

SHRI DEV SUMAN UTTARAKHAND UNIVERSITY

BADSHAHITHAUL

TEHRI GARHWAL (UTTARAKHAND)

FACULTY  
OF  
MUSIC

BACHELOR OF ARTS

2020-2021

AN UNDER GRADUATE PROGRAMME

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY**  
**BADSHAHITHAUL**  
**TIHARI GARHWAL (UTTARAKHAND)**

**BACHELOR OF ARTS**

**2020**

**DEPARTMENT OF MUSIC**

**SYLLABUS**

**HINDUSTANI MUSIC (VOCAL)**

**/**

**STRING INSTRUMENTS OF HINDUSTANI MUSIC (SITAR)**

**&**

**PERCUSSION INSTRUMENTS OF HINDUSTANI MUSIC  
(TABLA/PAKHAWAJ)**

**(WITH EFFECT FROM 2020-21)**

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY**

**BADSHAHITHAUL  
TEHRI GARHWAL (UTTARAKHAND)**

**UNDER GRADUATE**

**2020**

**DEPARTMENT OF MUSIC**

**SYLLABUS**

**OF**

**HINDUSTANI MUSIC**  
**VOCAL /STRING INSTRUMENS (SITAR)**  
**(With Effect From 2020-21)**

## **Admission Criteria For B.A. Hindustan Music Vocal/Instrumental (Sitar & Tabla)**

Only such applicant who might have passed the qualifying examination with Music as an elective subject or who might have passed the four year course/senior diploma/Madhya from bhathkhande or prayag sangeet samiti shall be permitted to elect music as an elective subject at the under graduate level (B.A.). However, other talented applicants desirous of studying music as an elective subject at the under graduate level may be granted the permission on the basis of their performance in an audition before the head of the department of music.



**SYLLABUS FOR B.A. (PROG.) HINDUSTANI MUSIC**  
**(VOCAL/ INSTRUMENTAL SITAR )**

<b><u>PAPER</u></b>	<b><u>TOTAL MARKS IN EACH YEAR</u></b>	<b><u>MARKS DIVISION</u></b>
<b><u>B.A.-1<sup>ST</sup> YEAR</u></b>	<b><u>200</u></b>	<b><u>(FINAL EXAMS.)</u></b>
Paper - I    Practical		75
Paper - II    Practical		75
Paper - III    Theory		50
<b><u>B.A. 2<sup>ND</sup> YEAR</u></b>	<b><u>200</u></b>	
Paper - I    Practical		75
Paper - II    Practical		75
Paper - III    Theory		50
<b><u>B.A. III<sup>RD</sup> YEAR</u></b>	<b><u>200</u></b>	
P aper - I    Practical		75
Paper – II    Practical		75
Paper - III    Theory		50

**Total Marks=600**

**B.A. 1<sup>ST</sup> YEAR**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**MM - 75**

**PRACTICAL PAPER- I : STUDY OF RAGAS**

**Paper code:101(P)**

**Unit-I**

Study of following Rāgas:

1. Alhaiya Bilaval
2. Yaman
3. kafi
4. Bhairav

**Unit-II**

**Vocal Music**

5. Five Alankars in all the Rāgas.
6. Drut Khyāl in all Rāgas.
7. Swarmallika in any two Rāgas
8. Lakshangeet in any One Raga

**Unit-III**

**Instrumental Music**

9. Five Alankars in all the Rāgas.
10. Razakhani gat in any one two Rāgas
11. Different bols patterns in Rāgas.
- 12..Basic technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the following Thekas with Tali & Kali
    - a)) Jhaptal
    - b) Ektaal
    - c) Teentāla
    - d) Dadra
  14. Basic knowledge of Playing alankaar in Harmonium
- Vocal - Playing of Tanpura is compulsory

**B.A. 1<sup>st</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**MM - 75**

**PRACTICAL PAPER-II : STUDY OF RAGAS**

**Paper code:102(P)**

**Paper: Study of Ragas**

**Unit-I**

Study of following Rāgas:

1. Bhupali
2. Jaunpuri
3. Khamaj
4. Bhairavi

**Unit-II**

**Vocal Music**

5. Five Alankars in all the Rāgas.
6. Swarmallika in any one Rāgas.
7. Lakshangeet in any one Raga.
8. Drut Khyāl in any two Raga.

**Unit-III**

**Instrumental Music**

9. Five Alankars in all the Rāgas.
10. Swarmallika in any two Rāgas
11. Razakhani gat in any two Rāga.
12. Basic technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the following Thekas with Dugun Layakari .  
a) Ektal                      b) Teentāla                      c) Dadra
  14. Basic knowledge of Playing alankaar in Harmonium
- Vocal - Playing of Tanpura is compulsory**



**B.A. 1<sup>st</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

Duration – 3 Hrs

MM- 50

**Theory Paper : Study of Components of classical Music**

**Paper code -101(T)**

There will be two sections. Candidates shall have to answer any of the five question from section A along with compulsory question First & any of the four question from sections B , thus nine questions in all.

**Unit –I**

**SECTION - I**

Definition & brief study of the following :

1. Nad, Shruti, Swara, Saptak, Thata,
2. . Āroha, Avroha, Pakad
3. Alanker, Varna, Laya
5. Basic Study of the following terms:-  
Swar, Vadi, Samvādi, Anuvādi, Vivādi, Vakra Swara, Varjit-Swara.
6. Definition of Alankar & ability to build them with given combination.

**Unit –II**

7. Nād – Nād ki Jati : Tarta, Tivrata, Gun
8. Study of the Rāga & Their lakshan
9. study of Raga- Jati: Audav , Shadav , Sampuran
10. Thāt & their Lakshanas (qualities) .
11. Definition of Āshray Rāga with name & swar of Hindustani music
12. Rāga, Lakshanas (qualities) with their definitions.

**Unit –III**

13. Basic knowledge of the parts of Tānpura
14. Basic knowledge of the parts of Sitar.
15. Biographies & contributions of the following-  
a) Pt. V.N. Bhatkhandy      b) Pt. V.D. Palushker      c) Jaidev      d) Pt. Ravi Shankar
16. Introduction of Pt. Bhatkhande & their notation system .

**Unit –IV**

10. Notation system of Bhatkhandy
11. Introduction of Alhaiya Vilawal, Yaman, Bhairav, Khamaj, Bhairavi, Kafi, Jaunpuri, Bhupali
12. Writing Thekas of Ektāl, Teentāl, Chartāl & Dadra Taal.



### **BOOKS RECOMMENDED: 1<sup>st</sup> Year**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
  - 2-Raag Vishleshana-sanukta bhag1-2 -Uma Garg
  - 3-Bhartiy sangeet ke aadhar stambha-Dr.Tushti Maithani
  4. Sangeet Visharad- Basant
  5. Kramik Pustak Mallika - Part I- II V. N. Bhatkhande
  - 6.Dhvani Aur Sangeet- Lalit Kishor
  6. Raag Vigyan – V. N. Patwardhan
  7. Sangeet Bodh – Sharad Chandra Pranjpayee
  8. Hamare Sangeet Ratna- Laxmi Narayan Garg
  9. Tantri Naad Part-I – Pt. Lal Mani Mishra
  10. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
  - 11-Tantri Vadyon ki Vadan Kala –Dr.Prakash Mahaadik
  12. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
  - 13 Raag Shastra-Part-1-Dr.Geeta Banergee.
  - 14 Raag Shastra-Part-2-Dr.Geeta Banergee.
- Note:Also Books recommended by teachers.

**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER- I : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE: 201(P)**

**MM - 75**

**Unit-I**

Study of following Rāgas:

1. Bihag
2. Malkauns
3. Vrindavani Sarang
4. Pooriya

**Unit-II**

**Vocal Music**

5. Vilambit Khayal in any two Raga
6. Drut Khyāls in any two Rāgas.
7. Dhrupad in any one Rāgas
8. One Raga Based filmy song on prescribed ragas in course

**Unit-III**

**Instrumental Music**

9. Playing Different bols patterns with Meend.
10. Maseetkhani Gat of any two Ragas
11. Razakhani gat in Raga any one ragas
12. Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the following Thekas with Tali & Kali  
a) Jhaptal    b) Sultaal    c) Ada Chautal    d) Deepchandi
14. Basic knowledge of Playing Alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-II)**

**MM - 75**

**PRACTICAL PAPER-II : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE:202(P)**

**Unit-I**

Study of following Rāgas:

1. Bageshri
2. Pooriya Dhanashri
3. Bhupali
4. Basant

**Unit-II**

**Vocal Music**

5. Vilambit Khayal in any two Raga
6. Drut Khyāls in any two Rāgas.
7. Dhamar in any one Rāgas
8. One Raga Based filmy song on prescribed ragas in course.

**Unit-III**

**Instrumental Music**

9. Playing Different bols patterns with Meend.
10. Maseetkhani Gat of any two Ragas
11. Razakhani gat in Raga any two ragas
12. Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the following Thekas with Tali & Kali  
a) Dhamar    b) Deepchandi    c) Teevara    d) Roopak
  14. Knowledge of Playing Harmonium
- Vocal - Playing of Tanpura is compulsory**



**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT I)**

Duration – 3 Hrs

Marks- 50

**Theory Paper : General Study of Hindustani Music**

**Paper code -301(T)**

There will be two sections. Candidates shall have to answer any of the **five question** from **section A** along with **compulsory question First** & any of the **four question** from **sections B** , thus **nine questions** in all.

**Unit –I**

1. General study of following Singing style of Indian classical music .  
Khyāl, Dhrupad , Dhamar, Tarana, Thumri, Dadra, Tappa
2. Study of Maseet Khani & Razakhani gat,
3. Detailed study of Rāga Bihag, Malkauns, Vrindavani Sarang. Pooriya and their comparative study of Rāgas from previous year
- 4..Detailed Study of following Talas:  
a) Teentāla b) Ektāla c) Chautāla d) Rupak e) Keherwa f) Dadra

**Unit –II**

5. Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
6. Writing of Bhatkhande Swarlipi Paddhati
- 7.General discussion & definition of the following:-  
a) Khayal b) Dhrupad c) Dhamar d) Thumri
- OR
- a) Ālāp b) Jod c) Jhāla d) Maseetkhani Gat e) Razakhani Gat
8. Compositions writing in Hindustani sangeet system of prescribed ragas.

**Unit –III**

9. Writing of Tālas & Compositions in Notation of prescribed ragas in course.
10. Detailed study of Rāgas & Talas prescribed in course.
11. Time theory of ragas of Indian music.
12. Study of Sandhi Prakash Rāga & Parmelpraveshak Rāga

**Unit-IV**

13. Hindustani Thatas name with their swar & definition.
14. Study of origination 484 Ragas from one Thata.
15. Study of following Granthas:  
a) Natya Shastra b) Sangeet Ratnaker c) Brihaddeshi
16. Life & Contributions of the Pt. V.N. Palushker & Vilayat Khan



### **Books Recommended:**

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
- 7-Bhartiy sangee ke aadhar stambha-Dr.Tushti Maithani
- 8-Bhartiy Sangeetagya evam Sangeet Granth-Dr.Sradhha Malveeya
8. Hamare Sangeet Ratna- Laxmi Narayan Garg
9. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
10. Sangeet Sarita - Dr. Rama Saraf
11. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
- 12-Tantri Vadyon ki Vadan Kala –Dr.Prakash Mahaadik
- 13 Raag Shastra-Part-1-Dr.Geeta Banergee.
- 14 Raag Shastra-Part-2-Dr.Geeta Banergee.
- 15 Also books & journals recommended by the teachers

**B.A. 3<sup>rd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**MM - 75**

**PRACTICAL PAPER- I : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE: 301(P)**

**Unit-I**

Study of following Rāgas:

1. Todi
2. Kedar
3. Bahar
4. Miyan Malhar

**Unit-II**

**Vocal Music**

5. Vilambit Khayal in any two Raga
6. Drut Khyāls in any two Rāgas.
7. Dhrupad in any one Rāgas
8. One Raga Based filmy song on prescribed ragas in course.

**Unit-III**

**Instrumental Music**

9. Playing Different bols patterns with Khataka & Meend.
10. Maseetkhani Gat of any two Ragas
11. Razakhani gat in Raga any two ragas
12. Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the following Talas with Tali & Kali in Thah, dugun, Chaugun  
a) Tilwada b) Teental c) Jhaptal d) Sultaal e) Ektal f) Chartal
14. Basic knowledge of Playing Alankaar in Harmonium
- Vocal - Playing of Tanpura is compulsory
15. Power Point presentation on Folk Musicians

**B.A. 3<sup>rd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-II)**

**PRACTICAL PAPER-II : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE:302(P)**

**MM - 75**

**Unit-I**

Study of following Râgas:

1. Bhimpalasi
2. Des
3. Gaud Sarang
4. Darbani Kanhada
5. Adana

**Unit-II**

**Vocal Music**

6. Vilambit Khayal in any two Raga
7. Drut Khyâls in any two Râgas.
8. Dhamar in any one Râgas
9. One Raga Based filmy song on prescribed ragas in course.

**Unit-III**

**Instrumental Music**

10. Playing Different bols patterns with Khataka & Meend.
11. Maseetkhani Gat of any two Ragas
11. Razakhani gat in Raga any two ragas
12. Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

13. Ability to recite the Talas with Tali & Kali in Thah ,Dugun & Chaugun layakaries-  
a) Dhamar b) Deepchandi c) Dadra d) Kaharwa
  14. Basic knowledge of Playing Harmonium
  15. Power point presentation on any one of the contemporary Classical
- Vocal - Playing of Tanpura is compulsory**



**B.A. 3<sup>rd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT I)**

**Marks- 50**

**Duration – 3 Hrs**

**THEORY PAPER : THEORY OF INDIAN MUSIC** ✓

**PAPER CODE - 301(T)**

There will be two sections. Candidates shall have to answer any of the **five** question from **section A** along with **compulsory** question **First** & any of the **four** question from **sections B** , thus **nine** questions in all.

**Unit-I**

1. Comparative study of the Ragas of course.
2. Study of Ragas prescribed in your course
3. Comparative study of Hindustani & Karnataki sangeet.
4. Study of Gram ,Moorchhana & Jati

**Unit-II**

5. Gayak Ke Gun Avagun
6. Biographies of the following Musicians:-
- a) Lata Mangeshkar    b) Pt. Bhim Sen Joshi    c) Kishori Amonker
- d) Pt. Ravi Shankar

**Unit-III**

7. Notation writing of ragas prescribed in your course.
8. Importance of Media in the promotion of Music
9. Write the Taal with Dugun, Tigun and Chaugun prescribed in I-II Year Course.
10. Study of Ragas prescribed in your course

**Unit-IV**

11. Study of Avirbhav-Tirobhav-Alapti
11. Essays on the following topics:-
  - a) Regional music of India    b) Modern Trends in Music
12. Comparative study of Bhatkhandy & Vishnu Digamber Notation system
13. Write the Taal with Dugun, Tigun and Chaugun prescribed in I-II Year Course.
14. Essay on general topic about music.



**Books Recommended:**

1. Sitar –Shikshak-Jyoti Swaroop Bhatnagar
  2. Sangeet Visharad – Basant
  3. Kramik Pustak Mallika- Part I-IV
  4. Sangeet Kadambini- V.N.Bhatt
  5. Sangeet Archana-V.N.Bhatt
  6. Jahan-e-Sitar-Dr. V.S.Sudheep Rai
  7. Raag Vigyan – V. N. Patwardhan
  8. Raag Shastra-Part-1-Dr. Geeta Banerjee.
  9. Raag Shastra-Part-2-Dr. Geeta Banerjee.
  10. Raga Parichay –Part I-IV
  11. Great Composers by P. Sambamoorthy
  12. Bhartiya Sangeet Ke Aadhar Stambha - Dr. Tushti Maithani
  13. Bhartiya Sangeetagraha evam Sangeet Granth-Dr. Sradhha Malveeya
  14. Hamare Sangeet Ratna- Laxmi Narayan Garg
  15. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
  16. Sangeet Sarita - Dr. Rama Saraf
  17. Tantri Vadyon ki Vadan Kala –Dr. Prakash Mahaadik
- Note: Also Books and journals as recommended by the faculty.**

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY**  
BADSHAHITHAUL  
TIHARI GARHWAL (UTTARAKHAND)

**BACHELOR OF ARTS**

**2020**

**DEPARTMENT OF MUSIC**

**PERCUSSION INSTRUMENTS  
OF  
HINDUSTANI MUSIC (TABLA/PAKHAWAJ)**

**(WITH EFFECT FROM 2020-21)**

**BACHELOR OF ARTS**  
(UNDER GRADUATE)

2020

**DEPARTMENT OF MUSIC**

***syllabus***

***of***

***Hindustani Music***

**(Tabla / Pakhawaj)**

**(With Effect From 2020-21)**

# syllbus for B.A. (Prog.) Hindustani Music (Tabla/pakhawaj)

<u>PAPER</u>	<u>TOTAL MARKS IN EACH YEAR</u>	<u>MARKS DIVISION</u>
<u>B.A. 1<sup>ST</sup> YEAR</u>	<u>200</u>	<u>(FINAL EXAMS)</u>
Paper - I    Practical		75
Paper - II    Practical		75
Paper - III    Theory		50
<u>B.A. 2<sup>ND</sup> YEAR</u>	<u>200</u>	
Paper - I    Practical		75
Paper - II    Practical		75
Paper - III    Theory		50
<u>B.A. 3<sup>RD</sup> YEAR</u>	<u>200</u>	
Paper - I    Practical		75
Paper - II    Practical		75
Paper - III    Theory		50

**Total Marks=600**



**B.A. 1<sup>ST</sup> YEAR**  
Layout & Course of Study  
Hindustani Music (Instrumental Tabla/Pakhawaj)  
**(PRACTICAL UNIT-I)**

**MM - 75**

**PRACTICAL PAPER-I :**  
**PAPER CODE:101(P)**

**Unit-I**

- 1.Practice of producing different syllables (Varna) on Tabla and Banya

**Unit-II**

- 3-Study of the Thekas of the Talas in Barabar and Dugun Laya with oral rendering .& two Quada Palta Rela, tukda Tinaie Practical Paper in I & II.

**Unit-III**

- 4-Solo playing of two Quida, Palta, Rela, Tukda in following talas :

- i- Trital      ii- Jhaptal

**Unit-IV**

- 5-Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie . i) Dadra      ii) Kaharwa

**B.A. 1<sup>ST</sup> YEAR**  
Layout & Course of Study  
Hindustani Music (Instrumental Tabla/Pakhawaj)  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II :**  
**PAPER CODE : 102(P)**

**VIVA-VOCE**

**MM - 75**

**B.A. 1<sup>ST</sup> YEAR**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT I)**

**DURATION – 3 HRS**

**MARKS- 50**

**Theory Paper : General Study of Hindustani Music**

**Paper code -101(T)**

There will be two sections. Candidates shall have to answer any of the **five question** from **section A** along with **compulsory question First** & any of the **four question** from **sections B** , thus **nine**

**Unit-I**

- 1-History of the origin of Tabla or Mridang (Pakhawaj).
- 2- Definitions and explanation of the distinctive features and applications of the following: Qaida, Gat, Mukhda, Rela, Tukda, Mohara, Tihai, Bol, Palta.

**Unit-II**

- 3-General Knowledge of Ten (10) Prans of Tabla.
- 4-Definitions of the following terms: Sangit, Tat vadya, Avanaddha vadya, Ghana vadya, Sushir vadya, Laya, Tala, Matra, Sam, Khali, Bhari, Tali, Vibhag, Avartan, Theka, Vilambit, Madhya, Drut, Barabar, Dugun, Tigun, Chougun.

**Unit-III**

- 5-Technique of Producing the syllables (Varna) on Tabla and Banya individually and jointly.
- 6-Comparative study of Bhatkhandy & Vishnu Digamber Notation system

**Unit-IV**

- 7-Write the Taal with Dugun, Tigun and Chaugun prescribed in I
- 8-Essay on general topic about music.

**Unit-V**

**9-Biographies of following Tabla Players :**

1.Ustad Ustad Allarakha Khan

2.Kanthe Maharaj

3.Pt. Ramsahay

**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**  
**PAPER CODE:201(P)**

**MM - 75**

**Unit-I**

1. Advanced playing in teental and Jhaptal with Perhkar, uthan, Quida, Rela, Tukda and Tihai

**Unit-II**

- 2-Study of the Thekas of the Talas in Barabar and Dugun Laya with oral rendering .& two Quada Palta Rela, Tihai in Teental and Jhaptal.

**Unit-III**

- 3-Study of the Thekas of the Talas in Barabar, Dugun Laya and Chaugun with two Quada Palta Rela, Tihai .

i- Trital      ii- Jhaptal      iii- Ektal      iv- Adachartal

**Unit-IV**

- 4-Study of the Thekas of the Talas in Barabar and Dugun Laya Laya and Chaugun

. i) Dadra      ii) Kaharwa

**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**  
**PAPER CODE : 202(P)**

**VIVA-VOCE**

**MM - 75**

**B.A. 2<sup>nd</sup> Year**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj)**  
**(THEORY –UNIT I)**

**DURATION – 3 HRS**

**MARKS- 50**

**Theory Paper : Biographies and contribution**

**Paper code -201(T)**

There will be two sections. Candidates shall have to answer any of the five question from section A along with compulsory question First & any of the four question from sections B , thus nine

**Unit-I**

1. Brief knowledge of All Gharanas of Tabla.

2. History of notation system

**3. Application of Layakarics**

1- Practice of Dugun, Tigun & Chaugun laya of the following talas with thekha.

i- Adachoutal

ii- Dhamar

iii- Kaharva

iv- Ektal

2- Writing notation in Trital, Jhaptal and Sooltal with simple Quida, Gats, Tukda, Mukhda with oral renderings.

**Unit-II**

4- General knowledge and practical usefulness of different Tala Vadyas (Percussion Instruments).

5- Comparative study of the features and the application of Damdar and Bedam Tihais in all prescribed talas.

**Unit-III**

6- Definitions and principles of application of the following terms: Laggi, Lari, Paran, Uthan, Peshkar

7- Merits and Demerits of Tabla/Mridang Player.

8- Biography and contribution to the field of tabla or Mridang of the following:

Pt. Vishnu Narayan Bhatkhandey

Pt. V.D. Palushker

Ayodhya Prasad

**Unit-IV**

9- Method of writing notation of all Talas prescribed in Practical Paper.

10- Writing Theka, Kayada, Tukda, Tihai in Talas prescribed in the course

11- Two Mukhras and Simple Tihais in Ektal and Chartal

12- At least four variations of the Thekas of Dadra and Kaharva



## **B.A. 3<sup>rd</sup> YEAR**

Layout & Course of Study

Hindustani Music (Instrumental Tabla/Pakhawaj)

**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**

**PAPER CODE:301(P)**

**MM - 75**

### **Unit-I**

#### **1. Advanced performance of Talas**

- 1- Ability to play Thekas of the prescribed Talas in Dugun Tigun and Chougun Layas:
  - I. Trital,
  - II. Jhaptal,
  - III. Ektal,
  - IV. Dadra,
  - V. Kaharwa
- 2 - Advanced playing in Trital, Jhaptal, Ektal.

### **Unit-II**

- 3-Two advanced Quidas, Four Tukdas, Two Relas
- 4.Study of the Thekas of the Talas in Barabar and Dugun Laya with oral rendering .& two Quada Palta

### **Unit-III**

- 3- Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie .
  - i- Ektal      ii- Chartal      iii- Deepchandi      iv- Tilwara      v- Teevra

- 4.Study of the Four Quada, Palta, Rela, Tinaie of the following:

- i- Ektal      ii- Roopak

### **Unit-IV**

- 5-Incentive Practice of producing different syllables (Varna) on Tabla and Banya

## **B.A. 3<sup>rd</sup> YEAR**

Layout & Course of Study

Hindustani Music (Instrumental Tabla/Pakhawaj)

**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**

**PAPER CODE :302(P)**

**VIVA-VOCE**

**MM - 75**

**B.A. 3<sup>rd</sup> YEAR**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj )**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 50**

**Theory Paper : Biographies and contribution**

**Paper code -301(T)**

There will be two sections. Candidates shall have to answer any of the **five question** from **section A** along with **compulsory question First** & any of the **four question** from **sections B** , thus **nine**

**Unit-I**

**1. Application of Layakaries**

- 1- Writing of talas in Aad, Kuad, Viad laykaries of the following talas with theka.  
i-Adachoutal  
ii- Dhamar  
iii- Kaharva  
iv- Ektal  
v-Tilwada  
vi- Sooltal  
vii- Roopak  
viii- Deepchandi

2. Writing Trital, Jhaptal and Sooltal with four Quida, Gats, Tukda, Mukhda

**Unit-II**

- 3-General knowledge and practical usefulness of different Tala Vadyas (Percussion Instruments) in Indian music.  
4. Historical development of tabla playing and their salient features. (Gharanas of Tabla)  
6. Comparative study of the Hindustani and karnatak tal padyati

**Unit-III**

7. Definitions and principles of application of the following terms.  
Bant, Nauhakka, Gatparan, Dupalli, Tipalli, Chaupalli, Farmaishi Chakkardar  
8. Comparative study of Bhatkhandy and Vishnu digamber notation system

**Unit-IV**

9. Two Mukhras and Simple Tihais in Ektal and Roopak  
10. At least four variations of the Thekas of Dadra and Kaharva  
11. Essay on general topic of music