

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)

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

Total Marks=600

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

PRACTICAL PAPER- I : STUDY OF RAGAS

MM - 75

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. 1st Year
Layout & Course of Study
Hindustani Music (Vocal/Instrumental-Sitar)
(PRACTICAL UNIT-I)

PRACTICAL PAPER-II : STUDY OF RAGAS

MM - 75

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. 1st 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: 1st 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. 2nd 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. 2nd Year
Layout & Course of Study
Hindustani Music (Vocal/Instrumental-Sitar)
(PRACTICAL UNIT-II)

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

MM - 75

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. 2nd 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. 3rd Year
Layout & Course of Study
Hindustani Music (Vocal/Instrumental-Sitar)
(PRACTICAL UNIT-I)

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

MM - 75

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. 3rd 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 Rāgas:

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 Khyāls in any two Rāgas.
8. Dhamar in any one Rāgas
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. 3rd Year
Layout & Course of Study
Hindustani Music (Vocal/Instrumental-Sitar)
(THEORY –UNIT I)

Duration – 3 Hrs

Marks- 50

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.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. Bhartiya Sangee Ke Aadhar Stambha - Dr.Tushti Maithani
13. Bhartiya 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.

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. 1ST YEAR</u>	<u>200</u>	<u>(FINAL EXAMS)</u>
Paper - I Practical		75
Paper - II Practical		75
Paper - III Theory		50
<u>B.A. 2ND YEAR</u>	<u>200</u>	
Paper - I Practical		75
Paper – II Practical		75
Paper - III Theory		50
<u>B.A. 3RD YEAR</u>	<u>200</u>	
P aper - I Practical		75
Paper – II Practical		75
Paper - III Theory		50

Total Marks=600

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

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

MM - 75

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. 1ST 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. 1ST 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: 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, Chougun.

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.

Unit-V

9-Biographies of following Tabla Players :

1.Ustad Ustad Allarakha Khan

2.Kanthe Maharaj

3.Pt. Ramsahay

B.A. 2nd 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. 2nd 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. 2nd 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 Layakaries

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. 3rd 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. 3rd 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. 3rd 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