

**C.S.J.M. UNIVERSITY, KANPUR**

**SYLLABUS OF**

**HINDUSTANI MUSIC: Vocal**  
**HINDUSTANI MUSIC: Instrumental(String)**  
**And**  
**HINDUSTANI MUSIC: Instrumental(Percussion)**

for

**B.A. (Part I)**

**B.A. (Part II)**

**B.A. (Part III)**



**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
C.S.J.M. University, Kanpur

**HINDUSTANI MUSIC: Vocal**  
**HINDUSTANI MUSIC: Instrumental(String)**  
**and**  
**HINDUSTANI MUSIC: Instrumental(Percussion)**

<b>Duration</b>	<b>Three Hours</b>
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:**

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	50 marks each X 2 =	100 marks
2 Theory Paper	25 marks each X 2 =	50 marks
	<b>Total</b>	<b>150 marks</b>

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

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
C.S.J.M. University, Kanpur

# **HINDUSTANI MUSIC: Vocal**

## **B.A. Part I**

### **THEORY PAPER**

**M.M. : 30**

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

(a) Ragas:

(i) Yaman (ii) Bhairav (iii) Bilawal (iv) Bhupali (v) Kamod

(b) Talas:

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

Chief characteristics of the above mentioned Ragas with alap, Taan, Avirbhav, Tirabhav, Nyas Swaras.

2. (a) Reading and writing of Notation of songs (Bandish from the ragas of course of 1st 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, Uttranga, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi Gamak and Meenda knowledge of the concept of Raga, Thata, Sandhi-Prakash Raga, Parmel praveshak Raga, Nad, Gram, Moorchhana.

(b) Definition of Swara & Shruti. Relationship between Swara, 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) Swami Haridas

(c) Tansen

(d) Pt. Bhimsen Joshi

(e) Gangu Bai Hungal

(f) Smt. Girija Devi

(g) Smt. Kishori Amonkar

### **PRACTICAL PAPER-I**

**M.M. : 35**

1. Study of the following ragas :

(a) Detailed Ragas

(i) Yaman (ii) Bhairav

(b) Non-Detailed Ragas

(i) Bilawal (ii) Bhupali (iii) Kamod

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

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
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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.

  
Dr. SUSHILINI TRIPATHI  
Coordinator (Music)  
C.S.J.M. University, Kanpur

# **HINDUSTANI MUSIC: Vocal**

## **B.A. Part II**

### **THEORY PAPER**

**M.M. : 30**

1. Study of theoretical details of ragas and talas prescribed for practical course of second year and their comparative study.
  - (a) Ragas :
    - (i) Jaunpuri
    - (ii) Brindavani Sarang
    - (iii) Asavari
    - (iv) Khamaj
    - (v) Kafi
  - (b) Talas :
    - (i) Jhaptal
    - (ii) Sooltal
    - (iii) Rupak
    - (iv) Tivra
    - (v) Jhumra
    - (vi) Dhamar
2. (a) Reading and writing of notations of Bandish of practical course of IInd year with Alap and Tan etc.
  - (b) Writing of talas in notations with Dugun, Tigun and Chaugun laykaries.
  - (c) Illustration of Avirbav, Tirobhav, Alpatva, Bahutva in above mentioned Ragas.
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. Short History of Indian Music in Ancient, Medieval and Modern Period.
6. Classification of Ragas (Raja Vargikaran)
  - (a) Jati Raga Vargikaran
  - (b) Mele Raga Vargikaran
  - (c) Thata Raga Vargikran
  - (d) Raganga Vargikran
  - (e) Raga-Ragini Vargikran

### **PRACTICAL PAPER-I**

**M.M. : 35**

1. Study of following Ragas :
  - (a) Detailed Ragas :
    - (i) Jaunpuri
    - (ii) Brindavani Sarang
  - (b) Non-detailed Ragas :
    - (i) Asavari
    - (ii) Khamaj
    - (iii) Kafi
2. (a) One Vilambit Khayalas in each one of the above mentioned detailed Ragas :
  - (b) Madhyalaya Khayala with Alap, Tanas in all the above mentioned ragas.
3. Study of following talas :
  - (a) Tilwada
  - (b) Jhoomra
  - (c) Sooltal
  - (d) Rupak
  - (e) Tivra
4. Ability to demonstrate the Theka with Dugun, Tigun and Chaugun layakari of the above talas on hand.

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
C.S.J.M. University, Kanpur

**PRACTICAL PAPER-II**

**M.M. : 35**

1. Intensive study of any two Ragas as choice 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, Tigun and Chaugun laykaries out of the ragas prescribed in the practical paper I.
3. Study of any one out of :- Tarana, Bhajan, Folk Song 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, Tigun and Chaugun.
5. Knowledge of all the previous ragas and talas of B.A.I.



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# **HINDUSTANI MUSIC: Vocal**

## **B.A. Part III**

### **THEORY PAPER-1**

**M.M. : 25**

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of III year and their comparative study.
  - (a) Ragas :
    - (i) Vihag
    - (ii) Malkauns
    - (iii) Todi
    - (iv) Purvi
    - (v) Marva
    - (vi) Bharivi
  - (b) Talas
    - (i) Punjabi
    - (ii) Tilwara
    - (iii) Deepchandi
    - (iv) Adachautal
    - (v) Knowledge of all the previous talals of B.A. I & 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(2/3).
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).

### **THEORY PAPER-2**

**M.M. : 25**

1. Definition of Gharana. Study of main Gharanas of Hindustani Vocal Music : Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc
2. General knowledge of the text of Music viz.:
  - (i) Natya Shastra
  - (ii) Sangeet Ratnakar
  - (iii) Chaturdandi Prakashika
  - (iv) Swarmel Kala Nidhi
3. (a) Knowledge of accompanying Instrument (Vadya) – Tabla and Harmonium  
(b) Harmony and Melody.
4. Study of the placement of the Shuddha and Vikrit Swaras on Veena by Pt. Srinivas.
5. General knowledge of Karnataka Sangeet viz:
  - (a) Different musical compositions of Karnataka Sangeet: Varnam, Kirtanam, Javali, Padam, Tillana etc
  - (b) Karnatak Swaras and their Tala System
6. Contribution of following musicians:
  - (i) Ustad Alladiya Khan
  - (ii) pt. Omkar Nath Thakur
  - (iii) Ustad Faiyaz Khan
  - (iv) Hira Bai Barodkar
  - (v) Ustad Bismillah Khan
  - (vi) Smt. Girija Devi

  
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## **PRACTICAL PAPER–I**

**M.M. : 50**

1. Study of following Ragas :

- (a) Detailed Ragas :
  - (i) Vihag
  - (ii) Malkauns
  - (iii) Todi
- (b) Non-detailed Ragas :
  - (i) Purvi
  - (ii) Marva
  - (iii) Bharivi

2. (a) One Vilambit Khayalas in each one of the above mentioned detailed Ragas :

(b) Madhyalaya Khayala with Alap, Tanas in all the above mentioned ragas.

3. Study of following talas :

(i) Punjabi      (ii) Tilwara      (iii) Deepchandi      (iv) Adachautal      (v) Knowledge of all the previous talals of B.A. I & II.

## **PRACTICAL PAPER–II**

**M.M. : 50**

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. Study of one dhrupad and one dhamar with Dugun, Tigun and 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 layakaries.

Or

4. Musical tone in other Music Institutes and Organizations.

  
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Convenor (Music)  
C.S.J.M. University, Kanpur



**HINDUSTANI MUSIC: Instrumental (String)**  
**(String Instruments: Sitar, Guitter & Violin etc. )**

**B.A. PART - I**

**Theory Paper**

**M.M. : 30**

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. Bharav iii. Vilawal iv. Bhupali v. Kamod
  - b. Talas
    - i. Trital ii. Ektal iii. Choutal iv. Jhaptal v. Dhamar vi. Dadra vii. Kaherwa
- 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, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, That, Rag, Sandhi Prakash Rag, Perme Prakashak rag, 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.
6. V.G. Jog, Swami Haridas, Tansen, Alauddin Khan, Nikhil Bannerjee

**Practical Paper-I**


**M.M. 35**

1. Candidate have to learn three Maseetkhani and Razakhani gats in the following ragas in detail, with alap and Toras and ghhala.
  - i. Yaman ii. Bharav
2. Candidate should learn Razakhani gats in each of the following three ragas with toras and zhhala.
  - i. Vilawal ii. Bhupali iii. Kamod
3. Study of the following talas
  - i. Trital ii. Ektal iii. Choutal iv. Jhaptal v. Dhamar vi. Dadra vii. Kaherva

**Practical Paper -II**

**M.M. : 35**

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata with Toras and Jhhala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gata in other tala than trital in 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 Dugun and Chaugun

  
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**HINDUSTANI MUSIC: Instrumental (String)**  
**(String Instruments: Sitar, Guiter & Violin etc. )**

**B.A. PART - II**

**Theory Paper**

**M.M. : 30**

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

a. Ragas

i. Jaunpuri ii. Brindavani Sarang iii. Ashavari iv. Khamaj v. Kafi

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, tigung 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 of Ancient, Medieval and Modern period.

5. Study of Classification of Ragas.

6. Definition of the following :- Nyas, Rag Lakshan, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhala.

**Practical Paper-I**

**M.M. 35**

1. Candidates have to learn three Maseetkhani gats in details, with Alap Toras and Jhhala.

i. Jaunpuri ii. Brindavani Sarang

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

i. Ashavari ii. Khamaj iii. Kafi

3. Study of the following talas

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

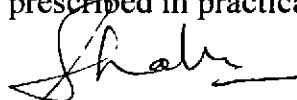
**Practical Paper-II**

**M.M. 35**

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

2. Study of One Madhya laya gata in other talas than tritaal in 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 Dugun, tigung and Chaugun.

  
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Convenor (Music)  
C.S.J.M. University, Kanpur

**HINDUSTANI MUSIC: Instrumental (String)**  
**(String Instruments: Sitar, Guitter & Violin etc. )**

**B.A. PART - III**

**Theory Paper-1**

**M.M. : 25**

1. Study of theoretical and practical details of ragas and talas prescribed for practical course of third year and their comparative study.
  - a. Ragas
    - i. Vihag ii. Malkauns iii. Todi iv. Purvi v. Marva vi. Bharivi
  - b. Talas
    - i. Adachautal ii. Deepchandi iii. Sawari iv. Punjabi v. Tilwada vi. 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.a. Detailed Study of Musical forms:  
Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi
  - b. Elementary knowledge of accompanying instruments (Vadya) Tabla and Tanpura.
4. Difference between Western Harmony and Melody.
5. Detailed Study of Western Staff Rotation.
6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.

**Theory Paper-2**

**M.M. : 25**

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) of Instrumental Music and their comparative study.
  - b. History and development of your own musical instruments offered.
3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar Chaturdandi and Swar Mel Kala Nidhi.
4. Biographies and contributions of following music scholars :
  - a) Pt. V. N. Bhatkhande
  - b) Pt. Vishnu Digamber Paluskar
  - c) Pt. Onkarnath Thakur
  - d) Pt. Ravi Shanker
  - e) Ustad Alauddin Khan
  - f) Smt. Girija Devi
5. Essay on any general musical topic.
  1. Latest technology and music, 2. Yoga and Music, 3. Ras, Bhav in Music, 4. Stage Performance as an art(Importance of Stage Performance), 5. Media and Music

  
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Convenor (Music)  
C.S.J.M. University, Kanpur

**HINDUSTANI MUSIC: Instrumental (String)**  
**(String Instruments: Sitar, Guiter & Violin etc. )**

**Practical Paper-I**

**M.M.: 50**

1. Candidate have to learn three Maseetkhani & Razakhani gats in details, with alap, Tora and jhhala.  
i. Vihag ii. Malkauns iii. Todi
2. Candidate should learn Razakhani gats in the following four ragas with toras.  
i. Purvi ii. Marva iii. Bharivi
3. Study of the following talas  
i. Adachautal, ii. Deepchandi, iii. Sawari, iv. Punjabi, v. Tilwada, 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. dugun, chaugun and Adilaya (2 by layakarries)

**Practical Paper-II**

**M.M.: 50**

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 Dugun, tigung, Chaugun and Adilaya (2 by 3 layakarries)
- Or
3. Musical tone in other Music Institutes and Organizations.

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
C.S.J.M. University, Kanpur

**HINDUSTANI MUSIC: Instrumental (Percussion)**  
(Percussion Instruments: Tabla / Pakhawaj)

**B.A. PART - I**

**Theory Paper**

**M.M. : 30**

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 etc.
5. Definition of Laya and its expansion as Barabar, Dugun, Tigun, Chaugun etc.
6. Life sketch and contribution of some great musicians as Kanthe Maharaj, Ahmed Jaan Thirakwa, Samtha Prasaad Mishra & Ustad Zakhir Hussain.
7. Essay on topics related to Music.

**Practical Paper-I**

**M.M.: 35**

1. Taals in details  
i. Teen taal ii. Jhap taal

Advanced course with varieties of Theka, Peshkaar, Kaida, Rela, Tukra, Mukhra, Paran etc.

**Practical Paper-II**

**M.M.: 35**

1. Knowledge of Taals like Keherwa, Tilwara, Dadra and Chartaal which are used in accompaniment.
2. Oral rendering of goals, 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.

  
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**HINDUSTANI MUSIC: Instrumental (Percussion)**  
(Percussion Instruments: Tabla / Pakhawaj)

**B.A. PART -II**

**Theory Paper**

**M.M. : 30**

1. Origin of Tabla - different views of Music scholars.
2. Introduction of any three percussion instruments like Pakhawaj, Dhouluk 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, Relu, Faran, Tipalli, Chaupalli etc.
6. Essay on any topic related to Music

**Practical Paper-I**

**M.M.: 35**

1. Knowledge of Taals of 1<sup>st</sup> year and following Taals in detail  
i. Ek Taal, ii. Rupak  
Advanced course with Peshkaar, Kayada, Relu, Tukra, Paran, Tipalli etc.
2. Recitation of practical matter and Tigon of any one taal.

**Practical Paper-II**

**M.M.: 35**

1. Ability to play one odd number taal in detail - Vasant Taal ( 9 Matra's) with Uthaan, Peshkaar, Kayada, Relu, Tukra, different types of Tihai's and Parans etc.
2. Ability to play  
a. Pashto,      b. Dhumali      c. Khemta      d. Rudra      e. Teevra
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.

  
**Dr. SHALINI TRIPATHI**  
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**HINDUSTANI MUSIC: Instrumental (Percussion)**  
(Percussion Instruments: Tabla / Pakhawaj)

**B.A. PART -III**

**Theory Paper-1**

**M.M. : 25**

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 layakaries of theka given in syllabus.
6. Life sketch of
  - a. Pt. Kishan Maharaj
  - b. Pt. Vishnu Digambar
  - c. Ustad Munne Khan

**Theory Paper-2**

**M.M. : 25**

1. Ten prana's of taal.
2. Karnatka music taal system.
3. Western music taal system (time, signature etc)
4. Tips to be a good tabla player and accompanist.
5. Essay
  - a. Music and society
  - b. Contribution of science in music
  - c. Music and employment etc.
6. Life sketch
  - a. Ustad Karamat Ulla Khan
  - b. Pt. Ravi Shankar
  - c. Pt. Vishnu Narayan Bhatkhande

**Practical Paper-I**

**M.M.: 50**

1. Taals in detail
  - a. Rudra - 11 matra's
  - b. Pancham Sawari - 15 matra's
  - c. Jhap Taal - 10 matra's
  - d. Ada Chatal

Advanced course with Utaan, 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.: 50**

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. Dhamaal - 14 matra

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
C.S.J.M. University, Kanpur

Advanced course with layakaries and different types of paran

4. Knowledge to play

- a. Pashto
- b. Dhumali
- c. Dadra
- d. Keherwa
- e. Deep Chandi
- f. Adhha
- g. Tilwara
- h. Jhumra

5. Ability to accompany in taals like - dadra, keherwa, deep chandi etc with vocal and instrumental music.

1. Life sketch and contribution of some maestros of music like - Ustad Habbib ud Din Khan, Pt. Anokhe laal Misra and Ustad Alla Rakha Khan.



Dr. SHALINI TRIPATHI  
Convenor (Music)  
C.S.J.M. University, Kanpur



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

- i. Kramik Pustakmalika part 1, 2, 3 and 4 by Pt. V.N. Bhatkhande,
- ii. Sangeetanjali part 1, 2, 3, 4, 5 and 6 by Pt. Onkarnath Thakur.
- iii. Tantrinath part 1 and Bhartiya Sangeet Vadya by Dr. Lal Mani Mishra.
- iv. Sitar Malika (Hathras)
- v. Sitar Vadan by S.G. Vyas
- vi. Bhartiya Sangeet Sangeet Etihasi Vishlashan — Prof. Swatantra Sb.
- vii. Sangeet Visharad - Hathras
- viii. Sitar Marg part 1 and 2 by S.P. Banerjee.
- ix. Sangeet Bodh by Saratchand Paranjpay.
- x. Sangeet Darshika Part 1 and 2 by Sri Nani Gopal Banerjee.
- xi. Pashchyat Swarlies Paddhati Evam Bhartiya Sangeet — Prof. Swatantra Sharma.
- xii. Sangeet Shastra by M.N. Saxena.
- xiii. Hamare Sangeet Ratna by Laximi Narayan Garg.
- xiv. Vishnu Digambar Palushkar by Pt. Vinay Chandra Moudgalaya.
- xv. Vishnu Narayan Bhatkhande by Pt. Ratan Jankar.
- xvi. Vaggayakar Omkarnath Thakur by Pradeep Kumar Dixit.
- xvii. Gharana by Vaman Rao H. Deshpandey.
- xviii. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
- xix. Sangeet O Sanskriti by Swami Prajananand.
- xx. Sitar and its nibaddha forms by Stefan Slavek.
- xxi. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
- xxii. Sitar and its technique by Prof. Debu Chaudhary.
- xxiii. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
- xxiv. All journals/Magazines of Music.

  
**Dr. SHALINI TRIPATHI**  
Convenor (Music)  
S.J.M. University, Kanpur