

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY**

**BADSHAHITHAUL**

**TEHRI GARHWAL (UTTARAKHAND)**

**FACULTY  
OF  
MUSIC**

**BACHELOR OF ARTS**

**2018-2019**

**AN UNDER GRADUATE PROGRAMME**

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

**BACHELOR OF ARTS**

**2018**

**DEPARTMENT OF MUSIC**

**SYLLABUS**

**HINDUSTANI MUSIC (VOCAL)**

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

**&**

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

**(WITH EFFECT FROM 2018-19)**

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

**UNDER GRADUATE**

**2018**

**DEPARTMENT OF MUSIC**

**SYLLABUS**

**OF**

**HINDUSTANI MUSIC**  
**VOCAL /STRING INSTRUMENS (SITAR)**  
**(With Effect From 2018-19)**

## **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/Madhyma 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 )**

<u>PAPER</u>	<u>TOTAL MARKS IN EACH SEMESTER</u>	<u>MARKS DIVISION</u>
<b><u>SEMESTER-I</u></b>	<b><u>200</u></b>	<b><u>(FINAL EXAMS+ASSESSMENTS=Total)</u></b>
Paper - I    Practical		60+15 = 75
Paper - II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50
<b><u>SEMESTER-II</u></b>	<b><u>200</u></b>	
Paper - I    Practical		60+15 = 75
Paper - II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50
<b><u>SEMESTER-III</u></b>	<b><u>200</u></b>	
P aper - I    Practical		60+15 = 75
Paper – II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50
<b><u>SEMESTER-IV</u></b>	<b><u>200</u></b>	
Paper - I    Practical		60+15 = 75
Paper - II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50
<b><u>SEMESTER-V</u></b>	<b><u>200</u></b>	
Paper - I    Practical		60+15 = 75
Paper - II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50
<b><u>SEMESTER-VI</u></b>	<b><u>200</u></b>	
Paper - I    Practical		60+15 = 75
Paper - II    Practical		60+15 = 75
Paper - III    Theory		40+10 = 50

**Total Marks=1200**

**Minimum Pass marks-40% in all individual papers**

**(External & Internal Assessment)**

**Semester – I**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

**Paper code:101(P)**

**Unit-I**

Study of following Rāgas:

1. Bilaval
2. Khamaj
3. kafi
4. Bhairvi

**Unit-II**

**Vocal Music**

5. Five Alankars in all the Rāgas.
6. Swarmallika in Bilawal/Bhairvi Rāgas
7. Lakshangeet in Kafi/Khamaj Rāgas.

**Unit-III**

**Instrumental Music**

8. Five Alankars in all the Rāgas.
9. Razakhani gat in any one Rāgas
10. Basic technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

11. Ability to recite the following Thekas with Tāli & Khāli  
Teentāla, Dadra
  12. Basic knowledge of Playing alankaar in Harmonium
- Vocal** - Playing of Tanpura is compulsory

**Internal Assessment 15 Marks**

**3 Lectures/Week**

**Semester – I**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

**Paper code:102(P)**

**Paper: Study of Ragas**

**Unit-I**

Study of following Rāgas:

- 1.Kayan
- 2.Bhairav
- 3.Asawari
- 4.Marwa

**Unit-II**

**Vocal Music**

5. Five Alankars in all the Rāgas.
6. Swarmallika in Rāgas Marawa
7. Lakshangeet in Raga Bhairav/Asawari
8. Drut Khyāl in Raga Kalyan /Bhairav

**Unit-III**

**Instrumental Music**

9. Five Alankars in all the Rāgas.
- 10.Swarmallika in Rāgas Marawa
11. Razakhani gat in Rāga Kalyan/Bhairav/Asawari.
- 12.Basic technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

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

**Internal Assessment 15 Marks**

**3 Lectures/Week**

**Semester – I**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

Duration – 3 Hrs

MM- 40

**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

**Unit –II**

4. Nād – Nād ki Jati : Tarta, Tivrata, Gun
5. Study of the Rāga & Their lakshan
6. study of Raga- Jati: Audav , Shadav , Sampuran

**Unit –III**

7. Basic knowledge of the parts of Tānpura
8. Basic knowledge of the parts of Sitar.
9. Biographies & contributions of the following-  
a)Pt.V.N.Bhatkhandy                      b) Pt.V.D.Palushker

**Unit –IV**

10. Notation system of Bhatkhandy
11. Introduction of Ragas Vilawal, Kalyan, Bhairav & Khamaj
12. Writing Thekas of Teentāl & Dadra Taal.

**Internal Assessment 10 Marks**

**4 Lectures/Week**



## **BOOKS RECOMMENDED: SEMESTER I**

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.

**SEMESTER – II**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER- I: HINDUSTANI RAGA SANGEET**

**MM - 60**

**PAPER CODE:201(P)**

**Unit-I**

Study of following Rāgas:

- 1.Durga
- 2.Jaunpuri
- 3.Bihag
- 4.Desh

**Unit-II**

**Vocal Music**

- 4 Drut Khyāl in all Rāgas.
- 5.Swarmallika in any one Rāgas
- 6.Lakshangeet in any One Raga

**Unit-III**

**Instrumental Music**

- 7.Different bols patterns in Rāgas.
- 8.Razakhani gat in Raga Kedar/Bihag/Jaunpuri.
- 9..Basic technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with Tali & Kali  
a) Chartaal b) Ektaal
- 11.Basic knowledge of Playing alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – II**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II :HINDUSTANI RAGA SANGEET**  
**PAPER CODE:202(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Malkuns
- 2.Kamod
- 3.Kedar
- 4.Hamir

**Unit-II**

**Vocal Music**

- 4 Drut Khyāl in all Rāgas.
- 5.Swarmallika in any one Rāgas
- 6.Lakshangeet in any One Raga

**Unit-III**

**Instrumental Music**

- 7.Different bols patterns in Rāgas
- 8.Razakhani gat in Raga Malkuns/Kamod/Hamir.
9. Basic technique of Jhala Playing in Ragas

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with dugun layakary  
a) Chartaal b) Ektaal.
- 11.Basic knowledge of Playing alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – II**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**Duration – 3 Hrs**

**MM- 40**

**THEORY PAPER : BASIC APPLIED THEORY OF MUSIC**

**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 questions** in all.

**Unit –I**

1. Basic Study of the following terms:-

Swar, Vadi, Samvādi, Anuvādi, Vivādi, Vakra Swara, Varjit-Swara.

2. Definition of Alankar & ability to build them with given combination.

**Unit –II**

3. Thāt & their Lakshanas (qualities) .

4. Definition of Āshray Rāga with name & swar of Hindustani music

5. Rāga, Lakshanas (qualities) with their definitions.

**Unit –III**

6. Biographies & contributions of the following:-

a) Jaidev      b) Pt. Ravi Shankar

7. Introduction of Pt. Bhatkhande & their notation system .

**Unit –IV**

8. Introduction of Rāga Desh, Durga, Kedar, & Hamir

9. Writing Tāla Thekas & dugun of Ektāl, Chartāl with their introduction

**Internal Assessment 30 Marks**

**4 Lectures/Week**

### **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

**Semester – III**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Shankara
- 2.Brindavani Sarang
- 3.Bhimpalasi
- 4.Bahar

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns with Meend.
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with Tali & Kali  
a) Jhaptal b) Sultaal
- 11.Basic knowledge of Playing Alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – III**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Tilang
- 2.Poorvi
- 3.Kalingda
- 4.Bhoopali

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns with Meend.
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with Tali & Kali
  - a) Dhamar
  - b) Deepchandi
- 11.Knowledge of Playing Harmonium

**Vocal - Playing of Tanpura is compulsory**

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – III**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

Duration – 3 Hrs

Marks- 40

**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
2. Study of Maseet Khani & Razakhani gat,

**Unit –II**

3. Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
4. Writing of Bhatkhande Swarlipi Paddhati

**Unit –III**

5. Writing of Tālas & Compositions in Notation of prescribed ragas in course.
6. Detailed study of Rāgas & Talas prescribed in course.

**Unit –IV**

7. Hindustani Thatas name with their swar & definition.
8. Study of origination 484 Ragas from one Thata.

**Internal Assessment 30 Marks**

**4 Lectures/Week**



### **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

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER- I : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE: 401(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Gaur Sarang
- 2.Basant
- 3.Paraj
- 4.Deshakar

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns with Meend.
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with Tali & Kali  
a) Ada Chatal b) Deepchandi
- 11.Basic knowledge of Playing Alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE:402(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Multani
- 2.Sohani
- 3.Tilak Kamod
- 4.Todi

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns with Meend.
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Thekas with Tali & Kali  
a) Teevara b) Roopak
- 11.Knowledge of Playing Harmonium

**Vocal - Playing of Tanpura is compulsory**

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**Duration – 3 Hrs**

**Marks- 40**

**THEORY PAPER : CRITICAL STUDY OF MUSIC**  
**PAPER CODE -401(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. Detailed study of Rāga Basant ,Paraj, Multani ,Todi and their comparative study of Rāgas from previous semester
- 2..Detailed Study of following Talas:  
a) Teentāla b) Ektāla c) Chautāla d) Rupak e) Kherva f) Dadra

**Unit-II**

- 3.General discussion & definition of the following:-  
a)Khayal b) Dhrpad c) Dhamar d) Thumri e) Dādra f)Tappa  
OR  
a) Ālāp b) Jod c) Jhāla d) Maseetkhani Gat e) Razakhani Gat
- 4.Compositions writing in Hindustani sangeet system of prescribed ragas.

**Unit-III**

- 5.Time theory of ragas of Indian music.
- 6.Study of Sandhi Prakash Rāga & Parmelpraveshak Rāga

**Unit-IV**

- 7.Study of following Granthas:  
a) Natya Shastra b) Sangeet Ratnaker c) Brihaddeshi
- 8.Life & Contributions of the Pt. V.N.Palushker & Vilayat Khan

**Internal Assessment 10marks**

**4 Lectures/Week**

## **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

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**Semester – V**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER- I : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE: 501(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Patdeep
- 2.Bageshwari
- 3.Pooriya
- 4.Chhayana

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns withKhataka & Meend.
- 8.Maseekhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Talas with Tali & Kali inThah,dugun,Chaugun  
a) Tilwada b) Teental
- 11.Basic knowledge of Playing Alankaar in Harmonium  
Vocal - Playing of Tanpura is compulsory

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – V**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE:502(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Shudhha Kalyan
- 2.Vibhas
- 3.Lalit
- 4.Ramkali

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

- 7.Playing Different bols patterns with Khataka & Meend.
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the Talas with Tali & Kali in Thah ,Dugun & Chaugun layakarries-  
a) Dhamar b) Deepchandi
  - 11.Basic knowledge of Playing Harmonium
- Vocal - Playing of Tanpura is compulsory**

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – V**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**Duration – 3 Hrs**

**Marks- 40**

**THEORY PAPER : THEORY OF INDIAN MUSIC**

**PAPER CODE - 501(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 following Ragas:

- |                     |                                  |
|---------------------|----------------------------------|
| a) Basant –Paraj    | b) Kedar-Hamir                   |
| c) Bhoopali-Deshkar | d) Brindavani Sarang-Gaur Sarang |

2. Study of Ragas prescribed in your course

**Unit-II**

3. Gayak Ke Gun Avagun

4. Biographies of the following Musicians:-

- a) Lata Mangeshkar    b) Pt. Bhim Sen Joshi

**Unit-III**

5. Notation writing of ragas prescribed in your course.

6. Importance of Media in the promotion of Music

7. Write the Taal with Dugun, Tigun and Chaugun prescribed in I-V Semesters Course.

**Unit-IV**

9. Study of Avirbhav-Tirobhav-AAalapti

10. Essays on the following topics:-

- a) Regional music of India    b) Modern Trends in Music

**Internal Assessment 10marks**

**4 Lectures/Week**



**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.Sudeep Rai
7. Raag Vigyan – V. N. Patwardhan
8. Raag Shastra-Part-1-Dr.Geeta Banergee.
9. Raag Shastra-Part-2-Dr.Geeta Banergee.
10. Raga Parichay –Part I-IV
11. Great Composers by P. Sambamoorthy
12. Bhartiy Sangee Ke Aadhar Stambha - Dr.Tushti Maithani
13. Bhartiy Sangeetagya 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.**

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**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER- I : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE: 601(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

1. Darbari Kanda
2. Adana
3. Pooriya Dhanashri
4. Desi

**Unit-II**

**Vocal Music**

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

**Unit-III**

**Instrumental Music**

7. Playing Different bols patterns with Jamjama, Khatka & Meend.
8. Maseetkhani Gat of any one Ragas
8. Razakhani gat in Raga any one ragas
9. Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

10. Ability to recite the following Thekas with Tali & Kali in Thah, Dugun & Chaugun layakaries - a) Jhaptal b) Sultaal c) Ektal d) Chartal.
11. Power point presentation on Folk Musicians.

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II : STUDY OF HINDUSTANI RAGAS**  
**PAPER CODE:602(P)**

**MM - 60**

**Unit-I**

Study of following Rāgas:

- 1.Miyan Malhar
- 2.Shri
- 3.Hindol
- 4.Jai Jaivanti

**Unit-II**

**Vocal Music**

- 4.Vilambit Khayal in any one Raga
- 4 Drut Khyāls in any two Rāgas.
- 5.Dhamar in any one Rāgas
- 6.Filmi Song Based on Raga Boopali

**Unit-III**

**Instrumental Music**

- 7.Playing different bols patterns with Jamjama,Khatka ,Murki & Meend
- 8.Maseetkhani Gat of any one Ragas
- 8.Razakhani gat in Raga any one ragas
- 9.Technique of Jhala Playing.

**Unit-IV**

**Vocal & Instrumental**

- 10.Ability to recite the following Talas with Thah Dugun & Chaugun.  
a) Dhamar b) Deepchandi c) Dadra d) Kaharwa
11. Power point presentation on any one of the contemporary Classical Musicians.

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

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

**Paper code -601(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. Comparative study of Hindustani & Karnataki sangeet.
2. Study of Shudhh, Chhayalag & Sankeern Ragas.
- 3- Study of Gram ,Moorchhana & Jati

**Unit-II**

4. Biographies And contribution of the Kishori Amonker & Pt.Ravi Shanker
5. Study of Gwaliour & Kirana Gharana

**Unit-III**

6. Notation writing of ragas prescribed in your course.
7. Study of Ragas prescribed in your course

**Unit-IV**

8. Comparative study of Bhatkhandy & Vishnu Digamber Notation system
9. Write the Taal with Dugun, Tigun and Chaugun prescribed in I-V Semesters Course.
10. Essay on general topic about music.

**Internal Assessment 10marks**

**4 Lectures/Week**

### **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.Sudeep Rai
  7. Raag Vigyan – V. N. Patwardhan
  8. Raag Shastra-Part-1-Dr.Geeta Banergee.
  9. Raag Shastra-Part-2-Dr.Geeta Banergee.
  10. Raga Parichay –Part I-IV
  11. Great Composers by P. Sambamoorthy
  12. Bhartiy Sangee Ke Aadhar Stambha - Dr.Tushti Maithani
  13. Bhartiy Sangeetagya 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: Books and journals as suggested by faculty.**

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

**BACHELOR OF ARTS**

**2018**

**DEPARTMENT OF MUSIC**

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

**(WITH EFFECT FROM 2018-19)**

**BACHELOR OF ARTS**  
(UNDER GRADUATE)

**2018**

**DEPARTMENT OF MUSIC**

***syllabus***

***of***

***Hindustani Music***

**(Tabla / Pakhawaj)**

**(With Effect From 2018-19)**

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

<u>PAPER</u>	<u>TOTAL MARKS IN EACH SEMESTER</u>	<u>MARKS DIVISION</u>
<b><u>SEMESTER-I</u></b>	<b><u>200</u></b>	<b><u>(FINAL EXAMS+ASSESSMENTS)</u></b>
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50
<b><u>SEMESTER-II</u></b>	<b><u>200</u></b>	
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50
<b><u>SEMESTER-III</u></b>	<b><u>200</u></b>	
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50
<b><u>SEMESTER-IV</u></b>	<b><u>200</u></b>	
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50
<b><u>SEMESTER-V</u></b>	<b><u>200</u></b>	
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50
<b><u>SEMESTER-VI</u></b>	<b><u>200</u></b>	
Paper - I Practical		60+15 = 75
Paper - II Practical		60+15 = 75
Paper - III Theory		40+10 = 50

**Total Marks=1200**

**Minimum Pass marks-40% in all individual papers**

**(External & Internal Assessment)**



## **Semester – I**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

### **Unit-I**

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

### **Unit-II**

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

### **Unit-III**

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

i- Trital      ii- Jhaptal

### **Unit-IV**

4-Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie

. i) Dadra      ii) Kaharwa

**Internal Assessment -15 Marks**

**3 Lectures/Week**

## **Semester – I**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

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

**VIVA-VOCE**

**MM - 60**

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – I**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

**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: Quida, 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, Chaugun.

**Unit-III**

5-Technique of Producing the syllables (Varna) on Tabla and Banya individually and jointly.

6-Comparitive 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.

**Internal Assessment 10marks**

**4 Lectures/Week**

## **Semester – II**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

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

**MM - 60**

### **Unit-I**

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

### **Unit-II**

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

### **Unit-III**

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

i- Trital      ii- Jhaptal

### **Unit-IV**

4-Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie

. i) Dadra      ii) Kaharwa

**Internal Assessment -15 Marks**

**3 Lectures/Week**

## **Semester – II**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

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

**VIVA-VOCE**

**MM - 60**

Internal Assessment -15 Marks

3 Lectures/Week

**Semester – II**  
**Layout & Course of Study**  
**Hindustani Music (Vocal/Instrumental-Sitar)**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

**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.Ustad Ahmed Jan Thirakwa
- 2.Ustad Kale Khan
- 3.Ustad Munne Khan

**Unit-II**

- 4.Ustad Karamatullah Khan
- 5.Ustad Shammu Khan
- 6.Ustad Mashit Khan

**Unit-III**

- 7.Ustad Habibuddin Khan
- 8.Kanthe Maharaj
- 9.Ramashahay
- 10.Ustad Natthu Khan

**Unit-IV**

11.Writing Theka, Kayad a, Tukda, Tihai in Talas prescribed in the course

**Internal Assessment 10marks**

**4 Lectures/Week**

## **Semester – III**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**  
**PAPER CODE:301(P)**

**MM - 60**

### **Unit-I**

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

### **Unit-II**

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

### **Unit-III**

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

i- Trital      ii- Jhaptal

### **Unit-IV**

4-Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie

. i) Dadra      ii) Kaharwa

**Internal Assessment -15 Marks**

**3 Lectures/Week**

## **Semester – III**

**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**  
**PAPER CODE : 302(P)**

**VIVA-VOCE**

**MM - 60**

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – III**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj )**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

**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. Brief knowledge of All Gharanas of Tabla.
2. History of notation system

**Unit-II**

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

**Unit-III**

4. 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**

5. Method of writing notation of all Talas prescribed in Practical Paper.
6. Writing Theka, Kayada, Tukda, Tihai in Talas prescribed in the course

**Internal Assessment 10marks**

**4 Lectures/Week**

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**  
**PAPER CODE:401(P)**

**MM - 60**

**Unit-I**

1. Study of the Thekas of the Talas in Barabar and Dugun Laya with two Quada Palta Rela, Tinaie

. i) Dadra      ii) Kaharwa

**Unit-II**

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

**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

**Unit-IV**

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

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**  
**PAPER CODE : 402(P)**

**VIVA-VOCE**

**MM - 60**

**Semester – IV**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj )**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

**Theory Paper : Biographies and contribution**

**Paper code -401(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 Lavakaries**

- 1- Practice of Dugun, Tigun & Chaugun laya of the following talas with thekha.
  - i-Adachoutal
  - ii- Dhamar
  - iii- Kaharva
  - iv- Ektal
  
- 2- Solo playing in Trital, Jhaptal and Sooltal with simple Quida, Gats, Tukda, Mukhda with oral renderings.

**Unit-II**

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

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

**Unit-III**

5.Definitions and principles of application of the following terms: Laggi, Lari, Paran, Uthan, Peshkar

6.Merits and Demerits of Tabla/Mridang Player.

**Unit-IV**

7.Two Mukhras and Simple Tihais in Ektal and Chartal

8.At least four variations of the Thekas of Dadra and Kaharva



**Internal Assessment 10marks**

**4 Lectures/Week**

## **Semester – V**

**Layout & Course of Study**

**Hindustani Music (Instrumental Tabla/Pakhawaj)**

**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**  
**PAPER CODE:501(P)**

**MM - 60**

### **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

### **Unit-IV**

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

**Internal Assessment -15 Marks**

**3 Lectures/Week**

## **Semester – V**

**Layout & Course of Study**

**Hindustani Music (Instrumental Tabla/Pakhawaj)**

**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**

**VIVA-VOCE**

**MM - 60**

**PAPER CODE : 502(P)**

**Internal Assessment -15 Marks**

**3 Lectures/Weeks**

**Semester – V**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj )**  
**(THEORY –UNIT II)**

**DURATION – 3 HRS**

**MARKS- 40**

**Theory Paper : Biographies and contribution**

**Paper code -501(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 Dugun, sawagun, Tigun & Chaugun laya of the following talas with thekha.
  - i- Adachoutal
  - ii- Dhamar
  - iii- Kaharva
  - iv- Ektal

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

**Unit-III**

5. Definitions and principles of application of the following terms: Laggi, Lari, Paran, Uthan, Peshkar

6. Merits and Demerits of Tabla/Mridang Player.

**Unit-IV**

7. Two Mukhras and Simple Tihais in Ektal and Chartal

8. At least four variations of the Thekas of Dadra and Kaharva

**Internal Assessment 10marks**

**4 Lectures/Week**

**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-I :**  
**PAPER CODE:601(P)**

**MM - 60**

**Advanced performance of Talas**

**Unit-I**

1. Intenceve practice to play of the prescribed Talas Trital,

- i) Jhaptal,
- ii) Ektal,
- iii) Dadra
- iv) Kaharwa

2 - Advanced playing in Trital, Jhaptal, Ektal.

**Unit-II**

3.-Four 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**

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

- i- Ektal
- ii- Chartal

**Unit-IV**

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

**Internal Assessment -15 Marks**

**3 Lectures/Week**

**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Instrumental Tabla/Pakhawaj)**  
**(PRACTICAL UNIT-I)**

**PRACTICAL PAPER-II**  
**PAPER CODE : 602(P)**

**VIVA-VOCE**

**MM - 60**

Internal Assessment -15 Marks

3 Lectures/Weeks

**Semester – VI**  
**Layout & Course of Study**  
**Hindustani Music (Tabla/Pakhawaj )**  
**(THEORY –UNIT II)**

DURATION – 3 HRS

MARKS- 40

**Theory Paper : Biographies and contribution**

**Paper code -601(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 Lavakaries**

1. Writing of talas in Dugun, sawagun, Tigun & Chaugun laya of the following talas with thekha.
  - i- Tilwada
  - ii- Sooltal
  - iii- Roopak
  - iv- Deepchandi

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

**Unit-II**

3. Gharanas of Tabalas
4. General knowledge and practical usefulness of different Vadyas in Indian music.
5. Comparative study of the Hindustani and karnatak sangeet padyati

**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. Comparitiv study of Bhatkhandy and Vishnu digamber notation system

**Unit-IV**

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

Internal Assessment 10marks

4 Lectures/Week

