

**SYLLABUS  
MUSIC  
B.A PART I**

There will be two theory papers of 50 marks each and one practical examination of 100 marks in VOCAL/SITAR & TABLA.

Candidates can offer either vocal or instrumental music (only one instrument Sitar or Tabla). Candidate will have to pass separately in theory and practical. The marks will be as follows :-

Paper I	50 Marks
Paper II	50 Marks
Practical	100 Marks
Total	200 Marks

**FIRST PAPER**

**(VOCAL/SITAR/TABLA)**

**M.M. : 50**

**SCIENCE OF MUSIC AND STUDIES OF SHRUTIES AND SWAR**

**Unit I**

Defination of Music, Sound (Dhwani) and its Origin, Aandolan and its types, Naad and its Qualities, Shruti, Swar, Kinds of Swar, Number of Thats their name with their swar.

**Unit II**

Harmony, Melody, Claff Signature, Key Signature, Laser Line, Difference between Vibration and Frequency, Western Swar and their Name.

**Unit III**

72 Mela (That) of Vyankatmukhi, Mool tatha Sahayak Naad, Division of Shruti Swar Ancient and Modern , Hindustani and Karnatic Swar

**Unit IV**

Contribution of ancient scholars to Indian musiclike :  
Bharat, Matang, Narad, History of Indian Music (in brief) - ancient period

**Unit V**

Rabindra Sangeet : Giti Natya, Nritya Natya, Baitalik, Varsha Mangal,  
Basantostav

**B.A. PART I**

**Theory Paper Second**

**VOCAL**

**M.M. : 50**

**(Study of Ragas and Talas)**

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

(a) Ragas:

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

(b)Talas:

- i. Teental
- ii. Ektaal
- iii. Chartaal
- iv. Jhaptal
- v. Dadra
- vi. Kaherva
- vii. Dhamar

Chief characteristics of the above mentioned Ragas with Alap, Taan, Avirbhav, Tirobhav, Nyas Swaras.

2. (a) Reading and writing of Notation of songs(Bandish from the ragas of course of 1<sup>st</sup> 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, Uttaranga, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meendh, Knowledge of the concept of Raga, Thata, Sandhi-Prakash Raag, Parmel praveshak Raag, Naad, Gram, Moorchhana.

(b)Definition of Swar and Shruti, Relationship between Swar, 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)Pt.Bhimsen Joshi
  - (c)Gangu Bai Hungal

6. Essay:

- (i) Importance of Taal in music
- (ii) Importance of music in human life
- (iii) Music therapy

**B.A. PART I PRACTICAL  
VOCAL M.M. : 100  
(STAGE AND VIVA)**

1. Study of the following ragas:

(a) Detailed Ragas:

- (i) Yaman
- (ii) Bageshwari
- (iii) Brindavani Sarang

*Resonance*  
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(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) Teental

(b) Ektal

(c) Chartaal

(d) Jhaptal

(e) Dadra

(f) Kaharva

(g) Dhamar

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

**B.A. PART I**

**SITAR**

**PAPER SECOND**

(Study of Ragas and Talas)M.M. : 50

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) Chayanat

(vii) Bhairavi

(b) **TALAS**

(i) Teental

(ii) Ektal

(iii) Chartal

(iv) Jhaptal

(v) Dhamar

(vi) Dadra

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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 Chaugun Laykaris.
3. A. Definition of technical terms :  
Saptak, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Thath, Raag, Sandhi-Prakash Raag, Permel Praveshak Raag, 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.
5. General knowledge of the biographies and the contributions of the following musicians-  
V.G.Jog , Alauddin Khan, Nikhil Bannerjee.
6. Essay:
  - (i) Importance of Taal in music
  - (ii) Music Therapy
  - (iii) Importance of Music in Human Life

**B.A. PART I  
PRACTICAL**

**SITAR**

**(STAGE AND VIVA)**

**M.M. : 100**

1. Candidate have to learn three Maseethkhani And Razakhani Gats in the following Ragas in detail with alap and Toras and Jhala.
  - (i) Yaman
  - (ii) Brindavani Sarang
  - (iii) Bageshwari
2. Candidate should learn Razakhani Gats in each of the following three Ragas with Toras and Jhalas.
  - (a) Deshkar
  - (b) Kamod
  - (c) Chayanut
  - (d) Bhairavi
3. Study of the following Talas :
  - (i) Teental
  - (ii) Ektal
  - (iii) Chartal
  - (iv) Jhaptal
  - (v) Dhamar
  - (vi) Dadra
  - (vii) Kaherwa
4. Intensive study of any one Ragas as choice Raag covering Alap, MaseethKhani Gat, Tora, Razakhani Gat with Tora and Jhala out of the Ragas prescribed in the PAPER-II.
5. Study of One Madhya Laya Gat in other Tal than Teental in the Ragas prescribed in PAPER-II.

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6. Ability to demonstrate (orally by giving taali and khali on hand) Talas prescribed in PAPER-II with Dugun and Chau

**B.A. PART I  
TABLA  
PAPER-SECOND**

**DETAILED STUDY OF TALAS**

**M.M.:50**

1. Introduction of Tabla with its origin.
2. Classification of different musical instruments. Detailed knowledge of your own instrument with diagram.
3. Varnas and Techniques of production of Bol on Tabla.
4. Definition of some terms as – Bol, Theka, Sum, Khali, Bhari, Peshkaar, Kayeda, Tukdha, Rela.
5. Definition of Laya and its expansion as BARABAR , DUGUN, TEGUN, CHAUGUN.
6. Life sketch and contribution of some great musicians as- Pt.Kanthe Maharaj, Ahmed Jaan Thirakva, Ustad Zakhir Hussain .
7. Essay :
  - (i) Importance of Taal in music
  - (ii) Music Therapy
  - (iii) Importance of music in Human Lif

**B.A. PART I  
PRACTICAL  
TABLA**

**(STAGE AND VIVA)**

**M.M.:100**

1. Taals in details :
  - (a) Teental
  - (b) Rupaktal
  - (c) Jhaptal

Advance course with varieties of Theka, Peshkara, Kayeda, Rela, Tukra, Mukhra, Paran, etc.

2. Taals in non-details :
  - (a) Ektal - Theka, Dugun, Chaugun, Tihai and Mukhra
  - (b) Taal of Pakhawaj – Chaartal, Teevra – Dugun, Chaugun and Parans
3. Knowledge of taals like Keharwa, Tilvada, Dadra and Deepchandi which are used in accompaniment.
4. Oral rendering of all the matter learnt
5. Thaa, Dugun and Chaugun of all taals given in details.
6. Ability to accompany taal like Kaherwa and Dadra with vocal and instrumental music .

*Summa*  
*27.6.17*

**SYLLABUS**  
**VOCAL/SITAR/TABLA**  
**B.A.PART II**

There will be two theory papers of 50 marks each and one practical examination of 100 marks in VOCAL, SITAR and TABLA. Only one instrument, Sitar or Tabla can be offered :  
The candidates have to pass in theory and practical separately. The marks will be as follows :

**THEORY**

Paper I	50 Marks
Paper II	50 Marks
Practical	100 Marks

Total 200 Mar

**B.A II**

**PAPER I**

**Vocal/Sitar/Tabla M.M. 50**

(Notation system, scales and study of Bio-graphics of Musicians.)

**UNIT I**

What is Notation System, Staff Notation, Bhatkhande and Vishnudigambar Notation System and their comparison.

**UNIT II**

Consonance and Disonance, Rest, Echo, Reberveration, Construction of 32 Thaats from Bhartiya Saptak.

**UNIT III**

Rabindra Sangeet ke Taal. Folkmusic- Chaiti, Jhoomer, Laavni, Garba, Bhangra.

**UNIT IV**

Contribution of medievel scholars to Indian Music like : Sharang Dev, Srinivas, Ahobal, Sangeet ka sankshipt Itihas-Madhyakaal

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## UNIT V

Karnatak Nibaddha Sangeet- Kirtan or Kriti, Geetam, Varnam, Pad, Jaavali, Tillana, Comparison between Hindustani and Karnatak Swar

### B.A. PART II THEORY SECOND PAPER

VOCAL

M.M. : 50

(Study of Ragas and Talas)

1. Study of theoretical details of ragas and talas prescribed for practical course of second year and their comparative studies.
2. (a) Ragas :
  - (i) Malkauns
  - (ii) Miyan Malhar
  - (iii) Shudha Kalyan
  - (iv) Bhairav
  - (v) Bhimpalasi
  - (vi) Gaud Malhar
  - (vii) Khamaj
- (b) Talas :
  - (i) Jhaptal
  - (ii) Sooltal
  - (iii) Roopak
  - (iv) Teevara
  - (v) Jhoomara
  - (vi) Dhamar
3. (a) Reading and Writing of Notations of Bandish of practical course of IInd Year with Aalaap and Taan etc.
  - (b) Writing of Talas in Notations with dugun, tigung and chaugun laykaries.
    - (c) Illustration of Aavirbav , Tirobhav, Alpatva, Bahutva in above mentioned Ragas.
4. Study of the following technical terms :
  - (i) Vaggeyakar, merits and demerits of vaggeyakar.
  - (ii) Jaati Gayan.
  - (iii) Vrindgaan and Vrindvadan
5. Comparative study of Pt. Bhatkande's and Pt. Vishnu Digambar's Notation System.

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6. Short history of Indian Music in Ancient, Medieval and Modern Period.

7. Classification of Ragas (Raag Vargikaran) :

Jaati Raag Vargikaran, Mela Raag Vargikaran, Thaata Raag Vargikaran, Ragaang Vargikaran, Raag-Ragini Vargikaran.

8. Life Sketch and contribution of some maestros of music like :

Swami Haridas, Taansen, Bhimsen Joshi.

**ESSAY :**

- (i) Importance of Music in Fine Arts.
- (ii) Classical and Semi-Classical Music.
- (iii) Merit and Demerit of Gharanedar Sangeet Shikshan paddhati.

**B.A. PART II**

**Practical**

**M.M:100**

**VOCAL**

**(Stage and Viva)**

1. Detailed Ragas :

Malkauns, Miyan Malhar, Shudha Kalyan

Non-Detailed Ragas :

Bhairav, Gaud Malhar, Bhimpalasi

2. One Vilambit Khyal in each of the above mentioned detailed ragas. Madhya Laya Khyal with Aalap, taans in all the above mentioned ragas.

3. Study of following taals :

Tilwada, Jhoomara, Sooltal, Roopak, Teevara.

4. Ability to demonstrate the theka, dugun, tigon and chaugun laykaries of the above talaas on hand.

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5. Intensive study of any two Ragas as choice covering vilambit and drut khyals out of the ragas prescribed in the Paper II.
6. Study of one Dhrupad and one Dhamar with dugun, tigun and chaugun out of the Ragas prescribed in the Paper II.
7. Study of any one out of tarana, bhajan, folk song or patriotic song.
8. Knowledge of all the previous ragas and talaas of B.A I.

## B.A. PART II

### SITAR

#### Theory Second Paper M.M. : 50 (Study of Ragaas and Talas)

1. Study of Ragas and Talas prescribed for theoretical and practical course of second year and their comparative study in detail.

#### Ragas :

Shudha Kalyan, Malkauns, Miyan Malhar, Gaur Malhar, Bhairav, Khamaj.

#### Talas :

Dhamar, Roopak, Teevara, Jhaptaal, Ektaal, Chaartaal, Jhoomara.

2. Reading and writing of Notation of Gats prescribed in the practical course of second year. Writing of talas in notation with dugun, tigun and chaugun laykaries.
3. (a) Comparative study of Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar Notation System.  
(b) Difference between Hindustani and Karnatik Swar and Taal.
4. Short history of music of Ancient, Medieval and Modern Period.
5. Study of classification of Ragaas.
6. Definition of the following :-

Nyasa, Raag Laxan, Aalaap, Jod, Alpatva, Bahutva, Kampann, Laag-Daat, Maseetkhani and Raza Khani Gat, Toda, Jhaala.

7. General Knowledge of the Bio-Graphies and the contributions of the following musicians :-

Taansen, Pt. Ravi Shankar , Ustad Abdul Halim Zafar

8. Short study of Sangeet Granth- Natya Shastra and Sangeet Ratnakar.

#### ESSAY :

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- (iii) Importance of Music in Fine Arts.
- (iv) Classical and Semi-Classical Music.
- (v) Merit and Demerit of Gharanedar Sangeet Shikshan paddhati.

**B.A. PART II  
PRACTICAL  
SITAR  
(STAGE and VIVA)**

**M.M. : 100**

1. Candidate have to learn three Maseetkhani Gats in details with Aalaap , Todas and Jhalaa :

Shudha Kalyan , Malkauns , Miyan Malhar.

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

Gaur Malhar , Vibhas , Bhairav , Khamaj.

3. Study of the following talas :

Dhamar , Rupak , Teevra , Jhaptal , Ektal , Chautal , Jhoomra.

4. Intensive study of any one ragas as choice raga convering Alap , Maseetkhani and Razakhani , Gata with Toras and Jhaala in ragas prescribed in the paper-II.
5. Study of One Madhya Laya gata in other talas than trital in the ragas prescribed in paper-II.
6. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper II with their Dugun , Tigun and Chaugun.

**B.A. PART II  
THEORY SECOND PAPER  
(STUDY OF TALAS) M.M. : 50**

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1. Knowledge of parts of Tabla-Jodi (Dahina & Dagga) with labelled diagram.
2. Introduction of any three percussion instruments like- Pakhavaj, Dholak, Dhol.
3. Ability of write all the taals in different laykaries- Dugun, Tigon, Chaugun and Aad.
4. Knowledge of Gharana and style of Delhi and Ajarada Gharana.
5. Definition of different terms- Tukada, Mukhada, Mohra, Rela, Paran, Tripalli, Chaupalli.
6. Life sketch and contribution of some maestros of music like Ustad Habibuddin Khan, Pt. Anokhelal Mishra and Ustad Allah Rakkha Khan.
7. Essay-

- a) Importance of Music in Fine Arts.
- b) Classical and Semi-Classical Music.
- c) Merit and Demerit of Gharanedar Sangeet Shikshan Paddhati.

**B.A. PART II**  
**TABLA**  
**PRACTICAL**  
**(STAGE AND VIVA)**

**M.M. : 100**

1. Knowledge of following taals in detail-  
Ektaal, Ada Chartaal, Basant Taal (9 matras) with uthan, peshkara, kayada, tukada, paran, rela and different types of tihais.
2. Recitation of practical matter and tigon of any one taal.
3. Ability to play-  
Pashto, Dhumali, Khemta.
4. Taal of Pakhavaj- Sooltal and Dhamar Taal- tihai and parans.
5. Ability to play taals of the syllabus on hand.
6. Ability to accompany taals like Dhumali, Deepchandi and Khemta with vocal and instrumental music.
7. Knowledge of Taals of Ist Year.

**SYLLABUS**  
**VOCAL/SITAR/TABLA**  
**B.A. PART III**

*27-6-17*

- There will be two theory papers of 75 marks each and one practical examination (Stage and Viva) of 150 marks in Vocal, Sitar and Tabla. Only one instrument Sitar or Tabla can be offered. The candidates have to pass in theory and practical separately. The marks will be as follows :-

Paper I	75 Marks
Paper II	75 Marks
Practical	150 Marks
<b>Total</b>	<b>300 Marks</b>

**SYLLABUS**  
**VOCAL/SITAR/TABLA**  
**B.A.PART IIIM.M. : 75**  
**(HISTORY OF MUSIC & CLASSIFICATION OF RAGAS & TAALAS)**

Unit I

Western Musical Scales, Time Signature, Write Hindustani Taals in Staff Notation.

Unit II

Chords, Method of placing the Shuddha Swaras on Veena by Pt. Srinivas.

Unit III

Karnataka Taal Notation, Write Hindustani Taalas in Karnatic taal notation, Difference between Gayan Shailies of Hindustani & Karnatic Music.

Unit IV

Life sketch and contribution in music- Vyankatmukhi, Ramamatya, Sadarang, Taansen, Pt. Samta Prasad, Ustad Allauddin Khan.

Unit V

Folk Style- Aalha, Pandavani, Ram Leela, Raas Leela, Historical development of Rabindra Sangeet in brief.

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**B.A. PART III**  
**THEORY SECOND PAPER**  
**VOCAL**  
**(STUDY OF RAGAS & TALAS)**

**M.M. : 75**

1. Study of theoretical details of ragas and taal as prescribed for practical course of third year and their comparative study.
  - (a) Ragas : Darbari Kanhada, Jaunpuri, Chandrakauns, Adana, Aasavari, Todi, Lalit, Puriya.
  - (b) Taalas : Punjabi, Tilwada, Deepchandi, Pancham Savari, Ada Chartaal, Knowledge of all the previous taal as of B.A. I and 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 3/2.
  
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).
  
6. Definition of Gharana, Study of main Gharanas of Hindustani Vocal Music- Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore.
  
7. Life sketch & Contribution of following Musicians :  
  
Pt. Omkarnath Thakur, Hira Bai Barodkar, Ustad Bismillah Khan.
  
8. Essay:
  - (a) Music and Society.
  - (b) Contribution of Science in Music.
  - (c) Music and Employment.

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**B.A. PART III  
PRACTICAL  
VOCAL**

**M.M. : 150**

**(STAGE AND VIVA)**

1. Study of following Ragas :

- (a) Detailed Ragas:- Chandrakauns, Jaunpuri, Darbari Kanhada.  
(b) Non-Detailed Ragas :- Adana, Aasavari, Todi, Lalit, Puriya.

2. (a) One Vilambit Khyal each in above mentioned detailed ragas.  
(b) Madhya Laya Khyal with Aalaps, Taal in all the above mentioned ragas.  
(c) One Lakhshan Geet, one Sargam in any one of the mentioned Ragas.

3. Study of following Taalas :- Punjabi, Tilwada, Deepchandi, Pancham Savari, Ada Chautal.

Knowledge of all the previous taalals of B.A. I and II.

4. Study of one Dhrupad and one Dhamar with Dugun, Tigun, Chaugun and a few Upaj in Ragas prescribed in the Paper II.
5. Study of one Chaturang, one Tarana, one Bhajan, one Ghazal or one Folk Song.
6. Ability to demonstrate (orally by giving tali and Khali on hand) talas prescribed in the paper II with their prescribed layakaries.

**B.A. PART III  
THEORY SECOND PAPER  
SITAR  
(STUDY OF RAGAS & TALAS)**

**M.M. : 75**

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

- (a) Ragas- Pooriya, Darbari Kanhada, Multani, Jai jaivanti, Adana, Todi, Sohni, Kafi.  
(b) Talas- Ada Chautaal, Deepchandi, Pancham Savari, Punjabi, Tilwada, Sooltaal.

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2. (a) Reading and writing of Notation of Gats prescribed in the practical course of third year.  
(b) Writing of taalās in Notation with dugun, tigon, chaugun and aadi laya 3/2 prescribed in the first and second year course.
3. (a) Detailed study of Musical Forms- Dhrupad, Dhamar, Khyal, Tappa, Thumri, Bhajan, Ghazal, Holi.  
(b) Elementary knowledge of accompanying instruments Tabla and Tanpura.
4. Nibaddha-Anibaddha Gana, Aalapti (Raagalaap and Roopkalap) their definitions and varieties. Aalap ka swa sthan niyam.
5. Detailed study of different Gharanas of Sitar and their comparative study.
6. History and development of your musical instruments offered.
7. Short study of sangeet granth- Natya Shastra and Sangeet Ratnakar.
8. Life sketch and contribution of following music scholars- Pt. Vishnu Digambar Paluskar, Ustad Inayat Khan, Ustad Vilayat Khan.
9. Essay-
  - (a) Music and Society.
  - (b) Contribution of Science in Music.
  - (c) Music and Employment.

### B.A. PART III

#### PRACTICAL SITAR (STAGE AND VIVA)

M.M. : 150

1. Candidate have to learn three Maseetkhani and Razakhani Gats in details with aalap toda and jhala — Puriya, Darbari Kanhada and Multani.
2. Candidate should learn Razakhani Gats in the following four ragas with todas — Jai Jaivanti, Adana, Todi, Sohni, Kafi.
3. Study of the following taalās — Ada Chautaal, Deepchandi, Pancham Savari, Punjabi, Tilwada, Sooltaal.
4. Knowledge of the taalās prescribed in the B.A. Part I and B.A. Part II syllabus with dugun, tigon, chaugun and Aadi Laykaries (3/2).
5. Intensive study of any one raagas as choice raga covering aalap, Maseetkhani gat, toda, Razakhani Gat, Toda and Jhala out of the ragas prescribed in the paper II.
6. Study of one Madhaya Laya Gat in other taal than Tritaal out the ragas prescribed in paper II.
7. Ability to demonstrate (orally by giving taali and khali on hand) prescribed in paper II with their dugun, tigon, chaugun and Aad (3/2).

*S. Somnath*  
27.6.17

**B.A. PART III**

**THEORY SECOND PAPER**

**TABLA**

**(KNOWLEDGE OF TAAL)**

**M.M. : 75**

1. Development of Tabla and its importance in Indian Music.
2. Detailed study of all Tabla Gharanas.
3. Art of Tabla accompaniment with different Music forms.
4. Ability to write different Laykaries Aad, Kuaad, Biyad of theka given in syllabus.
5. Short study of Sangeet Granth — Natya Shastra and Sangeet Ratnakar.
6. Ten Prans of taal.
7. Merits of Good Tabla player.
8. Life sketch and contribution in music — Pt. Samta Prasad, Pt. Vishnu Narayan Bhatkhande, Kudau Singh.
9. Essay -

- (a) Music and society
- (b) Contribution of science in music
- (c) Music and employment.

**B.A. PART III**

**PRACTICAL**

**TABLA**

**M.M. : 150**

**(STAGE AND VIVA)**

1. Taals in detail — Rudra, Pancham Savari, Jhaaptaal - with Uthaan, Peshkaara, Kayada, Tukada, Mukhada, Paran, Gat, Rela, Tripalli, Chaupalli etc.
2. Presentation of kayada of different Jaati.
3. Oral rendering of some bols during solo playing.
4. Ability to play Teentaal with advanced course.
5. Taals of Pakhavaj-
  - a. Gajjhampa - 15 matra
  - b. Shikhar - 17 matra

Advanced course with laykaries and different types of paran and tihai.

6. Knowledge to play — Pashto, Dhumaali, Dadra, Keherva, Deepchandi, Addha, Tilwada, Jhoomara.
7. Ability to accompany in taals like Dadra, Keherva, Deepchandi with Vocal and Instrumental music.

*Ze Shanwar*  
27-6-17



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

1. Kramik Pustak Mallika - Part I, II, III and IV by V.N.Bhatkhande.
2. Sitar Mallika (Hathras).
3. Bhartiya Sangeet Vadya- Dr. Lalmani Mishra.
4. Sitar Vadan by S.G.Vyas.
5. Bhartiya Sangeet Ka Eitihashik Vishleshan- Prof.Swatantra Sharma.
6. Sangeet Visharad (Hathras).
7. Paashchaaty Swar Lipi Paddhati Evam Bhartiya Sangeet — Prof. Swatantra Sharma.
8. Hindi Bhakti Kavya Evam Gayan Sangeet — Dr. Ibha Sirothia.
9. Hamare Sangeet Ratna by Laxmi Narayan Garg.
10. Raag Parichaya Bhag I, II, III, IV — Prof. Harish Chandra Shrivastava.
11. Vishnu Digambar Paluskar by Pt. Vinay Chandra Moudgalaya.
12. Natya Shastra- Taal tatha Taal Vadya — Dr. Ichchha Nair.
13. Sitar And Its Technique — Prof. Debu Chaudhary.
14. Taal Parichay Bhag I, II, III — Prof. Girish Chandra Shrivastava.
15. Kishore Bharti Bhag II — Dr. Ila Malviya.
16. Table Ka Udgam, Vikas aur Vadan Shailiyaan — Yogmaya Shukla.
17. Raag Shastra Bhag I, II — Dr. Geeta Banerjee.
18. Bhariya Sangeet Vaigyanik Vishleshan — Prof. Swatantra Sharma.
19. Tabla evam Pakhavaj-Gharane evam Parampara — Aaban-E-Mistri.
20. Bhartiya Taalon Ka Shastriya Vivechan — Dr. Arun Kumar Sen.

*Reshma*  
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