

12. MUSIC- (SITAR)

THEORY PAPER

PAPER I :

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.
 - a. Ragas : i. Yaman, ii. Brindavani Sarang, iii. Bageshri, iv. Deshkar, v Kamod, vi. Chayanat
 - b. Talas : i. Trital, ii. Ektal, iii. Chautal, iv. Jhaptal, v. Dhamar, vi. Dadra, vii. Kaherua
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, Alankaar, Vadi, Samvadi, Anuvaddi, Vivadi, Thata, Rag, Sandhi Prakash Raga, Permala Prakashak rag, Meend Ghaseet, Kritan Janjama, Bol of Mizraf.
B. Definition and difference between Shruti and Swar. Give the name of 22 Shruties.

4. Naad, Gram and Moorchana.
5. Classification of Indian Instruments. Give detailed knowledge of your own Instrument with diagram.
6. General knowledge of the biographies and the contributions of the following musicians.
7. Amir Khusro, Swami Haridas, Tansen, Alauddin Khan, Nikhil Bannerjee.

PRACTICAL PAPER - 1

1. Candidate have to learn three Maseetkhani gats in the following ragas in details; with alap and Toras.
 - i. Yaman, ii. Brindavani Sarang, iii. Bageshri
2. Candidate should learn Razakhani gats in the following three ragas with toras.
 - a. Deshkar b Kamod c. Chayanut
3. Study of the following talas
 - i. Trital ii. Ektal iii. Choutal iv. Jhaptal v. Dhamar
 - vi. Dadra vii. Kaherua

NOTE : Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas 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) talas prescribed in practical paper 1 with their Dvigun and Chaugun.

in practical paper 1 with their Dvigan and Chaugun

TABLA THEORY PAPER

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 Rela, Uthan, Tihai etc.
5. Definition of Laya and its expansion as Barabar, Dugun, Tigun, Chaugun etc.
6. Gharana and elementary knowledge of Ajrada Baj and Dehli Baj and life sketch and contribution of some great musicians as Ustad Habibuddin Khan, Ahmed Jaan Thirakwa, Ustad Zakhir Hussain.
- 7: History of ancient Period.
8. Notation System of Vishnu Digamber Bhatkhande and Vishnu Digamber Puluskar.
9. Notation of Taals prescribed in Syllabus and Objective questions/answers.

PRACTICAL

Instrumental Music (Percussion Instruments-Tabla/Pakhawaj)

PRACTICAL PAPER - 1

1. Taals in details

B.A. I Year Syllabus

- 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

1. Knowledge of Taals like Keherwa, Dadra and Deep-Chandi which are used in accompaniment.
2. Oral rendering of boals, 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

music

VOCAL THEORY PAPER

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

(a) Ragas :

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

(b) Talas :

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

writing of above talas in nations with Dugun and Chaugun layakari.

2. Reading and writing of Notation of songs (Bandish from the ragas of course of 1st year with alap and tans etc.
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.
(b) Definition of Swara & Shruti. Relationship between Swara, Shruti, Name of 22 shruties.
4. Naad, Gram, Moarchana.
5. Classification of Indian Instruments, knowledge of Tanpura and its parts with diagram.
6. General knowledge of the biographies and the contribution of the following musicians.
(a) Amir Khusro (b) Swami Haridas (c) Tansen
(d) Pt. Bhimsen Joshi (e) Gangù Bai Hungal

PRACTICAL PAPER-I

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 |
|-----------|---------------|---------------|

Three Vilambit Khayalas of the above mentioned detailed ragas.

1. One Lakshan Geet, One Sargam geet and Madhyalaya Khayalas with Alap. Tana in all the above ragas.
2. Study of following talas :

(a) Trital	(b) Ektal	(c) Chautal	(d) Jhaptal
(e) Dadra	(f) Kaharva	(g) Dhamar	

Note : Compositions of the prescribed Six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER II

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.

Music (Stringed) SITAR
Theory Paper

Paper I :

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.
 - a. Ragas : i. Shuddh Kalyan ii. Malkouns iii. Todi iv. Gaur Malhar v Vibhaas vi. Gaur Sarang
 - 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, tigan and Chaugun 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.

5. Detailed Study of Classification of Ragas.

6. Definition of the following :- Nyas, Apanyas, Sanayas and Vinyas, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhal

Practical Paper - 1

1. Candidate have to learn three Maseetkhani gats in details, with alap and Toras.

i. Shuddh Kalyan ii. Malkouns iii. Todi

2. Candidate should learn Razakhani gats in the following three ragas with toras.

iv. Gaur Malhar v. Vibhaas vi. Gaur Sarang

3. Study of the following talas

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

NOTE : Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala out of the ragas prescribed in the practical paper - 1.

2. Study of One Madhya laya gatas 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) talas prescribed in practical paper 1 with their Dwigun, tigan and Chaugun

Tabla

Theory Paper

1. Origin of Tabla – different views of Music scholars.
2. Introduction of these percussion instruments- Dhundhubi, Pakhawaj, Dholak 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, Paran, Tipalli, Chaupalli Nad, Swar, Saptak etc.
6. Guru Shishya parampara. 7. Elementary knowledge of Banaras and Lucknow Baj and life sketch and contribution of some maestros of music like – Pt. Anokhe laal Misra and Ustad Alla Rakha Khan and Khante Maharaj
8. History of medieval period.
9. Notation of the prescribed course/ Objective questions/answers

Practical Paper – 1

B.A. Hind Year Syllabus

1. Knowledge of any one Taal of 1st year and following Taals in detail
 - a. Ek Taal b. Ada Chaar Taal
 Advanced course with Peshkaar, Kayada, Rela, Tukra, Paran, Tipalli etc.
2. Recitation of practical matter and Tigon of any one taal.

PARCTICAL PART – 2

1. Ability to play one odd number taal in detail – Vasant Taal (9 Matra's) with Uthaan, 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.

VOCAL THEORY PAPER

1. Study of theoretical details of ragas and talas prescribed for practical course of second year and their comparative study.
2. (a) Ragas : (i) Malkans (ii) Miya Malhar (iii) Shudh Kalyan (iv) Bhairav (v) Bheempalasi (vi) Gaud Malhar
(b) Talas : (i) Jhaptal (ii) Sultal (iii) Rupak (iv) Tivra (v) Jhumra (vi) Dhamar
Writing of talas in notations with Dugun, Tigun and Chaugun laykaries.
2. Reading and writing of notations of Bandish of practical course of IInd year with Alap and Tan etc.
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. Introduction to the History of Indian Music.
6. Classification of Ragas (Raja Vargikaran)
(a) Mele Raga Vargikaran (b) Thata Raga Vargikran
(c) Raganga Vargikran (d) Raga-Ragini Vargikran

PRACTICAL PAPER - I

1. Study of following Ragas :
(a) Detailed Ragas : (i) Malkans (ii) Miya Malkhar (iii) Sudh Kalyan
(b) Non-detailed Ragas : (i) Bhairav (ii) Gaud Malhar (iii) Bhimpalasi
Three Vilambit Khayalas in any of the above mentioned detailed Ragas :
2. Madhyalaga Khayala with Alap, Tamas in all the above mentioned ragas.
3. Study of following talas :
(a) Tilwara (b) Jhumra (c) Solital (d) Rupak (e) Tivra
4. Ability to demonstrate the Theka with Dugun, Tigun and Chaugun layakari of the above talas.

PRACTICAL PAPER - II

1. Intensive study of any two Ragas as choice covering Vilamkit 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 out of the ragas prescribed in the practical paper I.
3. Study of tarana, bhajan, folk song as 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 the all the ragas, talas and theory portion of B.A.I year syllabus.

HINDUSTANI MUSIC
Vocal and Instrumental (Stringed and Percussion)

B.A. COURSE

Duration	Three Hours
Total No. of Papers	10 (Total Marks 300)
No. of theory Papers	3 (Total marks 90)
No. of Practical Papers	6 (Total marks 210)

Year wise distribution of papers :

1. First Year		
2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory paper :		30 marks
	Total	100 marks
2. Second Year		
2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory paper :		30 marks
	Total	100 marks
3. Third Year		
2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory paper :		30 marks
	Total	100 marks

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

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Hindustani Music - VOCAL
B.A. Part III
THEORY PAPER

M.M. : 30

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of III year and their comparative study.

(a) Ragas :

(i) Darbari Kanada

(ii) Jaunpuri

(iii) Chandra Kouns

(iv) Adana

(v) Asavari

(vi) Todi

(vii) Lalit

(b) Talas :

(i) Punjabi

(ii) Tilwara

(iii) Deepchandi

(iv) Sawari (15 matras)

(v) Soolta

2. (i) Reading and writing of Notation of Songs (Bandish) Practical Course of III year with Alap and Tan etc.

(ii) Writing of Talas of the course- in notation with Dugun. Tigun Chaugun

Rajendra

3. Basic knowledge of Staff Notation.
4. General knowledge of Musical Composition : Dhrupad Dhamar, Khyalas, Tarana, Tappa, Thumri, Hori, Chaturang, Geet, Bhajan. Ghazal.
5. Ability to identify Raga of the course from given notes (Swaraj)
6. Definition of Gharana. Study of main Gharana of Hindustani Vocal Music : Gwalior. Agra, Kirana, Patiyala, Jaipur, etc.
7. General knowledge about the text :
 - (i) Natya Shastra
 - (ii) Sangeet Ratnakar
 - (iii) Chaturdandi Prakasika
 - (iv) Swarnmel Kala Nidhi
8. Knowledge of the method of placing the Shuddha and Vikrit Swaras on Veena by Pt. Srinivas.
9. Karnatak Tala System.
10. Contribution of following musicians :
 - (i) Usiad Alladiya Khan
 - (ii) Pt. Onkar Nath Thakur
Onkar

Rajni Bhatnagar

(iii) Untad Palyaz Khan

(iv) Hira Bai Barodkar

(v) Untad Blumilli Khan

PRACTICAL PAPER-1

M.M. : 35

1. Study of the following ragas :

(a) Detailed Ragas :

(i) Jajaiwanti

(ii) Jaunpuri

(iii) Darbari Kanada

(b) Non-Detailed Ragas :

(i) Adana

(ii) Asavari

(iii) Todi

(iv) Lalit

2. Three Vilmbit Khayalas in any of the above mentioned detailed ragas.

3. One Lakshan Geet, One Sargam and Madhyalaya Kheyalas with Alaps.

Tanas in all the above mentioned ragas.

4. Study of following Talas :

(a) Punjabi

(b) Tilwara

(c) Deepchandi

(d) Sawari (15 matras)

(e) Sooltool

Rajni Bhat

PRACTICAL PAPER - II

M.M. 35

1. Intensive study of any one raga as choice raga 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, tigur, 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 layakari.
5. Knowledge of the ragas, talas and theory portion of B.A. I and II year syllabus.

THEORY B.A. PART - 3

Instrumental Music (Stringed) SITAR

Theory Paper

M.M. : 30

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

a. Ragas

- i. Pooriya
- ii. Darbari Kanada
- iii. Chandra Kauns
- iv. Jai Jaiwanti
- v. Adana
- vi. Miyan Ki Malhar
- vii. Sohini

b. Talas

- i. Deepchandi
- ii. Sawari
- iii. Punjabi
- iv. Tilwara
- v. 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, tigung, Chaugum asnd Adilaya (2 by 3 layakaries) prescribed in the first and second year course.

3. Detailed Study of Musical Compositions -Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi

4. Difference between Harmony and Melody.

5. Detailed study of staff Notation.

THEORY B.A. PART - 3

Instrumental Music (Stringed) SITAR

Theory Paper

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.
 - a. Ragas
 - i. Pooriya
 - ii. Darbari Kanada
 - iii. Chandra Kauns
 - iv. Jai Jaiwanti
 - v. Adana
 - vi. Miyan Ki Malhar
 - vii. Sohini
 - b. Talas
 - i. Deepchandi
 - ii. Sawari
 - iii. Punjabi
 - iv. Tilwara
 - v. 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, tigan, Chaugum asnd Adilaya (2 by 3 layakaries) prescribed in the first and second year course.
3. Detailed Study of Musical Compositions -Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi
4. Difference between Harmony and Melody.
5. Detailed study of staff Notation.

Signature

6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pt. Sri Nivas.

1. A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam

B. Musical Intervels

2. Detailed study of different schools (gharanas) as played on instrumentals and their comparative study.

3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar

4. Biographies and contributions of following musicians :

a) Pt. V. N. Bhatkhande

b) Pt. Vishnu Digamber Paluskar

c) Pt. Onkarnath Thakur

d) Pt. Ravi Shanker

e) Ustad Alauddin Khan

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PRACTICAL B.A. PART - 3

Instrumental Music (Stringed) SITAR

Practical Paper -1

M.M. : 35

1. Candidate have to learn three Maseetkhani gats in details, with alap and Toras.
 - i. Pooriya
 - ii. Darbari Kanada
 - iii. Chandrakauns
2. Candidate should learn Razakhani gats in the following four ragas with toras.
 - iv. Jai Jaiwanti
 - v. Adana
 - vi. Miyan Ki Malhar
 - vii. Sohini
3. Study of the following talas
 - i. Sawari
 - ii. Punjabi
 - iii. Tilwara
 - iv. Sooltal
 - v. Deepchandi
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)

M.M. :35

Practical Paper -2

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 Dwigun, tigung, Chaugun and Adilaya (2 by 3 layakaries)

Signature

**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. Ragvigyan 1,2,3,4 and 5 by Pt. V.N. Patvardhana.
4. Ragbodh 1, 2 and 3 by Dr. B.R. Ambedkar.
5. Tantrinath part 1 and bhartiya sangeet vadya by Dr. Lal Mani Mishra.
6. Sitar Malika (Hathras)
7. Sitar Vadan by S.G. Vyas
8. Bela Shiksha by Prof. V.G. Jog.
9. Sangeet Visharad - Hathras
10. Sitar Marg part 1 and 2 by S.P. Banerjee.
11. Sangeet Bodh by Saratchand Paranjpay.
12. Dwani Aur Sangeet by Prof. L.K. Singh.
13. Sangeet Darshika Part 1 and 2 by Sri Nani Gopal Banerjee.
14. Hindustani Music and Outline of its physics and aesthetics by G.N. Ranade.
15. Sangeet Shastra by M.N. Saxena.
16. Tan Sangraha Vol. 1, 2 and 3 by Pt. S.N. Ratan Jankar.
17. Tan Malika by Raja Bhatyya Puchwale.
18. Hamare Sangeet Ratna by Laxmi Narayan Garg.
19. Vishnu Digambar Palushkar by Pt. Vinay Chandra Moudgalaya.
20. Vishnu Narayan Bhatkhande by Pt. Ratan Jankar.
21. Vaggayakar Omkarnath Thakur by Pradeep Kumar Dixit.

Pradeep Kumar Dixit

22. Gharana by Vaman Rao H. Deshpandey.
23. Sangeet Paribhaasha by Pt. Ratan Jankar.
24. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
25. Rag O Rup by Swami Prajnananand.
26. Sangeet O Sanskriti by Swami Prajnananand.
27. Sitar and its nibaddha forms by Stefan Slavek.
28. Dhrupad by Hindurama Sriavstava.
29. Nad by Sandeep Bagchi
30. Raga Parichay part 1, 2, 3 and 4 by Harish Chandra Srivastava.
31. Abhinav Sangeetanjali by Prof. R.A. Jha (in 4 parts)
32. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
33. Sangeet Manjusha by Prof. Indrani Chakravarti.
34. Uttar Bhartiya Tat Vadhya Ki Utpatti Evam Vikas-Dr. Reka Seth.
35. Raganjali - Pt. Jagdish Mohan - Dr. Ragini Pratap
36. Soor Meera Evam Swami Haridas - Dr. Ragini Pratap
Ki Bhakti Sadhna main Sangeet
Ka Yogdan
37. Music - its methods and techniques of teachin in higher education by Prof. Indrani Chakravarti.
38. Sitar and its technique by Prof. Debu Chaudhary.
39. Ustad Mustaq Ali Khan and Indian music by Prof. Debu Chaudhary.
40. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
41. All journals/Magazines of Music.

Ragini Pratap

PRACTICAL B.A. PART - 3

Instrumental Music (Percussion Instruments - Tabla / Pakhawaj)

Practical Paper - 1

M.M : 35

1. Taals in detail
 - a. Rudra - 11 matra's
 - B. Pancham Sawari - 15 matra's
 - C. Jhap Taal - 10 matra'sAdvanced course with Uthaan, 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- II

M.M. : 35

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. Dhamaar - 14 matraAdvanced course with layakarines and different types of paran
4. Knowledge to play
 - a. Dhumali
 - b. Dadra
 - c. Keherwa
 - d. Deepchandi
 - e. Adhha
 - f. Tilwara

Instrumental Music (Percussion Instruments -Tabla / Pakhawaj)

Theory Paper - I

M.M. : 30

1. Development of tabla, 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 *Kayakaries* of theka given in syllabus.
6. Like sketch of *Qs- Laykaries*
 - a. Pt. Kishan Maharaj
 - b. Pt. Vishnu Digambar Paluskar
 - c. Ustad Munne Khan
 - d. Pt. Vishu Narayan Bhatkande
 - e. Pt. Shamta Prasad (Gudai Maharaj)
7. Ten prana's of taal.
8. Karnatka music taal system.
9. Tips to be a good tabla player and accompanist.
10. Essay
 - a. Music and society
 - b. Contribution of science in music
 - c. Music and employment etc.

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