

ಮಂಗಳೂರು
MANGALORE



ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
UNIVERSITY

ಕ್ರಮಾಂಕ/ No. : MU/ACC/CR.7/2023-24/A8

ಕುಲಸಚಿವರ ಕಛೇರಿ

ಮಂಗಳಗಂಗೋತ್ರಿ - 574 199

Office of the Registrar

Mangalagangothri - 574 199

ದಿನಾಂಕ/Date: 11/10/2023

NOTIFICATION

Sub: Syllabus of Khyal, Sitar and Tabla as core courses for
B.A Degree Programme in Hindustani Music under
NEP 2020-reg

Ref: Decision of the Academic Council meeting dated 04.10.2023

Pursuant to the above, the syllabus of Khyal, Sitar and Tabla as core courses
for B.A. Degree Programme in Hindustani Music under NEP 2020 is hereby
notified for implementation with effect from the academic year 2023-24.

Copy of the Syllabus shall be downloaded from the Mangalore University
website www.mangaloreuniversity.ac.in


REGISTRAR.

To:

1. The Registrar (Evaluation), Mangalore University, Mangalagangothri.
2. Prof. Kumara Subrahmanya Bhat A, Chairman, committee constituted for framing syllabus of Hindustani Music, University College, Mangalore.
3. The Principals of the colleges concerned.
4. The Assistant Registrar/Superintendent, Academic Section, O/o The Registrar, Mangalore University.
5. The Director, DUIMS, Mangalore University - with a request to publish in the website.
6. Guard File.

MANGALORE UNIVERSITY
DISCIPLINE CORE COURSE
Four credits each

UNDER GRADUATE BA (Basic/Hons.)
(for subjects practical's with two major)

Syllabus framed under National Education policy-2020

SYLLABUS
For the year 2023-2024 and onwards

I & II SEMESTERS

BOARD of studies in Hindusthani Music
MANGALORE UNIVERSITY,
MANGALAGANGOTHRI – 574199

B.A (Hindusthani Music)

Semester	I	II	III	IV	V	VI	VII	VIII
Total Credits	24	24	24	24	24	23	22	21

I Semester

Title of the Course: (DSCC) Khyal-I Theory-1

Course: (DSCC)Khyal- I Theory-1	
Number of Theory Credits	Number of lectures hours/semester
4	60

Marks=100(60+40IA)

credits=4

Content of Course 1: Khyal I Theory-I	60Hrs
Unit-1	15
ChapterNo.1: Knowledge of writing Chota Khyal Bandish in Swara lipi paddhati of ragas prescribed for practical course. ChapterNo.2: Knowledge of writing Bada Khyal Bandish in Swara lipi paddhati of ragas prescribed for practical course. ChapterNo.3: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swara lipi paddhati of ragas prescribed for practical course.	
Unit-2	15
ChapterNo.4: Origin of Music ChapterNo.5: Knowledge Pt.Bhathkande and Pt.V.D.Palsukar notation system.	
Unit-3	15
ChapterNo.6: Biographies of the following eminent personalities A) Jayadev B) Swamy Haridas ChapterNo.7: Definition of the following Technical Terms a) Sangeet b) Naad c) Shruti	

d)Swara Taal g) Laya	e) Aaroh-avaroh f)	
Unit – 4		15
ChapterNo.8: Knowledge of Saragangeet, Chotakhyaal and Lakshangeet ChapterNo.9: Study of theoretical details of Ragas and Talas prescribed for the practical course		

Program Outcomes:

1. By the end of the program the students of Vocal and Instrumental music will be able to get the theoretical and practical knowledge of the prescribed syllabus of their respective DSCC subjects. Thus, will have strong foundation of classical music which is very essential for advanced training in music.
2. By the end of the program the students of Vocal Music will be able to sing Bada Khayal and Chota Khayal, Bandish with Alaps and Taans along with theoretical knowledge. Students of Instrumental music will be able to demonstrate Solo play in their respective musical instruments of their respective DSCC subjects with theoretical knowledge.
3. By the end of the program the students will be able to give public programs with theoretical and practical knowledge of classical vocal/instrumental music.
4. By the end of the program the students will become eligible for jobs in various departments like Schools, Colleges, All India Radio, Doordarshan and Artist Quota of Departments of Railway, Airforce, Navy, Army and any other post in the field of music

Course Objectives:

1. To impart the knowledge of origin of music and technical terms of music.
2. To impart the knowledge of basics (swara and laya aspect) of practical music and writing the bandish in swaralipi-paddati.
3. In practical course objective is to train the students to sing basics of Khyal presentation.

Course Outcomes (COs):

At the end of the course the student will be able to:

(Course outcomes are statements of observable student actions that serve as evidence of knowledge,

skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge about origin of music.
2. At the end of the course the students will be able to write Bandish in swaralipi-paddati.
3. At the end of the course the students will be able to sing basics of Khyal presentation.

Reference Books:

1. Sangeet shastra Dhrapana-A.U.Patil-Prasarnaga, Karnatak University, Dharwad-1975
2. Bharatiy Sangeet Charitre-B.D.Pathak-Prasarnaga, Karnatak University, Dharwad-1975
3. Sangeet Visharad-Vansant, Sangeet Karyalaya Hartharas
4. Hindustani Sangeet-Mrutyunjayaswami Puranikmath-Prasarnaga,
Karnatak University, Dharwad
5. Rag Darshan-Rajeev Purndare-Prasarnaga Karnatak University Dharwad.

B.A (Hindusthani Music)

I Semester

Title of the Course: (DSCC) Khyal I Practical1

Course:Khyal I Practical 1	
Number of Credits	Number of practical hours/semester
2	40

Marks=50(25T+25PR)

credits=2

Content of Course: Khyal I Practical-I	40Hrs
Unit-1	13
ChapterNo.1:Learn to sing Swaras of Madya Saptak, Mandra Saptak and Tara Saptak	
ChapterNo.2 Learn to sing six alankaras in Thaata Bilawal	
ChapterNo.3 Learn to sing six alankaras in Thaata Kalyan	
Unit-2	13
ChapterNo.4.Learn to sing a Saragam geet and a Chota khyal with four Alaps and four Tans in the Raag Bhoop	
ChapterNo.5.Learn to sing a Saragamgeet and a Chota khyal with four Alaps and four Tans in Raag Alhaiya Bilawal	
ChapterNo.6.Knowledge of following Talas with demonstration. a) Teental b) Dadra	
Unit-3	14
ChapterNo.7Learn to sing a Bada khyal and a Chota khyal in Raga Yaman	
ChapterNo.8.Learn to sing a Bada khyal and a Chota khyal in Raga Bhimpalas	
ChapterNo.9.Detail knowledge of Ragas and Talas prescribed for	

References Books

1. Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande–Sangeet Karyalaya Hathras
2. Rag Darshan–Rajeev Purndare–Prasanna Karnatak University Dharwad
3. Raga BhodhBhag1to6–Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10
Total	20	20	40

B.A (Hindusthani Music)**I Semester****Title of the Course:(DSCC) Sitar-I Theory1**

Course: (DSCC)Sitar-I Theory1	
Number of Theory Credits	Number of lecture hours/semester
4	60

Marks=100(60+40IA)**credits=4**

Content of Course: Sitar I Theory-1	60Hr s
Unit–1	15
ChapterNo.1: Knowledge of writing Dhrut Gat in Swaralipi paddhati of ragas prescribed	

for practical course.	
ChapterNo.2: Knowledge of writing Vilambit Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
ChapterNo.3: Knowledge of writing Alaps and Paltas of Vilambit Ghat and Dhrut Ghat in Swaralipi paddhati of ragas prescribed for practical course.	
Unit-2	15
ChapterNo.4: Origin of Sitar	
ChapterNo.5: Knowledge Pt.Bhathkande and Pt.V.D.Paluskar notation system.	
Unit-3	15
ChapterNo.6: Biographies of the following eminent personalities A)Pt. Bhathkande B)Pt.V.D.Paluskar	
ChapterNo.7: Definition of following Technical terms a) Sangeet b) Naad c) Shruti e) Sam f) Alap g) Jod alapa h) Raga	
Unit – 4	15
ChapterNo.8: Knowledge of Maseetkhani Gat, Razakhani Gat, Chala That and Achal That	
ChapterNo.9: Study of theoretical details of Ragas and Talas prescribed for Practical course	

Course Objectives:

1. To impart the knowledge of origin of sitar and technical lterms of music.
2. To impart the knowledge of writingthe Gats in swaralipi-paddati.
3. In practical course, objective is to train the students to play basics of sitar presentation

Course Out comes(COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge,

skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge about origin of Sitar.
2. At the end of the course the students will be able to write Gats in swaralipi paddati.
3. At the end of the course the students will be able to play basics of sitar presentation

References Books:

1. Hindustani Sangeet – Mrutyunjaswami Puranikmath – Prasarnaga Karnatak University, Dharwad.
2. Musical Instruments of India-KrishnaMurthy–Munshiram Manoharlal Publishers Pvt.Ltd.
3. My Music My Life -Ravishankar–Munshiram Manoharlal Publishers Pvt.Ltd.
4. Rag Darshan–Rajeev Purndare–Prasarnaga Karnatak University Dharwad.
5. Bharatiya Sangeet Vadyagalu-Rajeev Purandare-Prasarnaga Karnatak University Dharwad

B.A (Hindusthani Music)

I Semester

Title of the Course: (DSCC) SitarI Practical1

Course: (DSCC) Sitar I Practical 1	
Number of Theory Credits	Number of practical hours/semester
2	40

Marks=50(25T+25PR)

credits=2

Content of Course: Sitar I Practical-1	40Hrs
Unit-1	13
ChapterNo.1:Learn to play Swaras of Madya Saptak,Mandra Saptak and Tara Saptak	
ChapterNo.2 Learn to play six alankaras in Thaata Bilawal	
ChapterNo.3 Learn to play six alankaras in Thaata Kalyan	
Unit-2	13

ChapterNo.4. Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Yaman ChapterNo.5. Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Ahirbhairv ChapterNo.6. Knowledge of following Talas with demonstration. a) Teental b) Roopaktal	
Unit-3	14
ChapterNo.7 Learn to play a Maseetkhani Gat and Razakhani Gat in Raga Bageshri ChapterNo.8. Learn to play a Maseetkhani Gat and Razakhani Gat in Ragan Puriyalyan ChapterNo.9. Detail knowledge of Ragas and Talas prescribed for practical course of I-Semester	

References Books

1. Bhatkhande Kramik Pusthak Malika-V.N.Bhatkande-Sangeet Karyalaya Hathras
2. Rag Darshan-Rajeev Purndare-Prasanna Karnatak University Dharwad
3. Raga Bhodh Bhag 1to6-Pt.B.R.Devdhar-Sangeet Karyalaya Hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10
Total	20	20	40

B.A (Hindusthani Music)

I Semester

Title of the Course: (DSCC) Tabla I Theory 1

**Course: (DSCC) Tabla I
Theory 1**

Number of Theory Credits	Number of lecture hours/semester
4	60

Marks=100(60+40IA)

credits=4

Content of Course 1:Tabla I Theory-I	60Hrs
Unit-1	15
ChapterNo.1: Knowledge of writing Thekas in Talalipi paddhati Of Talas prescribed for practical course.	
ChapterNo.2: Knowledge of writing Peshkar ,Kayda, and paltas in Talalipi paddhati Of the talas prescribed for practical course.	
ChapterNo.3: Knowledge of writing Thukda, Mukda and chakradar of the talas prescribed for practical course	
Unit-2	15
ChapterNo.4: Origin of Tabla	
ChapterNo.5: Knowledge of Pt.V.N.Bhathkande and Pt.V.D.Paluskar notation systems	
Unit-3	15
ChapterNo.6: Biographies of the following musicians a) Pt.Kantemaharaj b) Pt.NanaPanse	
ChapterNo.7:Definition of following Technical Terms a) Sangeet b) Naad c) Tala d) Matra e) Sam f) Khali g) Bhari	
Unit - 4	15
ChapterNo.8: Knowledge of Peshkar ,Kayda and Tukada	
ChapterNo.9: Study of theoretical details of Talas prescribed for practical course	

Course Objectives:

1. To impart the knowledge of origin of tabla and technical terms of music.

2. To impart the knowledge of writing tabla compositions in talalipi-paddati and to give training to play table compositions.
3. In practical course, objective is to train the students to play basics of tabla presentation

Course Out comes(COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge,

skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge about origin of Tabla.
2. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
3. At the end of the course the students will be able to play basic tabla presentation.

References:

1. Nibaddha Sangeeth-Sangeet Karyalaya Hathras
2. Musical Instruments of India-KrishnaMurthy–Munshiram Manoharlal Publishers Pvt.Ltd
3. The Music of India-Sripasdh Bandopadhya-D.B.Tanpurewale
Sonsandco.pvt.ltd.Bombay Abhinav Tal
Manjari-By Sathyanarayan Vashi

B.A (Hindusthani Music)

I Semester

Title of the Course: (DSCC) Tabla I Practical 1

Course:(DSCC) Tabla I Practical 1	
Number of Theory Credits	Number of practical hours/semesters
2	40

Marks=50(25T+25PR)

credits=2

Content of Course: Tabla I Practical-1	40Hrs
Unit-1	13
Chapter No.1: Learn to play basic bols of Tabla and Dagga	
Chapter No.2: Learn to play thekas with demonstration of following Talas a) Jhaptal b) Dadra	
Chapter No.3: Learn to play thekas with demonstration of following Talas a) Kheharwa b) Teental	
Unit-2	13
Chapter No. 4: Learn to play 1 Peshkar with 5 paltas ending with Tihaiin Tala Teental	
Chapter No. 5: Learn to play 1 Kayada with 5 paltas ending with Tihaiin Tala Teental	
ChapterNo.6: Learn to play a 'Dhir-Dhir' exercise.	
Unit-3	14
Chapter No. 7 :Learn to play 4 Mukdas in Tala Teental	
Chapter No. 8:Learn to play 4 Thukda in Tala Teental	
ChapterNo.9: Learn to play 2 Chakradars in Tala Teental	

References Books

1. Abhinav Tal Manjari-BySathyanarayanVashisth
2. The Music of India-SripasdhBandopadhya-D.B.Tanpurewale
Sonsandco.pvt.ltd.Bombay
3. Nibaddha Sangeeth-Sangeet Karyalaya Hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10

Total	20	20	40
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B.A (Hindusthani Music)
I Semester
Subject: OE khyal
Open Elective Theory

Course:(OE)KhyalI Theory 1 / Practical 1	
Number of Theory Credits	Number of Theory hours/semesters
3	52

Total Marks: 100 = 60 + 40IA

Total Hours = 26

1. Technical terms of Indian Music – Sangeeta, Swara, Shruthi, Adhar Shruthi, Nada, Sthayi
2. Life & contribution of 1. Amir Khusro, 2. Tansen (Aney one)
3. Types of Hindusthani compositions – Sargam, Lakshangeet, Chotakhyaal
4. Swaralipi system – Writing notations for compositions

Subject: OE khyal
Open Elective Practical

Total Hours = 26

1. Recapulation of basic lessons: 6Alankars and 4 Paltas in 3 scales namely Bilaval, Kalyan, Bhairav.
2. Sargam, Lakshangeet and Chotakhyaal in Raag Bhoopali with basic alap and taans
3. – do – in Raags Bhairav
4. Dasakeertana – 1, Shivasharanara Vachana – 1

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Class Test (One / Two Class Tests)	10	-	10
Assignment / Seminar / Class Work	05	-	05
Practical - Viva	05	-	05
Practical	-	20	20
Total	20	20	40

B.A (Hindusthani Music)

II Semester

Title of the Course: (DSCC) Khyal II Theory II

Course:(DSCC)KhyalIITheory2	
Number of Theory Credits	Number of lecture hours/semester
4	60

Marks=100(60+40IA)

credits=4

Content of Course 1: Khayal II Theory-2	60Hrs
Unit-1	15
ChapterNo.1: Knowledge of writing Chota Khyal Bandish in Swaralipi paddhati prescribed for practical course.	
ChapterNo.2: Knowledge of writing Bada Khyal Bandish in Swaralipi paddatti prescribed for practical course.	
ChapterNo.3: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipi paddatti prescribed for practical course..	
Unit-2	15
ChapterNo.4: Nada and its varieties.	
ChapterNo.5: Knowledge Pt.Bhathkande that system.	
Unit-3	15
ChapterNo.6: Biographies of the following eminent personalities A) Tansen B) Tyagraj	
ChapterNo.7:Definition of following Technical Terms a) Alankar b) Taan c) Vadi	

d) Samvadi e) Anuvadi e) Vivadi f) Theka	
Unit - 4	15
ChapterNo.8: Concept of Bada Khyal and Chota Khyal	
ChapterNo.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

References

- 1) SangeetShastraDarpan-A.U.Patil-Prasarnaga Karnatak University Dharwad
- 2) Bhatkhande Sangeeth Shastra–Part1, 2 and
3–Pt.V.N.Bhatkhande- Sangeet Karyalaya Hathras
- 3) Hindustani Sangeetgararu-S.V.Mathpithi-RudreshwarPrathistan-Gorta
- 4) SangeetVisharad-Laxminarayan Garg—Sangeet Karyalaya Hathras

Course Objectives:

1. To impart the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. To impart the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans.Knowledge of writing Bada khayal and Chota Khayal bandish in swaralip paddhati.
3. To impart the knowledge of Talas with demonstration.

Course Outcomes (COs):

At the end of the course the student should be able to:

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of singing shuddha and vikruta swaras in three saptakas.
2. At the end of the course the students will be able to get the knowledge of singing Saragam Geet, Chota Khayal and Bada Khayal with Alap and Tans
3. At the end of the course the students will be able to get the knowledge of Talas with demonstration and the theoretical description of raga

B.A(Hindusthani Music)**II Semester****Title of the Course: (DSCC) Khyal II Practical II**

Course:(DSCC)KhyalIIPractical2	
Number of Theory Credits	Number of practical hours/semester
2	40

Marks=50(25T+25PR)**credits=****2**

Content of Course: Khayal II Practical II	40Hrs
Unit-1	13
ChapterNo.1: Learn to sing shuddha and vikruta Swaras in three saptakas	
ChapterNo.2 Learn to sing six alankaras in Thaata Bhairav	
ChapterNo.3 Learn to sing six alankaras in Thaata Kaafi	
Unit-2	13
ChapterNo.4. Learn to sing a Saragamgeet and a Chota khyal with four Alaps and four Tans in Raaga Durga	
ChapterNo.5. Learn to sing a Saragamgeet and a Chota khyal with four Alaps And four Tans in Raaga Kaafi	
ChapterNo.6. Knowledge of following Talas with demonstration. i. Keharava b) Zaptal	
Unit-3	14
Chapter No . 7: Learn to sing a Bada khyal and a Chota khyal in the in Raaga Brindavani Saranga	
Chapter No.8. Learn to sing a Bada khyal anda Chota khyal in the in Raaga Bhairav	
Chapter No.9. Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

References Books

1. Bhatkhande Sangeeth Shastra—Part1, 2 and 3—Pt. V.N.Bhatkhande-Sangeet Karyalaya Hathras
- 2.Sangeet Visharad-Laxminarayan Garg—Sangeet Karyalaya Hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10
Total	20	20	40

B.A (Hindusthani Music) II Semester

Title of the Course: (DSCC) Sitar-II Theory II

Course: (DSCC) Sitar-II Theory 2	
Number of Theory Credits	Number of lecture hours/semester
4	60

Marks=100(60+40IA)

credits=4

Content of Course1: Sitar Theory-I	60Hrs
Unit-1	15
Chapter No.1: Knowledge of writing Razhakhani Gat in Swaralipi paddatti prescribed for practical	

course.	
Chapter No.2: Knowledge of writing Maseetkhani in Swaralipi paddatti prescribed for practical course.	
Chapter No.3: Knowledge of writing Alaps and Paltas of MaseetKhani Gat and Razhakhani Gat in Swaralipi paddatti as prescribed for practical course..	
Unit-2	15
Chapter No.4: Description of Sitar parts.	
Chapter No.5: Knowledge Pt. Bhathkande Thaata system.	
Unit-3	15
Chapter No.6: Biographies of the following eminent personalities a) Ustad Murad Khan b) Ustad Imdad Khan Chapter No.7: Knowledge of following Technical Terms a) Naad b) Ahatnaad c) Anahatnaad g) Sthayi e) Antra f) Sanchari g) Abhog	
Unit - 4	15
Chapter No.8: Importance of Vadi swara in music Chapter No.9: Study of theoretical details of Ragas and Talas prescribed for practical course	

Course Objectives:

1. To impart the knowledge of playing shuddha and vikruta swaras in three saptakas
2. To impart the knowledge of playing MaseetKhani Gat and Razakhani Gat with platas. Knowledge of writing MaseetKhani Gat and Razakhani Gat in swaralipi paddhati
3. To impart the knowledge of Talas with demonstration.

Course Outcomes(COs):

At the end of the course the student should be able to:

(Course outcomes are statements of observable student actions that serve as

- evidence of knowledge,
skills and values acquired in this course)
1. At the end of the course the students will be able to get the knowledge of playing swaras in Madhya, Mandra and Tar Saptak.
 2. At the end of the course the students will be able to write MaseetKhani Gat and Razakhani Gat with Alap and Tans.
 3. At the end of the course the students will be able to get the knowledge of Talas with demonstration.

References Books:

1. Learn to play Sitar-V.R.Ramratan
2. AbhinavGeetanjali-1,2,3and4-Pt.RamshreyaJha
3. Musical Instruments of India–Krishnaswami-Mushirammanoharlal Publishers Pvt. Ltd.
4. Raga Darshan-Rajeev Purandare-Prasaranga, Karnatak University Dharwad

**B.A (Hindusthani Music)
II Semester**

Title of the Course: (DSCC) SitarII PracticalII

Course: (DSCC) Sitar II Practical 2	
Number of Theory Credits	Number of practical hours/semester
2	40

Marks=50(25T+25PR)

credits=2

Content of Course: Sitar Practical-II	40Hrs
Unit-1	13
Chapter No.1: Learn to play different Swaras (Komal and Teevra)	
Chapter No.2 Learn to play six alankaras in Thaata Bhairav	
Chapter No.3 Learn to play six alankaras in Thaata Kaafi	
Unit-2	13

Chapter No.4. Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Durga Chapter No.5. Learn to play a Razakhani Gat with four Alaps and four Paltas in Raag Kaafi Chapter No.6. Knowledge of following Talas with demonstration. a) Keharava b) Zaptal	
Unit-3	13
Chapter No.7 Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhoop Chapter No.8. Learn to play a Maseetkhani Gat and Razakhani Gat in the in Raga Bhairav Chapter No.9. Detail knowledge of Ragas and Talas prescribed for practical course of the II-Semester	

ReferencesBooks

1. Bhatkhande Sangeeth Shastra–Part1,2 and 3–Pt.V.N.Bhatkhande-Sangeet Karyalaya Hathras
2. Sangeet Visharad-Laxminarayan Garg—Sangeet Karyalaya Hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10
Total	20	20	40

**B.A(Hindusthani Music)
II Semester**

Title of the Course : (DSCC) Tabla II Theory II

Course : (DSCC) Tabla II Theory 2	
Number of Theory Credits	Number of lectures hours/semester
4	60

Marks=100(60+40IA)

credits=4

Content of Course: Tabla II Theory II	60Hr s
Unit-1	15
Chapter No.1: Knowledge of writing Composition in Talalipi paddatti prescribed for practical course. Chapter No.2: knowledge of describing the parts of Tabla Chapter No.3: knowledge of Basic concept of Tabla.	
Unit-2	15
Chapter No.4: Knowledge of Peshkar, Kayda and Rela in Tabla solo play. Chapter No.5: Knowledge of Thukda, Gat and chakradar in Tabla solo play.	
Unit-3	15
Chapter No.6: Biographies of the following musicians a) Ustad. Allarakha b) Pt. Jhanprakash Ghosh	

Chapter No.7: Knowledge of following Technical Terms a) Matra b) Vibhaga c) Avatana d) Theka e) Tihai f) Vilambit laya g) Drut Laya	
Unit - 4	15
Chapter No.8: Concept of Lehra in solo play Chapter No.9: Study of theoretical details of Talas prescribed for practical course	

Course Objectives:

1. To impart the knowledge of concept of table solo.
2. To impart the knowledge of writing table compositions in talalipi-paddati and to give training to play table compositions.
3. In practical course, objective is to train the students to play basics of table presentation

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of concept of table solo.
2. At the end of the course the students will be able to write Tabla compositions in talaalipi paddhati and will be able to play those compositions.
3. At the end of the course the students will be able to play table presentation.

References:

1. Nibaddha Sangeeth-Sangeet Karyalaya Hathras
2. Raga Bhodh Bhag1to6–Pt.B.R.Devdhar-Sangeet Karyalaya Hathras
3. The Music of India-Sripasdh Bandopadhya-D.B.Tanpurewale Sonsandco.pvt. ltd. Bombay
4. Abhinav Tal Manjari-By Sathyanarayan Vashisth

B.A(Hindusthani Music)

II Semester

Title of the Course: (DSCC) Tabla II Practical II

Course:(DSCC) Tbla II Practical 2	
Number of Theory Credits	Number of practical hours/semesters
2	40

Marks=50(25T+25PR)

credits=2

Content of Course: Tabla II Practical II	40Hrs
Unit-1	13
Chapter No.1: Knowledge of following Talas with demonstration. a) Deepchandi b) Ektal	
Chapter No.2: Knowledge of following Talas with demonstration. a) Tilwada b)Jhaptal	
Chapter No.3: Knowledge of Ekgun and Dugun of the Thekas of I and II sem practical syllabus with demonstration..	
Unit-2	13
Chapter No.4. Knowledge of playing 1 Peshkar with 5 paltas ending with Tihai in Tala Zaptal	
Chapter No.5. Knowledge of playing 1 Kayada with 5 paltas ending with Tihai in Tala Zaptal	
Chapter No.6. Knowledge of Lehra in Taal Jhaptal	
Unit-3	14

Chapter No. 7 : Knowledge of playing 4 Mukhda in Taal Jhaptal	
Chapter No. 8. Knowledge of playing 4 Thukda in Taal Jhaptal	
Chapter No.8. Knowledge of playing 2 Chakradaar in Taal Jhaptal	

References Books

1. Abhinav Tal Manjari- By Sathyanarayan Vashisth
2. The Music of India-Sripasdh Bandopadhyaya-D.B.TanpurewaleSons and co.pvt.ltd. Bombay
3. Nibaddha Sangeeth- Sangeet Karyalaya Hathras
4. Taal marthand- Laxminarayangarage-Sangeet karyalaya hathras

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Written test - 1	10	-	10
Seminar	10	-	10
Written test - 2	-	10	10
Assignment /Case study / Field Work/ Project Work	-	10	10
Total	20	20	40

B.A (Hindhusthan Music)

II Semester

Subject: Khyal Theory

Open Elective

Course:(OE)KhyalII Theory 2 / Practical 2	
NumberofTheoryCredits	NumberofTheory hours/semesters
3	52

Total Marks 100 = 60 + 40 IA

Totalhours = 26

1. Technical terms of Indian music -

Aroha, Avaroha, Pakkad, Saptak, Audav, Shadav, Vadi, Samvadi, Anuvadi, Vivadi and Varjitswar.

3. Life & contribution of 1. Pt. V.N. Bhatkhande, 2. Sawai Gandharva

4. Tala Parichaya – Teentaal, Dadra, Keherwa.

5. Study of instruments used in Hindusthani Music.

II Semester
Subject: Khyal Practical
Open Elective

Total Hours = 26

1. Sargam, Lakshangeet and Chotakhyal in Raags Brindavani Sarang, Hamsadhwani.

2. Meera / Kabir / Soordas / Brahmanand Bhajan – 1

3. Dasarakeerthana and Folk Song

4. Taal Parichay – Teentaal, Dadra, Keherwa.

Formative Assessment / IA			
Assessment Occasion	C 1 (in Marks)	C 2 (in Marks)	Total Marks
Class Test (One / Two Class Tests)	10	-	10
Assignment / Seminar / Class Work	05	-	05
Practical - Viva	05	-	05
Practical	-	20	20
Total	20	20	40

Hindustani Music (Khyal, Sitar. Tabla)
Question Paper pattern for the Theory Exams

Time: 2 Hours

Max Marks: 60

I. Answer ANY TEN of the following questions in one word / one sentence each.

1X10=10

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.

II. Write short notes to ANY SIX of the following questions. 5X6=30

- 13.
- 14.
- 15.
- 16.
- 17.

18.

19.

20.

III. Explain ANY TWO of the following questions.

10X2=20

21.

22.

23.

24.