in good condition. The tabla heads should be well-maintained and produce clean, resonant sounds. Check for any damages that may affect your performance and resolve them before the exam.

6. Handling Stress and Time Management

- **Stay Relaxed:** It's natural to feel nervous before a performance, but try to manage your nerves by taking deep breaths and focusing on the performance ahead. Trust in your practice and preparation.
- **Effective Time Management:** Practice your performance in a timed manner leading up to the exam. Make sure you can comfortably fit all required material within the 15-minute time frame. Keep an eye on the clock without rushing, allowing you to present each piece with accuracy and confidence.

7. Preparedness for Viva

- **Prepared for Improvisation:** The examiner may ask you to perform improvisations or variations on the pieces you've learned. Practice improvisation techniques so you're comfortable responding to such requests.
- **Exercises:** Be ready to perform technical exercises such as playing a particular Bol or Theka at varying speeds (Vilambit, Madhya, and Drut). These exercises assess your versatility, technique, and control over the instrument.

8. Practicing with a Metronome or Lehra

- **Use of Metronome or Lehra:** Practice your compositions using a metronome or a **Lehra** (a continuous melodic loop played on instruments such as harmonium or sarangi) to ensure consistency in timing. This will help you maintain a steady rhythm throughout your performance.

9. Rehearsing the Full Curriculum

- **Comprehensive Preparation:** Ensure that you have thoroughly rehearsed all the items mentioned in your grade-wise detailed curriculum. It's essential to cover everything from the basic Thekas to more advanced compositions. The examiner will evaluate your overall proficiency, so be prepared for each part.

10. Final Checklist Before the Exam

- **Test Your Setup:** Ensure all technical requirements (internet, video, audio) are working smoothly.
- **Instruments Ready:** Make sure your tabla is properly tuned and in good condition.
- **Comfortable Setup:** Sit comfortably, with your tabla and camera correctly positioned.
- **Mindset:** Approach the exam with confidence and remain calm throughout the process.

Policies:

SAFEGUARDING AND CHILD PROTECTION

ICCE is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

ICCE is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

REASONABLE ADJUSTMENT

ICCE is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provisions are tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from icceglobal.co.uk/music-csn. For enquiries please contact music-csn@icceglobal.co.uk

DATA PROTECTION

ICCE is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see icceglobal.co.uk/data-protection for the most up-to-date information about ICCE'S data protection procedures and policies.

CUSTOMER SERVICE

ICCE is committed to providing a high-quality service for all our users from Grade 1 enquiry through to certification. Full details of our customer service commitment can be found at icceglobal.co.uk/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

ICCE audio records and sometimes film exams for quality assurance and training purposes. In the case of filming, ICCE will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements (e.g. choosing an incorrect piece) will be referred directly to ICCE'S central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by ICCE. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

ICCE requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to ICCE exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, ICCE will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting ICCE in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their exam result should refer to icceglobal.co.uk/results-enquiry for full details of our results review and appeals process.