

## HINDUSTANI (INSTRUMENTAL PERCUSSION) 10+2

### TERM -1

Theory

Time : 3 Hours

MM:30

1.
    - a. Definition of the following:  
*Varna, Alankar, Krintan, Zamzama, Gamak*
    - b. Comparative Study of Smantar Taals
      - i. *Chautal - Ektal*
      - ii. *Jhaptal – Sooltal*
      - iii. *Dhamar - Chautal*
  2. Brief History of ancient Hindustani Music with special reference to *Sangeet Ratnakar*.
  3. Description of *Taals Rupak* and *Jhaptal*.
  4. Writing notation of prescribed Taals.
  5. Recognition of *Taals* from given portion of the *Thekas*.
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### PRACTICAL PAPER

MM:25

1. Playing the *Thekas* of *Rupak* and *Jhaptal* on tabla with simple elaboration.
2. Two *Peshkaras*, two *Qayadas*, two *Tukras* and a few *Gats* in *Taal Rupak* and *Jhaptal*.
3. Playing the *Thekas* of *Taal Rupak* and *Jhaptal* with *Mukhda* and *Tihai*.
4. Recitation of the prescribed *Taals* with *Dugun* and *Chaugun* keeping *taal* with hand beats.
5. Knowledge of tuning of the instrument.

## HINDUSTANI (INSTRUMENTAL PERCUSSION) 10+2

### TERM -2

Theory

Time : 3 Hours

MM:30

6.

a. Definition of the following:

*Zarab, Kala, Kriya, Anga, Peshkar and Rela*

b. Classification of *Jatis* of different patterns.

c. Classification of *Layakari*.

7. Brief History of medieval and modern period of Hindustani Music with special reference to *Sangeet Parijat* and the work of *Pt. V.N. Bhatkhande*.

8. Description of *Taals Chautaal, Sooltaal, and Dhamar*.

9. Writing notation of prescribed Taals.

10. Recognition of *Taals* from given portion of the *Thekas*.

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### PRACTICAL PAPER

MM:25

6. Playing the *Thekas* of *Sooltaal* and *Chautaal* on tabla with simple elaboration.

7. Two *Peshkaras*, two *Qayadas*, two *Tukras* and a few *Gats* in *Taal Rupak* and *Jhaptal*.

8. Playing the *Thekas* of *Taal Tilwada* and *Dhamar*. with *Mukhda* and *Tihai*.

9. Recitation of the prescribed *Taals* with *Dugun* and *Chaugun* keeping *taal* with handbeats.

10. Knowledge of tuning of the instrument.