



BACHELOR OF ARTS (B.A.)

(THREE YEAR DEGREE COURSE)

SUBJECT

MUSIC

(SITAR / TABLA)

B.A. (MUSIC)

HINDUSTANI MUSIC

Vocal and Instrumental (Stringed and Percussion)

Duration	Three Hours
Total No. of Papers	10 (Total Marks 350)
No. of theory Papers	4 (total marks 110)
No. of Practical Papers	6 (total marks 240)

Year wise distribution of papers :

First Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

Second Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

Third Year

2 Practicl Papers :	25 marks each x 2 =	50 marks
2 theory paper :	25 marks each x 2 =	50 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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FIRST YEAR DETAILED SYALLBUS

Vocal / 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. Yaman
- ii. Brindavani Sarang
- iii. Bageshri
- iv. Deshkar
- v. Kamod
- vi. Chayanut

b. Talas

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

- 2.A. Reading and writing of Notation of Gats / khyals prescribed in the practical course of First Year.
- B. Writing of Talas in notation with dugun and Chaugum Layakari.
- 3.A. Definition of technical terms -
Saptak, Alankar, Vaadi, Samvaadi, Anuvaddi, Vivaadi, That, Rag, Sandhi Prakash Rag, Permala Prakashak rag, Meend Ghaseet, Kritan Jamjama, Bol of Mizraf.
- B. Definition and difference between Shruti and Swar. Give the name of 22 Shruties.
4. Naad, Gram and Moorhana.
5. Give the Classification of Indian Instruments. Give details 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.

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SITAR

PRACTICAL PAPER – 1

- 1. Candidate have to learn three Maseetkhani gats / Vilambit Khyal in the following ragas in details, with alap and Toras.**
 - i. Yaman
 - ii. Brindavani Sarang
 - iii. Bageshri

- 2. Candidate should learn Razakhani gats / Drut Khyal in the following three ragas with toras/tans.**
 - 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.

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SITAR

PRACTICAL PAPER – 2

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani. Gata/Vilambit Khyal, Toras, Razakhani. Gata/Drut Khyal, Toras and Jhaala of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya. Gatas/Khyal 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.
4. कोर्स के किसी भी राग में ध्रुपद तथा धमार, इसमें दुगुन व नौगुन लयकारी, सितार में राग में भैरवी में धुन।

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TABLA

THEORY PAPER – 1

SCIENCE OF MUSIC

1. Technique of producing the syllabus (Varna) on Tabla and Baya (Dayanad & Bayana). Individually and Jointly.
2. History of origin of Tabla or Mirdang.
3. Definition & explanation of the distinctive features and applications of the following – Kayada, Ghat, Tal, Mukhra, Rela, Tukra, MOhra, Tih....., Bol, Patta.
4. Method of writing notation of all Tal prescribed in Practical Paper – I & II.
5. Characteristics of Musical sounds, Intensity, Pitch, Quality of timper, Echo, Resonance.
6. Knowledge to write Tals in different layakaries in Bhathkande as well as Vishnu Dighamber Notation.
7. Definition of Art & its Classification.
8. Life history and contribution to the field of Tabla or Mirdang of the following – Samta Prasad (Gudi Maharaja) Alla Rakha Khan, Ayodhya Prasad Ji.

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Vocal / Instrumental Music (Stringed)

TABLA

PRACTICAL PAPER – 1

1. Study of simple Tihai, Givida, Peshkar, Ghat, Tukra & Mukhras in trials, Jhaptal & Roopak Tal.
2. Oral Reindrings of Tihai, Guaida, Mukra Icant with Tali & Khali.
3. Study of Thekas of the following Tals in Barabar, Dugun & Chaugun Laya with Oral rendering – trial, Jhaptal, Dadra, Kaharva, GK Tal.
4. Practice of Tunning the Tabla or Mirdang.
5. Tilwada, Deepchandi – Thekas in deifferent layakaries.

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TABLA

PRACTICAL PAPER – 2

1. Study of Thekas with simple composition and their oral rendering in the following Tal – Chartal, Sool Tal, Roopak, Gaj Jhampa & Punjabi Tal.
2. Practice of tuning the Tabla & Mrdang.
3. Knowledge of playing Nagma on Harmonium.
4. Solo playing in Trital, Jhaptal & Roopak in simple guide.
5. Ghats, Tukra, Mukra with oral reading.

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Vocal / 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. 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/Khyal – Vilambit, Drut prescribed in the practical course of Second Year.
 - B. Writing of Talas in notation with dugun, tigung and Chaugum Layakaries.

- 3.A. Comparative study of Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar notation system.
 - B. Difference between Hindustani and Karnataki Swar and Taal.
4. Short History of Music.
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, Jhala.

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SITAR

PRACTICAL PAPER -1

M.M.: 35

- 1. Candidate have to learn three Maseetkhani gats/Vilambit Khyal in details, with alap and Toras/Tans.**
 - i. Gaud Sarang
 - ii. Malkouns
 - iii. Todi

- 2. Candidate should learn Razakhani gats/Drut Khyal in the following three ragas with toras/Tans.**
 - iv. Gaur Malhar
 - v. Vibhaas
 - vi. Sudh Kalyan

- 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.

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Vocal / Instrumental Music (Stringed)

SITAR

PRACTICAL PAPER – 2

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga covering Alap, Maseetkhani, Gata / Vilambit Khyal, Toras/Tans Razakhani, Gata / Drut Khyal, Toras/Tans and Jhaala out of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas / Drut Khyal 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, tigung and Chaugun.
4. कोर्स के किसी भी राग में ध्रुपद तथा धमार, इसमें दुगुन, तिगुन व नौगुन लयकारी, सितार में राग में पीलू में धुन।

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Vocal / Instrumental Music (Stringed)

TABLA

THEORY PAPER

PRINCIPLES OF MUSIC

1. Definition and Principles of applications of the following terms – Laggi, Ladi, Paran, Uthan, Peshkar.
2. Definition of Tals according to various writers principles (Pran) of Tals and their specific purpose.
3. General Knowledge and practical usefulness of different Tal Vadyas (Peression Instrument) Dholak, Tabla, Nagara, Madal, Ghatam, Mridangam, Nal.
4. Writing notation of all the Tals prescribed in the Practical course of second year and their layakaries in Dugun, Tigun & Chaugun.
5. Define Baaj to Gharana and Comparative study of the different Gharana to Baaj of Tabla.
6. Ability to write Adi, Quadi to Biadi layakaries of the Tals prescribed of practical Tals.
7. Life sketches of the following – Ustad Ahmed Jan Thirakana, Habibuddin Khan, Kanthe Maharaj, Pagal Das Ji.
8. Various forms of musical instruments (Tal, Vitat, Sushir GHan, Avanaadha).

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TABLA

PRACTICAL PAPER – 1

1. Ability to play Thekas of the prescribed Tals first year in Dugun and Chaugun layakaries.
2. Advance course with two Quodi, four Tukras, one Rela with Paltas. Two Mukra's four Parans and simple Tihai in EKTAL, Adachartal and Trital.
3. Oral rendering of all Tals and Bols.
4. Variations of the Thekas of Dadra & Kaharva.
5. Accompaniment of Tabla with light music.

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TABLA

PRACTICAL PAPER – 2

1. Study of Thekas of Jumra, Thilwara, Addha Tal & Pancham Sawari (15 Matra).
2. Four Parans, Tukras (Chakkardar, For Music) Tihais in Dhamar & Sool Tal.
3. Oral rendering of Bols in prescribed Practicals Talas.
4. Punjabi & Jhumra – Thekas, Simple Paran, Simple Tukras.
5. Knowledge of playing Nagma o Two Talas.

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Vocal / Instrumental Music (Stringed)

SITAR

THEORY PAPER – 1

- 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. Chandrakouns
- iv. Jai Jaiwanti
- v Adana
- vi. Miyan Ki Malhar
- vii. Sohini

b. Talas

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

- 2.A. Reading and writing of Notation of Gats/Khyal prescribed in the practical course of third Year.
- B. Writing of Talas in notation with dugun, tigung, Chaugum and Adilaya (2 by 3 layakaries) prescribed in the first and second year course.

- 3.A. Detailed Study of Musical Compositions -
Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi
- B. Elementary knowledge of Tabla Vadya.

4. Difference between Harmony and Melody.
5. Detailed Study of Staff Rotation.
6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.

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Vocal / Instrumental Music (Stringed)

SITAR

THEORY PAPER – 2

- 1.A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam
- B. Musical Intervels
- 2.A Detailed study of different schools (gharanas) as played on instrumentals and their comparative study.
- B. History and development of your own musical instruments offered.
3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar
4. Contributions of the following granthkaras (authors) and introduction of the granthas :
 - a) RAMAMATYA - SWARMEL KALANIDHI
 - b) VENKATMUKHI - CHATURDANDI PRAKASHIKA
5. 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
6. Essay on any musical topic.

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PRACTICAL PAPER – 1

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

- i. Miyan Ki Malhar
- ii. Darbari Kanada
- iii. Chandrakouns

2. Candidate should learn Razakhani gats/Drut Khyal in the following four ragas with toras/Tans

- iv. Jai Jaiwanti
- v. Adana
- vi. Pooriya
- vii. Sohini

3. Study of the following talas

- i. Adachautal
- ii. Deepchandi
- iii. Sawari
- iv. Punjabi

v. Tilwasta

vi. Sooltal

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

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PRACTICAL PAPER – 2

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata / Vilambit Khyal, Toras/Tans, Razakhani, Gata / Drut Khyal, Toras and Jhaalas out of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gats/khyal 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)
4. कोर्स के किसी भी राग में श्रुपद तथा धमार, इसमें सभी प्रकार की लयकारी, सितार में राग काफ़ी या राग देश में धुन।

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TABLA
THEORY PAPER – 1

Study of Tals

1. Definition of following terms, Quadi, Ghat, Navhakka, Tripalli, Chaupalli, Bat, Jhoolna Paran.
2. Introduction of Karnataka Tal Padhati in details.
3. Comparative study of Hindustani & Karnataka Tal system.
4. Writing in notation of Tals Bols, etc. prescribed for III year practical course along with their different layakaries.
5. Comparative study of different Gharana's of Tabla or Pakhawaj.
6. Comparative Study of Khulla & Bandh Baaj.

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TABLA

THEORY PAPER – 2

HISTORY OF MUSIC

1. Composition of Kayada, Peshkar, Paran, Tukra, Chakkardar Tukra by given set of Bols.
2. Ability to write Aadi, Kaudi, Viadi Layakaris of the Tals prescribed in the practical course.
3. Tabla or Phakawaj in accompaniant to vocal music, instrumental music and dance.
4. A short history of vedic period music ancient period music medieval period and modern period.
5. A short essay on General musical interest.
6. Knowledge of western Tal system.

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TABLA

PRACTICAL PAPER – 1

1. Advanced study of Peshkar, Kayada, Gat, Tukra, Mukra's, Rela's paltd in pancham sawari and Rudra Tal and Tentat.
2. Four Tukra's and two Paran (Simple & Chakkardar) with advanced types of Tihai in Chartal and Dhamarta.
3. Ganesh, Vishnu, Gajajhampa Tals – Thekas, Simple Parans and Simple Tukra's.
4. Practice of tuning of Tabla & Mirdang.

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TABLA

PRACTICAL PAPER – 2

1. Thekra's following Tals in Barbar, Dugun, Tigunan, Chaugun Layakaries
Matatal, Gajajhampa Tal, Shikh Tal, Rudra Tal.
2. Oral rendering in all tals and Bols prescribed in course.
3. Solo demonstration along with oral rendering in any two tals of the
course selected by the students.
4. Laggi and Larri in Dadra and Kaharwara.

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 asthetics 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 Bhaiyya Puchwale.
18. Hamare Sangeet Ratna by Laximi 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.
22. Gharana by Vaman Rao H. Deshpandey.
23. Sangeet Paribhasha by Pt. Ratan Jankar.

24. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
25. Rag O Rup by Swami Prajananand.
26. Sangeet O Sanskriti by Swami Prajananand.
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. Music - its methods and techniques of teaching in higher education by Prof. Indrani Chakravarti.
35. Sitar and its technique by Prof. Debu Chaudhary.
36. Ustad Mustaq Ali Khan and Indian music by Prof. Debu Chaudhary.
37. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
38. All journals/Magazines of Music.