

Theory & Practical Examination for I B.A. (Bachelor of Arts), Tala Vadya (Laya Vadya)

Theory Section (100 Marks)

1. What are **Grahas**? How many types are there? Explain them in detail.
 2. What is **Sama Graha**? Provide an explanation.
 3. What is **Vishama Graha**? How many types are there? Explain.
 4. For **Chatushra Jaati Triputa Tala**, write the rhythmic notation adapting it to both **Sama Graha** and **Vishama Graha**.
 5. For **Chatushra Jaati Rupaka Tala**, write the rhythmic notation adapting it to both **Sama Graha** and **Vishama Graha**.
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Practical Examination (100 Marks)

1. Perform a Nade (rhythmic pattern/flow) in Sama Graha for Chatushra Jaati Triputa Tala (Adi Tala).
2. Recite the Bala Patha (beginner lessons/syllables) while keeping the beat (Tala) in Vishama Graha for Adi Tala, and then play it on the instrument.
3. Recite the Bala Varase (initial sequences) in Atita Graha (starting before the beat) for Chatushra Jaati Rupaka Tala, then play it.
4. Recite the Bala Varase in Anagata Graha (starting after the beat) for Chatushra Jaati Triputa Tala, then play it.
5. Using Kaalu (1/4), Ardha (1/2), and Mukkaalu (3/4) eduppus (starting points), recite the Nade Patha for both Adi Tala and Rupaka Tala while keeping the beat, then play them.

Theory & Practical Examination for II B.A. - Tala Vadya (Laya Vadya)

Theory Section (100 Marks)

1. Write about the importance, position, and various types of Tala in music.
 2. Describe the disciplines and procedures that a Mridangam player must follow during a music concert.
 3. Write about the challenges and issues faced in the field of percussion instruments (Tala Vadya).
 4. Explain the mutual relationship between music, literature (Sahitya), and rhythm (Tala).
 5. Provide an introduction to other percussion instruments (upapakkavadya) used alongside the Mridangam and explain their construction/structure.
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Practical Section (100 Marks)

1. Recite and play 16-akshara (syllable) Bala Varase in three speeds (Kaalas) for Adi Tala.
2. Recite and play 32-akshara Bala Varase in three speeds for Adi Tala.
3. Recite and play 64-akshara Bala Varase in three speeds.
4. Perform accompaniment for classical music in Adi Tala.
5. Perform accompaniment for classical music in Rupaka Tala.

Theory & Practical Examination for III B.A. - Tala Vadya (Laya Vadya)

Theory Section

1. Write about the historical background of Tala and technical terminology.
 2. Explain the Sooladi 35 Tala system and their names.
 3. Provide an explanation of the Dasha Pranas (Ten Vital Elements of Tala).
 4. Explain the varieties of Talas: Tisra, Khanda, Mishra, Sankeerna, Deshadi, and Madhyadi.
 5. Explain the methods for accompaniment and the role of the Tani Avartanam (solo).
 6. Biography: Write about the life of Narayanaswamy Appa, Dakshinamurthy Pillai, or Mutu Kumaraswamy Tevar.
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Practical Section

1. Demonstrate the introduction and procedure for tuning percussion instruments (Shruti).
2. Accompany the singing of compositions from the music syllabus, following the Sahitya Vinyasa (Neraval) and Kalpana Swaras.
3. Demonstrate the knowledge and skill to perform a Tani Avartanam (solo) for a duration of 10 minutes.
4. Show proficiency in different Eduppus (starting points of a composition) such as Kaalu ($\frac{1}{4}$), Ardha ($\frac{1}{2}$), and Mukkaalu ($\frac{3}{4}$); explain the method of following them and performing a solo accordingly.
5. Perform accompaniment for the primary talas of four, five, six, and seven beats.

Theory & Practical Examination for Diploma - I (Carnatic Percussion)

Theory Examination

Total Marks: 100

Section I (5 Marks Each - Total 60 Marks)

1. What is the definition of Tala? Provide an explanation.
 2. What is Laya? Explain.
 3. What is the minimum number of Kriyas (actions) required to form a Tala?
 4. How is the Jaati (type) of a Laghu determined?
 5. Which Talas are currently in popular or prevalent use?
 6. Write the notation symbols for Laghu, Dhrutam, and Anudhrutam.
 7. What is an Avartana?
 8. Which specific Tala contains an Anudhrutam?
 9. How many Pranas (characteristics) are there in a Tala? Name them.
 10. What are the Shadangas (six limbs)? List them.
 11. Write the Lakshana (technical definition) of the Sapta Talas.
 12. What is the alternative name for the 108 Talas?
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Section II (10 Marks Each - Total 40 Marks)

1. Explain the position and role of percussion instruments (Tala Vadya) in a music concert.
2. What are the Sapta Talas? Provide a detailed explanation.
3. Discuss the problems and challenges faced by percussionists in the field of music.
4. Select any one of the Sooladi Sapta Talas and write its Prarambha Varase (initial exercise) in three different speeds.

Diploma - I (Tala Vadya) Practical Examination

- 1. Provide an introduction to your chosen percussion instrument. Demonstrate your knowledge of its tuning (Shruti), striking techniques (Meetu), and tonal resonance (Bhaapu).**
- 2. Recite and play the four primary syllables—Ta, Dhi, Thom, and Num—within the framework of Suladi Talas and Sapta Talas (specifically in Chatushra Jati).**
- 3. Recite and play the basic rhythmic exercises (Bala Varase/Urudugalu) across three speeds (Kalas) within the Sapta Talas.**
- 4. Recite and play concluding patterns (Mukthayas) of 8 and 16 beats (Aksharas) for the Sapta Talas.**
- 5. Explain the role and positioning of percussion instruments in a music concert (Kacheri) and discuss the common technical challenges percussionists face.**

Theory & Practical Examination for Diploma - II (Tala Vadya)

Theory Section

1. What are Nadegalu? Provide an explanation.
 2. Explain the concept of Nadegalu in the context of Sapta Talas and Suladi Talas.
 3. Provide a brief explanation of the 5 Jatis.
 4. Explain the method of accompaniment (following) by percussion instruments in musical concerts (Kacheris).
 5. Provide an explanation of the syllable 'Dhim'.
 6. Write the 'Num Dhim Dhum Na' Nade (rhythmic pattern) within the framework of Suladi and Sapta Talas.
 7. What is Korappu? Provide an explanation about it.
 8. Write the Bala Varase (Urudugalu) using the structural framework of Sapta Talas and Suladi Talas.
 9. Explain the 'Thaam' Bhaapu (tonal variation).
 10. Explain the basic syllables: Ta, Dhee, Thom, Num.
 11. Explain 4 and 8 letter phrases (Urudu/Varase) such as Kita Taka, Tari Kita, Nagu Thatha, Ta Ki Ta Kita Taka, etc.
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Practical Section (Diploma - II)

1. Recite the 'Num Dhim Dhum Na' rhythmic patterns for the Sapta Talas while keeping time (Tala), then play them on the instrument.
2. Recite the 5 Jatis (*Ta Dhi Gi Na Thom*) within the framework of Suladi Talas, then play them.
3. What is an Avartana? Explain it, then recite and play it within the framework of Sapta Talas and Suladi Talas.
4. Perform Korappu for the Suladi Talas.
5. Perform Korappu using Bala Varase (Urudugalu) patterns within the framework of both Sapta and Suladi Talas.

Theory & Practical Examination for Diploma - III

Diploma - III (Theory)

1. What is a Mohra? Provide an explanation.
 2. What is a Theermana? Provide an explanation.
 3. Write the notation for a Mohra and Theermana for Chatushra Jati Triputa Tala within its structural framework.
 4. Write the notation for a Mohra and Theermana for Chatushra Jati Roopaka Tala within its structural framework.
 5. Write the Theermanas for 5, 6, 7, 8, 9, and 10 beats (Aksharas) for Adi Tala (Chatushra Triputa Tala) and Roopaka Tala.
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Diploma - III (Practical)

1. Recite a Mohra and Theermana while keeping time for Adi Tala (Chatushra Triputa Tala) and Chatushra Roopaka Tala, then play them.
2. Recite and play Theermanas of 5, 6, 7, 8, 9, and 10 beats for Adi Tala and Roopaka Tala while keeping time.
3. Recite and play Mohra and Theermana patterns for Suladi and Sapta Talas.
4. Demonstrate the knowledge/skill required to accompany Alankaras, compositions in Vilamba Kala (slow tempo), and Devaranamas.
5. Provide an explanation regarding the significance of percussion instruments (Laya Vadya) in musical concerts (Kacheris).

Theory & Practical Examination for M.A. - I

(Theory Section)

1. Descriptive knowledge and explanation of all technical terms used in Talas.
 2. Introduction to various Tala Vadyas; provide details about the Mridangam and draw a neat diagram.
 3. Write the Mridangam syllables suitable for Pancharatna Kritis.
 4. The method of performing Nade Bhedas (rhythmic variations) for the 35 Talas.
 5. Biographies of the following great personalities: Halanu Subrahmanya Shastry, Palghat Mani Iyer, Palani Subramaniam Pillai, and K. S. Manjunathan.
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M.A. - I (Practical Section)

1. Introduction to tuning the percussion instrument; knowledge of Meetu and Bhaapu. Understanding how to correct it when out of tune and how to tune secondary instruments like Ghatam, Morsing, etc.
2. Play Adi Tala Varnas in two speeds (Kalas).
3. Play Ata Tala Varnas in two speeds.
4. Accompaniment and playing in two speeds for Mishra Chapu, Chatushra Roopaka, and Khanda Triputa Talas.
5. Accompaniment for compositions in Sama and Vishama Graha in Adi Tala, and accompaniment for Pancharatna Kirtanas.

Theory Examination for M.A. (Final) - Paper I:

Theory Section

Total Marks: 100

- 1. History of Percussion:** Write a detailed explanation regarding the origin, growth, and historical background of percussion instruments (Tala Vadyas).
- 2. Ancient Texts:** Describe and explain the introduction of Tala chapters (Tala Adhyayas) as found in ancient musical treatises/texts.
- 3. Instrumental Styles:** Provide a detailed write-up on the styles of five different percussion instruments and the necessity of each.
- 4. Media and Development:** Explain the roles played by the Sabhas, University/Education system, All India Radio (Akashvani), and Doordarshan in the development of classical music.
- 5. Concert Tradition:** Write about the traditions of a Kacheri (concert) and the importance of percussion instruments within a concert setting.
- 6. Modern Technology:** Provide an explanation regarding the role and impact of electronic equipment/accessories in classical music.

Theory Examination for M.A. Final (Tala Vadya) – Paper II:

Theory Section

Total Marks: 100

Part - I

- 1. Introduction to Nade Bhedas:** An introduction to the various Nade Bhedas (rhythmic variations) and an explanation of their individual characteristics (Lakshanas).
- 2. Musical Terminology:** Introduction to the specific technical terminology used in musical compositions.
- 3. Rhythms and Compositions:** Introduction to various Layas (tempos), different Talas (rhythmic cycles), various Eduppus (starting points of a rhythm), and Kritis (musical compositions).
- 4. Hindustani Talas:** Provide a detailed written explanation regarding Hindustani Talas (rhythmic systems of North Indian classical music).
- 5. Biography:** A biography of a prominent scholar/musician of this century.

Part - II

- 1. History of Percussion:** Write about the origin, development, and historical background of percussion instruments (Tala Vadyas).
- 2. Role of Rhythm in Literature:** The place and importance of Tala (rhythm) and Laya (tempo) within musical and literary compositions.
- 3. Notation Proficiency:** Demonstrate the ability to write percussion lessons (Tala Vadya Pathagalu) in musical notation.

M.A. Entrance Exam

CONCERT (100 Marks)

- Adi Thala Varna - 1 in 2 Speeds (Kacheri Pattern)
 - Madhyamakala Krithis - 2 in different ragas with Aalapana and Swara Kalpanai (*Begade, Darbar, Thodi, Shahana, Bhairavi, Kamavardhini, Shankarabharana, Mohana*)
 - Vilambakala Kriti - 1 with Aalapana
 - Devaranama / Thillana - 1
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Theory (100 Marks)

- Thala Dasha Praana
 - Raaga Thryodasha Lakshana
 - Pancha Dasha vida Gamaka
 - Explain about Hindustani and Carnatic Classical Music.
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Ph.D in Khatak

A Ph.D. in Kathak typically involves advanced research, requiring a deep understanding of dance history, [Sanskrit treatises](#), [Gharana traditions](#), and [applied performance arts](#), often including research methodology, review of literature, and specialized practical exams on topics like [Gat Bhav](#), [Tala systems](#), and Abhinaya.

Core Components of a Ph.D. in Kathak Syllabus

- **Research Methodology:** Data collection, review of literature, academic writing, and documentation.
- **History and Evolution:** Detailed study of Kathak from ancient (Natyashastra) and medieval (Darbar/Temple) periods to post-independence institutionalization.
- **Theoretical Studies (Shastras):** In-depth analysis of texts like *Natya Shastra*, *Abhinaya Darpana*, *Sangeet Ratnakar*, *Nartan Nirnaya*, and *Kanoon-E-Mausiki*.
- **Gharana and Guru Studies:** Detailed study of Lucknow, Jaipur, and Benares gharanas, including the contributions of masters like Pt. Bindadin Maharaj and Pt. Shambhu Maharaj.
- **Technical and Practical Components:**

- **Advanced Layakari:** Mastery of complex talas (e.g., Mattatal, Dhamar, Sitarkhani) and rhythmic variations.
 - **Abhinaya and Composition:** Detailed study of Thumri, Bhajan, Kavit, and thematic Gat Bhav.
 - **Padhant:** Expert recitation of complex compositions.
- **Allied Studies:** Aesthetics, stage craft, lighting, sound management, and music therapy.