



**C.S.J.M. UNIVERSITY,  
KANPUR**

**SYLLABUS**

**Hindustani Music - VOCAL**

**B.A. (Part I)**

**B.A. (Part II)**

**B.A. (Part III)**

# HINDUSTANI MUSIC

## Vocal and Instrumental (String : and Percussion)

### B.A. COURSE

<b>Duration</b>	<b>Three Hours</b>
Total No. of Papers	10 (Total Marks 350)
No. of Theory Papers	4 (total marks 110)
No. of Practical Papers	6 (total marks 240)

#### Year wise distribution of papers :

##### **1. First Year**

2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory Paper :		30 marks
	<b>Total</b>	<b>100 marks</b>

##### **2. Second Year**

2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory Paper :		30 marks
	<b>Total</b>	<b>100 marks</b>

##### **3. Third Year**

2 Practical Papers :	50 marks each	100 marks
2 Theory Paper :	25 marks each x 2 =	50 marks
	<b>Total</b>	<b>150 marks</b>

The practical examination in each paper should be held in the presence of two examiners, one internal and one external



# **Hindustani Music - VOCAL**

## **B.A. Part I**

### **THEORY PAPER**

**M.M. : 30**

1. Study of Ragas and Talas prescribed for practical & theoretical aspects of the course of 1st year and their comparative study.

(a) Ragas :

- (i) Yaman
- (ii) Bageshwari
- (iii) Brindavani Sarang
- (iv) Kamod
- (v) Chayanat
- (vi) Deshkar
- (vii) Bharivi

(b) Talas :

- (i) Trital
- (ii) Ektal
- (iii) Chautal
- (iv) Jhaptal
- (v) Dadra
- (vi) Kaherva
- (vii) Dhamar

Chief characteristics of the above mentioned Ragas with alap, Taan, Avirbhav, Tirabhav, Nyas Swaras.

2. (a) Reading and writing of Notation of songs (Bandish from the ragas of course of 1st year with alap and tans etc.  
(b) Writing of above talas in notations with Dugun and Chaugun layakaries.
3. (a) Definition of technical terms Saptak, Purvanga, Utranga, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi Gamak and Meenda knowledge of the concept of Raga, Thata, Sandhi-Prakash Raga, Parmel praveshak Raga, Nad, Gram, Moorchhana.  
(b) Definition of Swara & Shruti. Relationship between Swara, Shruti, Name of 22 shruties.

4. Classification of Indian Instruments, knowledge of Tanpura and its parts with diagram.
5. Life sketch of music scholars and musicians their contribution to Indian Music viz :
  - (a) Amir Khusro
  - (b) Swami Haridas
  - (c) Tansen
  - (d) Pt. Bhimsen Joshi
  - (e) Gangu Bai Hungal

### **PRACTICAL PAPER-I**

M.M. : 35

1. Study of the following ragas :
  - (a) Detailed Ragas :
    - (i) Yaman
    - (ii) Bageshwari
    - (iii) Brindavani Sarang
  - (b) Non-Detailed Ragas
    - (i) Kamod
    - (ii) Chayanat
    - (iii) Deshkar
    - (iv) Bhairivi
  - Three Vilambit Khayalas in the above mentioned detailed ragas.
  - Madhyalaya Khayalas with Alap. Tana in all the above ragas.
  - One Lakshan Geet, One Sargam geet in any one of the above Ragas.
2. Study of following talas :
  - (a) Trital
  - (b) Ektal

- (c) Chautal
- (d) Jhaptal
- (e) Dadra
- (f) Kaharva
- (g) Dhamar

## **PRACTICAL PAPER II**

M.M. : 35

1. Intensive study of any two ragas as choice Ragas covering Vilambit and Drut Khayalas out of the Ragas prescribed in the practical Paper-I.
2. Demonstration of one Dhrupad and one Dhamar with Dugun and Chaugun laya out of the ragas prescribed in the practical paper-I.
3. Knowledge of Tarana, Bhajan, folksong or patriotic song.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their Dugun and Chaugun.

# **Hindustani Music - VOCAL**

## **B.A. Part II**

### **THEORY PAPER**

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of second year and their comparative study.
  2. (a) Ragas :
    - (i) Malkauns
    - (ii) Miya Malhar
    - (iii) Shudh Kalyan
    - (iv) Bhairav
    - (v) Bhimpalasi
    - (vi) Gaud Malhar
    - (vii) Khamaj
  - (b) Talas :
    - (i) Jhaptal
    - (ii) Sooltal
    - (iii) Rupak
    - (iv) Tivra
    - (v) Jhumra
    - (vi) Dhamar
2. (a) Reading and writing of notations of Bandish of practical course of IInd year with Alap and Tan etc.
  - (b) Writing of talas in notations with Dugun, Tigun and Chaugun laykaries.

- (c) Illustration of Avirbav, Tirobhav, Alpatva, Bahutva in above mentioned Ragas.
3. Study of the following technical terms :
- (i) Vaggeyakar, merits and demerits of Vaggeyakar
  - (ii) Jati Gayan
  - (iii) Vrindagana and Vrindavadan
4. Comparative study of Pt. Bhatkhande's and Pt. Vishnu Digambar's Notation System.
5. Short History of Indian Music in Ancient, Medieval and Modern Period.
6. Classification of Ragas (Raja Vargikaran)
- (a) Jati Raga Vargikaran
  - (b) Mele Raga Vargikaran
  - (c) Thata Raga Vargikran
  - (d) Raganga Vargikran
  - (e) Raga-Ragini Vargikran

### **PRACTICAL PAPER - I**

**M.M. : 35**

1. Study of following Ragas :
- (a) Detailed Ragas :
    - (i) Malkaus
    - (ii) Miya Malhar
    - (ii) Shudh Kalyan
  - (b) Non-detailed Ragas :
    - (i) Bhairav
    - (ii) Gaud Malhar



- (iii) Bhimpalasi
2. (a) One Vilambit Khayalas in each one of the above mentioned detailed Ragas :  
(b) Madhyalaya Khayala with Alap, Tanas in all the above mentioned ragas.
  3. Study of following talas :
    - (a) Tilwada
    - (b) Jhoomra
    - (c) Sooltal
    - (d) Rupak
    - (e) Tivra
  4. Ability to demonstrate the Theka with Dugun, Tigun and Chaugun layakari of the above talas on hand.

## **PRACTICAL PAPER - II**

**M.M. : 35**

1. Intensive study of any two Ragas as choice covering Vilambit and Drut khayalas out of the ragas prescribed in the practical paper I.
2. Study of one dhrupad and one dhamar with Dugun, Tigun and Chaugun laykaries out of the ragas prescribed in the practical paper I.
3. Study of any one out of :- Tarana, Bhajan, Folk Song or Patriotic Song.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their Dugun, Tigun and Chaugun.
5. Knowledge of all the previous ragas and talas of B.A.I.

# **Hindustani Music - VOCAL**

## **B.A. Part III**

### **THEORY PAPER-I**

M.M. : 25

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of III year and their comparative study.
  - (a) Ragas :
    - (i) Darbari Kanhada
    - (ii) Jaunpuri
    - (iii) Chandra Kauns
    - (iv) Adana
    - (v) Asavari
    - (vi) Todi
    - (vii) Lalit
    - (viii) Pooriya
  - (b) Talas :
    - (i) Punjabi
    - (ii) Tilwara
    - (iii) Deepchandi
    - (iv) Sawari (15 matras)
    - (v) Ada Chautal
    - (vi) Knowledge of all the previous talals of B.A.-I & II.
2.
  - (i) Reading and writing of Notation of Songs (Bandish) of the ragas mentioned in Practical Course of III year with Alap and Tan etc.
  - (ii) Writing of Talas in notation as mentioned above with Dugun, Tigun, Chaugun and Addilaya (2/3).
3. Basic knowledge of Western Staff Notation.
4. General knowledge of the forms of Music like : Dhrupad Dhamar, Khyala, Tarana, Tappa, Thumri, Hori, Chaturang, Geet, Bhajan and Ghazal.
5. Ability to identify Ragas of the course from given notes (by group of Swaras).

## THEORY PAPER-II

M.M. : 25

1. Definition of Gharana. Study of main Gharanas of Hindustani Vocal Music : Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore, etc.
2. General knowledge of the text of Music viz. :
  - (i) Natya Shastra
  - (ii) Sangeet Ratnakar
  - (iii) Chaturdandi Prakashika
  - (iv) Swarmel Kala Nidhi
3. (a) Knowledge of accompanying Instrument (Vadya) — Tabla and Harmonium  
(b) Harmony and Melody.
4. Study of the placement of the Shuddha and Vikrit Swaras on Veena by Pt. Srinivas.
5. General knowledge of Karnataka Sangeet viz :
  - (a) Different musical compositions of Karnataka Sangeet : Varnam, Kirtanam, Javali, Padam, Tillana, etc.
  - (b) Karnatak Swaras and their Tala System
6. Contribution of following musicians :
  - (i) Ustad Alladiya Khan
  - (ii) Pt. Omkar Nath Thakur
  - (iii) Ustad Faiyaz Khan
  - (iv) Hira Bai Barodkar
  - (v) Ustad Bismillah Khan

## PRACTICAL PAPER-I

M.M. : 50

1. Study of the following Ragas :
  - (a) Detailed Ragas :
    - (i) Chandrakauns
    - (ii) Jaunpuri
    - (iii) Darbari Kanhada

- (b) Non-Detailed Ragas :
- (i) Adana
  - (ii) Asavari
  - (iii) Todi
  - (iv) Lalit
  - (v) Pooriya
2. (a) One Vilmbit Khayalas each in above mentioned detailed ragas.
- (b) Madhyalaya Khayalas with Alaps, Tanas in all the above mentioned ragas.
- (c) One Lakshan Geet, One Sargam in any one of the mentioned ragas.
3. Study of following Talas :
- (a) Punjabi
  - (b) Tilwada
  - (c) Deepchandi
  - (d) Sawari
  - (e) Adachautal
  - (f) Knowledge of all the previous Talas of B.A. I & II.

## **PRACTICAL PAPER - II**

M.M. : 50

1. Intensive study of any two ragas as choice ragas covering vilambit and drut khayalas out of the ragas prescribed in the practical paper-I.
2. Study of one dhrupad and one dhamar with dugun, tigung, chaugun and a few "upaj" in Ragas prescribed in the practical paper-I
3. Study of one Chaturag, one Tarana, one Bhajan, one Ghazal or one folksong.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their prescribed layakaries.

# **THEORY B.A. PART - I**

**Instrumental Music (String : Sitar, Guitar etc.)**

**Theory Paper**

**M.M. : 30**

- 1. Study of theoretical details of ragas and talas prescribed for practical and theoretical course of first year and their comparative study.**

**a. Ragas**

- i. Yaman
- ii. Brindavani Sarang
- iii. Bageshri
- iv. Deshkar
- v. Kamod
- vi. Chayanut
- vii. Bhairavi

**b. Talas**

- i. Trital
- ii. Ektal
- iii. Choutal
- iv. Jhaptal
- v. Dhamar
- vi. Dadra
- vii. Kaherwa

- 2.A. Reading and writing of Notation of Gats prescribed in the practical course of First Year.
- B. Writing of Talas in notation with dugun and Chaugum Layakari.
- 3.A. Definition of technical terms -  
Saptak, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, That, Rag, Sandhi Prakash Rag, Perme Prakashak rag, Meend Ghaseet, Krintan Jamjama, Bol of Mizraf, Nad, Gram, Moorchhana.
- B. Definition and difference between Shruti and Swar. Give the name of 22 Shruties.
4. Classification of Indian Instruments. Detailed knowledge of your own Instrument with diagram.
6. General knowledge of the biographies and the contributions of the following musicians.
7. V.G. Jog, Swami Haridas, Tansen, Alauddin Khan, Nikhil Bannerjee.

# **PRACTICAL B.A. PART – 1**

**Instrumental Music (String : Sitar, Guitar, etc.)**

M.M. 35

## **Practical Paper - 1**

- 1. Candidate have to learn three Maseetkhani and Razakhani gats in the following ragas in detail, with alap and Toras and ghhala.**
  - i. Yaman
  - ii. Brindavani Sarang
  - iii. Bageshwari
  
- 2. Candidate should learn Razakhani gats in each of the following three ragas with toras and zhala.**
  - a. Deshkar
  - b. Kamod
  - c. Chayanut
  - d. Bhairavi
  
- 3. Study of the following talas**
  - i. Trital
  - ii. Ektal
  - iii. Choutal
  - iv. Jhaptal
  - v. Dhamar
  - vi. Dadra

vii. Kaherva

**PRACTICAL PAPER - 2**

**M.M. : 35**

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata with Toras and Jhhala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gata in other tala than trital in the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with Dugun and Chaugun.



## **THEORY B.A. PART - 2**

### **Instrumental Music (String : Sitar and Guitar etc.)**

#### **Theory Paper -1**

**M.M. : 30**

**1. Study of ragas and talas prescribed for theoretical and practical course of second year and their comparative study in detail.**

**a. Ragas**

- i. Shuddh Kalyan
- ii. Malkouns
- iii. Miya Malahar
- iv. Gaur Malhar
- v. Bhairav
- vi. Khamaj

**b. Talas**

- i. Dhamar
- ii. Rupak
- iii. Teevra
- iv. Jhaptal
- v. Ektal
- vi. Chautal
- vii. Jhoomra

**2.A. Reading and writing of Notation of Gats prescribed in the practical course of Second Year.**

**B. Writing of Talas in notation with dugun, tigung and Chaugum Layakaries.**

- 3.A. Comparative study of Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar notation system.
  - B. Difference between Hindustani and Karnataki Swar and Taal.
4. Short History of Music of Ancient, Medival and Modern period.
5. Study of Classification of Ragas.
6. Definition of the following :- Nyas, Rag Lakshan, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhala.

## **PRACTICAL B.A. PART - 2**

### **Instrumental Music (String : Sitar, Guitar etc.)**

#### **Practical Paper - 1**

**M.M.: 35**

- 1. Candidates have to learn three Maseetkhani gats in details, with Alap Toras and Jhhala.**
  - i. Shuddh Kalyan
  - ii. Kalkouns
  - iii. Miya Malhar
  
- 2. Candidate should learn Razakhani gats in the following three ragas with toras.**
  - iv. Gaur Malhar
  - v. Vibhaas
  - vi. Bjairav
  - vii. Khamaj
  
- 3. Study of the following talas**
  - i. Dhamar
  - ii. Rupak
  - iii. Teevra
  - iv. Jhaptal
  - v. Ektal
  - vi. Chautal
  - vii. Jhoomra

**PRACTICAL PAPER - 2**

**M.M. : 35**

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani and Razakhani, Gata with Toras and Jhaala in ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gata in other talas than tritaal in the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dugun, tigung and Chaugun.

## **THEORY B.A. PART - 3**

### **Instrumental Music (String : Sitar & Guitar etc.)**

#### **Theory Paper -1**

**M.M. : 25**

- 1. Study of theoretical and practical details of ragas and talas prescribed for practical course of third year and their comparative study.**

#### **a. Ragas**

- i. Pooriya
- ii. Darbari Kanada
- iii. Multani
- iv. Jai Jaiwanti
- v. Adana
- vi. Todi
- vii. Sohini
- viii. Kafi

#### **b. Talas**

- i. Adachautal
- ii. Deepchandi
- iii. Sawari
- iv. Punjabi
- v. Tilwada
- vi. Sooltal

- 2.A. Reading and writing of Notation of Gats prescribed in the practical course of third Year.
  - B. Writing of Talas in notation with dugun, tigon, Chaugum asnd Adilaya (2 by 3 layakarries) prescribed in the first and second year course.
  
- 3.A. Detailed Study of Musical forms -  
Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi
  - B. Elementary knowledge of accompanying instruments (Vadya) Tabla and Tanpura.
  
4. Difference between Western Harmony and Melody.
5. Detailed Study of Western Staff Rotation.
6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.

## **THEORY PAPER - II**

**M.M. : 25**

- 1.A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam
- B. Musical Intervels
  
- 2.A Detailed study of different schools (gharanas) of Instrumental Music and their comparative study.
- B. History and development of your own musical instruments offered.
  
3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar Chaturdandi and Swar Mel Kala Nidhi.
  
4. Biographies and contributions of following music scholars :
  - a) Pt. V. N. Bhatkhande
  - b) Pt. Vishnu Digamber Paluskar
  - c) Pt. Onkarnath Thakur
  - d) Pt. Ravi Shanker
  - e) Ustad Alauddin Khan
  
5. Essay on any general musical topic.

## **PRACTICAL B.A. PART - 3**

### **Instrumental Music (String : Sitar & Guitar etc.)**

#### **Practical Paper - 1**

**M.M.: 50**

- 1. Candidate have to learn three Masetkhani & Razakhani gats in details, with alap, Tora and jhhala.**
  - i. Pooriya
  - ii. Darbari Kanada
  - iii. Multani
  
- 2. Candidate should learn Razakhani gats in the following four ragas with toras.**
  - iv. Jai Jaiwanti
  - v. Adana
  - vi. Todi
  - vii. Sohida
  - viii. Kafi
  
- 3. Study of the following talas**
  - i. Adachautal
  - ii. Deepchandi
  - iii. Sawari
  - iv. Punjabi
  - v. Tilwada
  - vi. Sooltal



4. Candidates must have a thorough knowledge of the talas prescribed in the B.A. PART 1 and B.A. PART 2 Syllabus with simple and difficult patterns i.e. dugun, chaugun and Adilaya (2 by layakaries)

**PRACTICAL PAPER - 2**

**M.M. : 50**

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaalas out of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gats in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) prescribed in practical paper 1 with their Dugun, tigung, Chaugun and Adilaya (2 by 3 layakaries)

**BOOKS RECOMMENDED FOR STUDY OF THREE YEARS OF B.A  
.COURSE IN HINDUSTANI CLASSICAL MUSIC VOCAL/INSTRUMENTAL**

1. Kramik Pustakmalika part 1, 2, 3 and 4 by Pt. V.N. Bhatkhande,
2. Sangeetanjali part 1, 2, 3, 4, 5 and 6 by Pt. Onkarnath Thakur.
3. Tantrinath part 1 and Bhartiya Sangeet Vadya by Dr. Lal Mani Mishra.
4. Sitar Malika (Hathras)
5. Sitar Vadan by S.G. Vyas
6. Bhartiya Sangeet Sangeet Etihashik Vishlashan — Prof. Swatantra Sb.
7. Sangeet Visharad - Hathras
8. Sitar Marg part 1 and 2 by S.P. Banerjee.
9. Sangeet Bodh by Saratchand Paranjpay.
10. Sangeet Darshika Part 1 and 2 by Sri Nani Gopal Banerjee.
11. Pashchyat Swarlies Paddhati Evam Bhartiya Sangeet — Prof. Swatantra Sharma.
12. Sangeet Shastra by M.N. Saxena.
13. Hamare Sangeet Ratna by Laximi Narayan Garg.
14. Vishnu Digambar Palushkar by Pt. Vinay Chandra Moudgalaya.
15. Vishnu Narayan Bhatkhande by Pt. Ratan Jankar.
16. Vaggayakar Omkarnath Thakur by Pradeep Kumar Dixit.
17. Gharana by Vaman Rao H. Deshpandey.
18. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
19. Sangeet O Sanskriti by Swami Prajananand.
20. Sitar and its nibaddha forms by Stefan Slavek.
21. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
22. Sitar and its technique by Prof. Debu Chaudhary.
23. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
24. All journals/Magazines of Music.
25. **संगीत सिद्धान्त** भाग-1, भाग-2, भाग-3 - **A Course Book for B.A.**  
(New Syllabus) by Dr. Sangeeta Srivastava

## THEORY B.A. PART – 1

### **Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Theory Paper

**M.M – 30**

1. Definition of Music and classification of different musical instruments.
2. Introduction of Tabla with its origin and its relation with other percussion instruments.
3. Varnas and techniques of production of bols on tabla.
4. Definition of some terms as Bol, Theka, Sum, Khali, Bhari. Peshkaar, Kayeda etc.
5. Definition of Laya and its expansion as Barabar, Dugun, Tigun, Chaugun etc.
6. Life sketch and contribution of some great musicians as Kanthe Maharaj, Ahmed Jaan Thirakwa, Samtha Prasaad Mishra & Ustad Zakhir Hussain.
7. Essay on topics related to Music.

## PARCTICAL B.A. PART – 1

### **Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Practical Paper – 1

**M.M – 35**

1. Taals in details
  - a. Teen taal
  - b. Rupak taal
  - c. Jhap taal

Advanced course with varieties of Theka, Peshkaar, Kaida, Rela, Tukra, Mukhra, Paran etc.

2. Taals in non-details
  - a. Ek-taal – Theka, Dugun, Chaugun, Tihai and Mukhra
  - b. Taal of Pakhawaj – Chaar taal, Teevra, Dugun, Chaugun and Parans

Practical Paper – 2

**M.M – 35**

1. Knowledge of Taals like Keherwa, Tilwara, Dadra and Deep-Chandi which are used in accompaniment.
2. Oral rendering of goals, of Taals of the syllabus.
3. Thaa, Dugun and Chaugun of any two taals given in details.
4. Ability to accompany taals like Keherwa and Dadra with vocal and instrumental music

**THEORY B.A. PART – 2**

**Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Theory Paper

**M.M – 30**

1. Origin of Tabla – different views of Music scholars.
2. Introduction of any three percussion instruments like Pakhawaj, Dhouluk and Dhool.
3. Laya and layakaries – Ad, Kuad and Biad.
4. Ability of write all the taals in different layakaries given in the syllabus.
5. Definition of different terms – Tukda, Mukhda, Mohra, Rela, Faran, Tipalli, Chaupalli etc.
6. Essay on any topic related to Music
7. Life sketch and contribution of some maestros of music like – Ustad Habbib ud Din Khan, Pt. Anokhe laal Misra and Ustad Alla Rakha Khan.

PARCTICAL B.A. PART – 2

**Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Practical Paper – 1

**M.M – 35**

1. Knowledge of Taals of 1<sup>st</sup> year and following Taals in detail
  - a. Ek Taal
  - b. Ada Char Taal

Advanced course with Peshkaar, Kayada, Rela, Tukra, Paran, Tipalli etc.

2. Recitation of practical matter and Tigon of any one taal.

PARCTICAL B.A. PART – 2

**Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Practical Paper – 2

**M.M – 35**

1. Ability to play one odd number taal in detail – Vasant Taal ( 9 Matra's) with Uthaaan, Peshkaar, Kayada, Rela, Tukra, different types of Tihai's and Parans etc.
2. Ability to play
  - a. Pashto
  - b. Dhumali
  - c. Khemta
3. Taal of Pakhawaj – Tihai and Parans in Sool Taal.
4. Ability to play taals of the syllabus on hand.
5. Ability to accompany taals like Dumali, Deep Chandi and Kemta with Vocal and instrumental music.

THEORY B.A. PART – 3

**Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)**

Theory Paper - 1

**M.M – 25**

1. Development of table and its importance in Indian Music.
2. Definition of Taal and introduction of North Indian Taal system.
3. Art of tabla accompaniment with different music forms.
4. Introduction of Bhaatkhande and Vishnudigambar notation system with special reference to Taal.
5. Ability to write different layakarries of theka given in syllabus.
6. Life sketch of
  - a. Pt. Kishan Maharaj
  - b. Pt. Vishnu Digambar
  - c. Ustad Munne Khan

Theory Paper - 1

**M.M – 25**

1. Ten prana's of taal.
2. Karnatka music taal system.
3. Western music taal system (time, signature etc)
4. Tips to be a good tabla player and accompanist.
5. Essay
  - a. Music and society
  - b. Contribution of science in music
  - c. Music and employment etc.
6. Life sketch
  - a. Ustad Karamat Ulla Khan
  - b. Pt. Ravi Shankar
  - c. Pt. Vishnu Narayan Bhatkhande

## PARCTICAL B.A. PART – 3

### Instrumental Music (Percussion Instruments – Tabla / Pakhawaj)

#### Practical Paper – 1

**M.M –50**

#### 1. Taals in detail

- a. Rudra – 11 matra's
- b. Pancham Sawari – 15 matra's
- c. Jhap Taal – 10 matra's

Advanced course with Utaan, Peshkaar, Kayeda, Rela, Tihai's, Tukra, Mukhra, Tipalli, Chaupalli, Gatt and Paran ect.

#### 2. Presentation of kayeda of different Jati.

#### 3. Oral rendering of some bols during solo playing.

#### Practical Paper – 1

**M.M –50**

#### 1. Ability to play Teen taal with advanced course.

#### 2. Ability to play Shikar Taal – 17 matra (tihai, tukra and paran only)

#### 3. Taals of Pakhawaj

- a. Gajjhampa – 15 matra
- b. Dhamaal – 14 matra

Advanced course with layakaries and different types of paran

#### 4. Knowledge to play

- a. Pashto
- b. Dhumali
- c. Dadra
- d. Keherwa
- e. Deep Chandi
- f. Adhha
- g. Tilwara

h. Jhumra

5. Ability to accompany in taals like – dadra, keherwa, deep chandi etc with vocal and instrumental music.