

# 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
	<b>Total</b>	<b>100 marks</b>

#### 2. Second Year

2 Practical Papers :	35 marks each x 2 =	70 marks
1 Theory paper :		30 marks
	<b>Total</b>	<b>100 marks</b>

#### 3. Third Year

2. Practical Papers :	35 marks each x 2 =	70 marks
1 Theory paper :		30 marks
	<b>Total</b>	<b>100 marks</b>

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

*Rajiv Bedal*  
7/2/2012

**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) Sooltal

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. Tigon 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) Swarmel 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) Ustad Faiyaz Khan

(iv) Hira Bai Barodkar

(v) Ustad Bismillah 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 Taiaas :

(a) Punjabi

(b) Tilwara

(c) Deepchandi

(d) Sawari (15 matras)

(e) Sooltool

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## PRACTICAL PAPER - II

M.M. 35

1. Intensive study of any one ragas as choice ragas 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, tigung, 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.

*Ragunipada*

## 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, tigon, 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.

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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

*Ragini Bhatkhande*



## 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)

#### 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 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)

*Rajni Bhatnagar*



**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. Lai 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.

*Rajiv R. J.*

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 Sanskrit! 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. 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

PARCTICAL 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 layakaries and different types of paran
4. Knowledge to play
  - a. Dhumali
  - b. Dadra
  - c. Keherwa
  - d. Deepchandi
  - e. Adhha
  - f. Tilwara

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Instrumental Music (Percussion Instruments –Tabla / Pakhawaj)

Theory Paper - 1

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 *Q- Laykaries*
  - a. Pt. Kishan Maharaj
  - b. Pt. Vishnu Digambar Paluskar
  - c. Ustad Munne Khan
  - d. Pt. Vishu Narayan Bhatkande
  - e. Pt. Shanta 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.

*Rajendra Singh*