

MUSIC & DANCE EXAMINATIONS

I. THE AIMS AND OBJECTIVES OF THE FACULTY ARE

1. To encourage the study of Performing Arts as a vocation
2. To institute degree and Junior Diploma Courses in Performing Arts
3. To produce artists of high order and to train and prepare teachers well versed in theory, practice and history of Performing Arts;
4. To conduct research and to carry on auxiliary activities such as collection and publication of manuscripts;
5. To develop a high standard of education and knowledge of the Theory of Music and aesthetics, both ancient and modern, through the study of old and new literature in Sanskrit and other languages and give training in performing arts as a vocation
6. To make special arrangements by way of extension course for those who are not otherwise qualified to be admitted to the Faculty.
7. The Faculty while serving as a repository of all forms of Music including different schools of Music and regional styles, seeks to preserve the traditional methods of teaching and in doing so makes use of all modern techniques e.g. notation and Science of voice culture. In furthering the objectives laid down above, the Faculty arranges for lectures, concerts, demonstrations and excursion tours to important centers of Music in India.

II. ADMISSION TO COLLEGES/FACULTIES OF THE UNIVERSITY

1. The last date for admission to all the constituent Colleges / Faculties of the University shall be fixed each year by the Academic Council.
2. Each College/ Faculty maintained by the University shall have a separate form of application which will be serially numbered and issued by the Principal/Dean of the College /Faculty concerned, on payment of the prescribed amount of application fee or by any other officer deputed by University.
3. The number of students to be admitted in the constituent Colleges/Faculties of the University in the coming session shall be prescribed each year by the Executive Council.
4. Admission shall be made on merit as per university rules
5. The minimum qualification for admission to the various constituent Colleges/Faculties shall be prescribed by the Academic Council each year subject to the concessions provided for by the Regulations. Candidates shall be admitted to the various courses in order of merit.
6. Each College/Faculty shall have an Admission Committee for Undergraduates constituted there under Statute 18 (xviii) by the Academic Council, consisting of the Principal/ Dean and two senior most members of the staff of the College/Faculty. Admission shall be made in accordance with this Ordinance and the rules made there under. For Post-graduate courses Admission Committee will consist of the Head of the Department and two senior most members of the staff of the Department.

7. Admission cannot, however, be claimed by any candidate as a matter of right. The admission or readmission of a candidate shall be entirely at the discretion of the Admission Committee which may refuse to admit any student without assigning any reason therefore.
8. A student shall be deemed to have pursued a regular course of study in a subject during each year provided he/she has attended at least 75% of the classes actually held in each subject of his/her examination, as per university rules

III. COURSES OF STUDY

1. Admission shall be made to the following courses of study:
 - I Three year Junior Diploma in (a) Vocal, and (b) Instrumental Music: (Sitar, Violin, Flute &Tabla)
 - II Three year Junior Diploma in Karnatak Music in (a) Vocal, (b) Instrumental Music : (Violin, Veena and Mridangam)
 - III One-year Junior Diploma in Music Appreciation:
 - IV Three year Junior Diploma in Dance - Kathaka and Bharat Natyam
 - V. Three- Year B. Mus. (Vocal, Instrumental, Dance-Kathak and Bharat Natyam)
 - VI. Two- Year M. Mus. (Vocal, Instrumental, Dance-Kathak and Bharat Natyam)
 - VII. Two- Year M. Musicology;
 - VIII. One Year M. Phil. (Musicology)
 - IX. Two-Year D. Mus. and
 - X. Ph.D. Degree by research.
2. Students seeking admission to these courses shall apply on the prescribed application form before the last date as per University rules and shall appear in person, before the Admission test Committee on a date announced by the Controller of Examination / Dean of the Faculty.

IV.THREE-YEAR JUNIOR DIPLOMA COURSE IN MUSIC/DANCE

(As per Thakur Committee Report)

3-year- Junior Diploma:

Junior Diploma Level-I

Junior Diploma Level –II

Junior Diploma Level-III

1. Rules for admission, deposit of Fees, Examination etc.

- i) Passed High School (10th Class)
- ii) Duration with nature of course will be three year part – time.

- iii) Fee for Diploma Courses in Music and Dance be fixed @ Rs. 600/- p.a. with an Examination Fee of Rs. 65/- (including Marks Receipt Fee of Rs. 5/-)

Candidates selected for admission to the Three Year Junior Diploma Course shall attend the course of instruction prescribed in these Ordinances, and shall satisfy all other conditions laid down hereinafter in these Ordinances, before appearing at the Examination of either I, II or III year Junior Diploma Course. They shall not be allowed to contest any election or vote for any election in the University. They will not be permitted to represent the University in sports and debates.

They shall also not be eligible for other University facilities like hostel accomodation, membership of University Library, flying club, free ship, merit scholarship etc.

6. A candidate who has completed a regular course of study for the Three-Year Junior Diploma Course, but fails to pass or to appear at the above examination may be considered as per University rules.
- i) Such candidates as have failed in the Diploma Examination and desire to appear at the said Examination, shall have to pay fee as per University rules.
- ii) Such candidates who having pursued the Course of Studies in Diploma failed to appear at the said examination shall require to pay the above tuition fee / examination fee as per University rules.
- iii) A candidate appearing at the Diploma examination has to obtain examination form from the faculty office and submit the same to the faculty office before the last date.

7. I or II year Diploma Examination: (see astrix below)

(VOCAL/INSTRUMENTAL/DANCE)

Nomenclature of the course	Name of course prior to AC	Duration with nature of course	No. of seats	Eligibility Conditions	Teaching Hours	No. of Theory Papers and Marks	Practical and Marks	Total Marks
3-Year Junior Diploma	Diplo ma Course in Music and Dance	3-year Part time	50 in each discipline	Passed High School (10 th Class)	Each Theory Paper in each year should have at least 30 lectures.	Level-I-One-100 Level-II-One-100 Level-III- Two-100 Marks each	200 Marks	300 300 600
1) Junior Diploma Level-I*							200 Marks	
2) Junior Dipl.							200 Marks	
Level-II							400 Marks	
3) Junior Dipl.								
Level-III								

* In case a student leaves the course after completion of the First Year/i.e. Junior Diploma Level-I he/she be given a Certificate only. After completion of the whole Junior Diploma Course i.e. after Passing Junior Diploma Level-III students be given Diploma to that effect.

If a student completes the Diploma Course Levels I and II, Mark sheets shall be issued to him/her for 300+300=600 Marks, taking both Years' marks together.

1. In case a student leaves the course after completion of the First Year i.e. Diploma Level-I & II, he/she will be given a Certificate only.
2. After completion of the whole Diploma Course i.e. after passing Diploma Level-III, students be given a Diploma.

NOTE:

1. Examination will be conducted at the end of each year.
2. To pass a course the minimum percentage of marks in each paper and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with "Distinction".
3. Issuance of Certificates

The Controller of Examinations should issue certificates for all those examinations, which are conducted by the University.

V. THREE-YEAR B. MUS. COURSE*

Admission to the 1st year of the Three year B. Mus. Course in Vocal/ Instrumental Music/ Dance shall be open to such candidates as have passed one of the following examinations.

(a) Passed 10+2 OR equivalent examination OR a graduate/postgraduate degree and (b) (i) Vocal Instrumental Music/Dance (Kathak and Bharatnatyam) as one of the subjects. (ii) Third year of 3 year Diploma in Vocal/ Instrumental Music / Dance (Kathak and Bharatnatyam) examination of BHU OR equivalent examination. (iii) Without offering Vocal/Instrumental Music/ Dance (Kathak and Bharatnatyam) as one of the subjects, provided the candidate has passed any of the following examinations:

(For Vocal/Instrumental/Dance)

- a) Senior Diploma Exam. of the Prayag Sangeet Samiti Allahabad.
- b) Madhyama Exam. of the Bhatkhande Sangeet Sansthan (Deemed university)Lucknow ..
- c) Madhyama in Music Exam. of Madhya Pradesh Govt. M.P.
- d) Madhyama Exam. of A.B.G.M.V. Mandai, Mumbai.

Note: Only single Course students be admitted to B. Mus. Course

- e) Madhyama Exam. of Indira Kala Sangeet Vishwavidyalaya, Khairagarh (For Dance Only)
- f) Part time Diploma exam. of five years of Kalakshetra, Chennai
- (g) Senior certificate course issued under the auspices of Tamilnadu Govt.
- (h) Fifth year of five year Diploma of Bharatiya Nritya Mandir, Patna.

*This should be taken from the U.E.T. Bulletin-2007 pg. No. 2-3.

NOTE:

- I. It is mandatory for every candidate to have obtained a minimum of 50% marks in Music Practical/Dance Practical in each case as mentioned above.
- II. Candidate admitted to B. Mus. course shall not be eligible to pursue simultaneously any other course
- III. No. of seats Faculty of Performing Arts : Dept. of instrumental music (40 M&F),dept. of Vocal (10 M&F) ,Dept. of Dance (20 M&F)
2. Eligible candidates shall have to qualify in the university entrance test (UET) and their admission shall be made in order of merit on the basis of the marks obtained in the said test, subject to availability of seats
3. Candidates selected for admission to the 1st year of the three-year B.Mus. Degree Course shall be admitted provisionally in the first instance. Their admission shall be final when they have paid the tuition and other fees and have submitted the certificates to the Dean before the prescribed date.
4. During the study for Three year B.Mus. course, each year the. student shall attend for one academic session the lectures, practical and other classes and on fulfilling the other conditions laid down in these Ordinances, shall apply on prescribed form for permission to appear at the I, II, or III year examination as the case may be to the Controller of Examinations through the Dean of the Faculty of Performing Arts. The Controller of Examinations shall scrutinize the form so submitted and shall direct the payment of such examination and other fees as may be prescribed in these Ordinances. On getting the admit card he/she shall appear at the examination on such. date, time and at such place as may be fixed by the University.
5. The students of part-I of the B.Mus. Course shall be required to attend music festivals, conferences; seminars, lecture-demonstrations; concerts, etc. within India (list of which shall be specified by the Faculty) and submit a Report of the same which shall carry 20 marks out of 100 marks assigned to Paper-I: Applied Theory.

**ALLOTMENT OF MARKS FOR THE PAPERS & PRACTICALS B.MUS. COURSE
(VOCAL/INSTRUMENTAL MUSIC/DANCE-KATHAK & BHARATNATYAM)
PRACTICALS**

Vocal Music

Allotment of marks for B.Mus part I, II & part III is as under :	
Practical – Stage Performance - 200 marks	Pass - 40% in each paper& practical
Viva –voce - 200 marks	
Subsidiary - 50 marks	

TOTAL	450 marks

Theory- Paper I - Analytical Study of Ragas & Talas – 100 marks.	
Paper II - Theory - 100 marks	

Grand Total	650 marks

Instrumental music

Year	Paper No.	Theory Marks	Practical Marks	Pass
B.Mus I, II & III	Practical			40% in each paper & practical
	<i>I. Performance and coverage of the total course</i>			
	<i>A. Stage Performance</i>		200	
	<i>B. Viva voce</i>		200	
	Total Marks		400	
	<i>II. Subsidiary-Instrumental Music/ Dance & vocal practical & Hindustani /Karnatak III. Theory</i>	50		
	<i>Paper- No.1</i>	100		
<i>Theory Paper No. 2</i>	100			
Total Marks	250			
Grand Total			650	

B.Mus Dance

Allotment of Marks for B.Mus. Part I, II & III is as under:			Pass %
Practical	Stage Performance	200 marks	40% in each paper and practical
	Viva-voce	200 marks	
	Subsidiary	50 marks	
	Total	450 marks	
Theory Paper I –	Theory	– 100 Marks	
Paper II -	Theory (Common for	- 100 Marks	
Grand Total	Kathak & Bharat Natyam -	650 marks	

The result of B.Mus. degree examination shall be declared on the basis of the total marks secured by the candidates at the I, II and III- Year Examinations. They will be declared to have passed if they have secured the percentage given below in the aggregate of marks of I, II and III Yr. B.Mus. examinations.

First Class	60 % and above
Second Class	50 % and above
Third Class	40 % and above
Failed	below 40 %

A candidate who fails in practical examinations at B.Mus. Part –I or II shall not be promoted to the next higher class.

If at B.Mus. Part I or Part II examination, a candidate passes in the practical but fails in Theory

paper/papers, he can appear in the theory paper/papers in which he has failed at a subsequent examination but has to clear them before passing B.Mus. Part III.

Candidates failing in any item at B .Mus. Pt. III-exam shall be declared fail and shall have to appear in all the items of B.Mus. Pt. III examination when they appear next.

A candidate -who has completed a regular course of study for any of the years of Three Year B.Mus. course, but fails to pass or appear at the examinations may be permitted to appear privately at a subsequent examination of that course.

VI. M. MUS. EXAMINATION ELIGIBILITY CONDITIONS

Admission to the previous class of the two-year M.Mus. Course in Vocal/Instrumental Music shall be open to such candidates as have passed one of the following examinations:

* B.Mus. in Vocal/Instrumental music or B.A: (Hons.) under 10+2+3 pattern with music from this University or an equivalent examination from a recognised University with a minimum of 50% marks in music practical

OR

Bachelors degree (10+2+3) pattern without music of this University or an equivalent examination from a recognised University provided the candidate has also passed one of the following examinations with a minimum of 50% marks in music practical.

- (a) Sangeet Prabhakar Exam. of the Prayag Sangeet Samiti, Allahabad.
 - (b) Sangeet Visharad Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow
 - (c) Sangcet Ratna Exam of the Madhya Pradesh Govt. M.P .
 - (d) Sangeet Visharad Exam of the Shanker Gandharv Vidyalaya
 - (e) Sangeet Visharad Exam. of ABGMV Mandai, Mumbai
 - (f) Sangeet Visharad Exam of Indira Kala Sangeet Vishwavidyalay, Khairagarh (M.P.)
 - (g) B.Mus. (Prabhakar) Exam of the Rajasthan Sangeet Sansthan, Jaipur.
2. Eligible candidates shall have to qualify in the University Entrance Test (PET) and their admission shall be made in order of merit on the basis of the marks obtained in the said test, subject to availability of seats.

Candidates selected shall be informed about their provisional admission by the Dean of the Faculty of Performing Arts. Their admission shall be final when they have paid the University tuition and other fees and have submitted the certificates mentioned in application form.

Admission to M.Mus. Course shall be made to the M.Mus. (Previous) class. Candidates so admitted shall pursue the course of study prescribed for this examination for a period of One academic year. They shall apply for permission to appear at the Controller of Examinations through the Dean of the Faculty of Performing Arts, who shall, after necessary scrutiny, forward the same to the Controller of Examinations. If the application form is in order and the candidate has satisfied all the conditions prescribed for this examination, he shall issue the Admit Card to the candidate and direct him to appear at the examination on such date, time and at such place that may be notified by him.

* This should be taken from the PET Bulletin page 4.

4. Admission to the M.Mus. (Final) class shall be confined to :

(i) Candidates who have passed the M.Mus. (Previous) examinations of this University.

and

(ii) Candidates who after completing the course of study for the M.Mus. (Final) class, have failed to pass or to appear at the said examination in a previous year .

Such candidates as belonging to category (ii) may also appear privately at the M.Mus. examination

5. Candidates admitted to final year M.Mus. shall undergo such training as may be prescribed in these Ordinances for a period of one academic year. On satisfying this and other conditions prescribed in these ordinances he/she shall apply to the Controller of Examinations on a prescribed form seeking permission to appear at the said examination. The Dean of the Faculty of Performing Arts shall scrutinise the form and shall thereupon forward the same to the Controller of Examinations who shall scrutinise the form and issue Admit Card directing the examinee to appear at the said examination on such date, time and at such place as may be notified by him.

6. (i) Candidates to M.Mus. (Previous) and M.Mus. (Final) classes shall appear at respective examinations in the subjects noted below.

Eligibility Criteria for M.Mus. Dance (Kathaka & Bharat Natyam)

Duration (2 Years)

B.Mus. in Dance (Kathaka & Bharat Natyam) from this University or an equivalent examination from recognized University securing a minimum of 50% marks in Dance Practical.

OR

B.P.A./ B.A. or an equivalent examination with Dance as a subject from a recognized university securing a minimum of 50% marks in Dance Practical.

OR

Any Bachelor's Degree under at least 10+2+3 pattern from a recognized University provided the candidate has also passed one of the following examinations securing a minimum of 50% marks in Dance Practical:

- a) Sangeet Prabhakar(Nritya) exam of Prayag Sangeet Samiti, Allahabad
- b) Sangeet Visharad(Nritya) exam of Bhatkhande Sangeet Vidyapeeth, Lucknow
- c) Sangeet Prabudha (Nritya) exam of Bhatkhande Music Institute (Deemed University), Lucknow.
- d) Vid (Nritya) exam of Indra Kala Sangeet Vishwavidyalaya, Khairagarh (Chattisgarh).
- e) Uttama (Nritya) exam of Banasthali Vidyapeeth, Rajasthan
- f) Sangeet Visharad (Nritya) exam of A.B.G.M.V. Mandal, Mumbai.
- g) Passed full time Diploma of Kalakshetra, Chennai

M.Mus.Vocal

Allotment of marks for M.Mus part I & part II is as under :		
Practical – Stage Performance	- 200 marks	Pass - 40% in each paper& practical
Viva –voce	- 200 marks	

TOTAL	400 marks	

Theory- Paper I - Analytical Study of Ragas & Talas	- 100 marks.	
Paper II -	- 100 marks	
Paper III- Essay writing	- 50 marks	
Assignment of self made five compositions	- 50 marks	

Grand Total	700 marks	

Instrumental Music- Swara Vadya and Tabla

Year	Paper No.	Practical Marks	Theory Marks	Pass
M. Mus. Part I	<i>Practicals</i>			Pass - 40% in each paper& practical
	Performance and coverage of the total course of Diploma, B. Mus, and M. Mus			
	A. Stage Performance	200		
	B. Viva Voce	200		
	Total Marks	400		
M. Mus. Part I	Paper I Theory		100	
	PaperII		100	
	Paper III Essay Writing		50	
	Self Made Five Compositions		50	
	Total Marks		700	
M. Mus. Part II				
M.Mus. Part II	Performance and coverage of the total course of Diploma, B. Mus, and M. Mus			
	A. Stage Performance	200		
	B. Viva Voce	200		
	Total Marks	400		
M.Mus. Part II	Paper I Theory		100	
	PaperII		100	
	Paper III Essay Writing		50	
	Self Made Five Compositions		50	
	Total Marks		700	

M.Mus Dance

Allotment of Marks for M.Mus. Part I & II is as under:			Minimum Pass %
Practical	Stage Performance	200 marks	40% in each paper and practical
	Viva-voce	200 marks	
	Total	400 marks	
Theory Paper I –		– 100 Marks	
Paper II -		- 100 Marks	
Paper III – essay writing		- 50 marks	
Assignment of self made five compositions		- 50 marks	
	Grand Total	- 700 marks	

7. The result of M.Mus. Degree examination shall be announced on the basis of total marks secured by a candidate at M.Mus. (Prev.) and M.Mus. (Final) examinations.

Ist Class 60% and above

IInd Class 50% and above

IIIrd Class 40% and above

Failed below 40 %

7. Notwithstanding anything contained to the contrary any where a candidate failing in practical at M.Mus. Previous examination shall not be promoted to the M.Mus. Final Class. However, if he/she fails in Theory paper/papers at M.Mus. Previous level he may be promoted and allowed to clear the papers in which he/she failed at subsequent annual examination

8. A candidate who has completed a regular course of study for anyone of the above examinations, but fails to pass or to appear at the above examination, may be allowed to appear, as ex. Student at the respective examinations in a subsequent year with the permission of the Academic Council. c

9. Candidate failing in any item in M.Mus. Final examination shall be declared 'fail' and shall have to appear in all the items when he appears next.

VII. D.MUS. (VOCAL, INSTRUMENTAL) (DOCTOR OF MUSIC IN PERFORMANCE & COMPOSITION)

a. Admission to the D.Mus.in Vocal/ Intrumental Music shall be open to such candidates as have passed one of the following examinations:

I. M.Mus. (Vocal/ Inst.) exam. from this University or an equivalent exam. from a recognized University, obtaining at least 55% marks in Music Practical or Previous and Final combined.

II. M.A. in Music (Vocal/ Instrumental) of a recognised university, obtaining at least 55% marks

Candidates who have passed Bachelor Degree (10+2+3 pattern) from a recognised university without music, provided the candidate(s) has also passed **anyone** of the following examinations, obtaining at least 55% marks in Music practical:

(a) Sangeet Praveen exam. of Prayag Sangeet Samiti, Allahabad

- (b) Sangeet Alankar Exam. of Gandharva Mahavidyalaya, Bombay.
 - (c) Sangeet Kovid Exam. of Indira Kala Sangeet Viswavidyalaya, Khairagarh, M.P.
 - (d) Sangeet Nipun Exam. of Bhatkhande Sangeet Vidyapeeth, Lucknow.
 - (b) He/she shall be required to appear at the admission test conducted by the departmental admission Committee.
 - (c) Successful candidates may be admitted to D.Mus. directly or to a preparatory course for a period of one academic year at the end of which the qualifying test of the student will again be conducted by the departmental admission committee.
 - (d) If the candidate passes the test he/she is eligible for admission to the D.Mus. If the candidate fails He/she may be given only one more year to come up to the desired standard.
2. Application for registration as a D.Mus. Scholar shall be made on prescribed form to the office of the P.R.O. B.H.U. on/or before 31st July for registration from September term and 31st January for registration from March Term.
 3. After the candidate's regular admission to D.Mus. he/she must work under a guide in the Department as assigned by the Departmental Research Committee.
 4. (i) After admission the scholar shall declare the group of Ragas for specialization as required under syllabi of courses.
(ii) During the study period the scholar has also to compose.
(a) Forty instrumental/Vocal composition in Prachalita and/or Aprachalita Ragas; preferably including ten light or light classical compositions. Four copies of these will be submitted by the candidate to the Head of the Department at least one month before performance and Viva test.
 5. If the Scholar does not attain the desired standard after the expiry of 2years from the date of Registration he/she shall apply for extension of the term under recommendation from the guide.
No extension of term shall be granted after a total period of 4 years from the date of registration
 6. (i) There shall be two external and two internal examiners .One of the internal examiners shall be the Supervisor/Guide under whom the candidate has worked.
(a) Public performance (b) general performance (c) Viva on compositions

The internal Examiners shall make necessary arrangements for the exams

Result:

- (i) Marks shall not be assigned to any part of the examination.
 - (ii) Examiners shall assess the overall performance of a candidate and report whether the candidate is "acceptable" or "not acceptable" for D.Mus. degree.
If not acceptable the candidate shall be required to resubmit them incorporating advice modifications. Acceptance of the compositions is compulsory before award of D.Mus. Degree.
7. After completing his period of study they shall appear in ;
 - (i) Test-Public performance-vide syllabus for D.Mus Practical Test.
 - (ii) Test- Viva-voce Examination vide syllabus for D.Mus.Practical Test.

(iii) Viva-voce for compositions vide 4 (ii) and 6 above

If the overall performance is found up to standard the examiners shall recommend him/ her acceptable for the degree' of D.Mus.

VIII. PERCENTAGE OF ATTENDANCE

(i) A student shall be deemed to have pursued a regular course of study in a subject during each year provided that he has attended at least 75% of the classes actually held in each subject to his examination & has produced a satisfactory character certificate from the Principal/Dean of the College/Faculty concerned

Provided that the Principal/Dean of the College/Faculty concerned may condone shortage of percentage in attendance not exceeding 5% in each subject due to one or more of the following reasons involving absence-from classes:

- (i) Participation in N.C.C. Camps duly supported by a certificate to the effect from the O.C; N.C.C.
- (ii) Participation in University or College Team Games or Inter State or Inter-University tournaments, duly supported by a Certificate from the Secretary of the University Athletic Association or President of the College/Faculty Athletic Association concerned .
- (iii) Participation in Education Excursions conducted on working days certified by the Principal /Dean of the College /Faculty or Head of the Department.

These excursions shall not include those organised for class as a whole. No credit will be given for excursion conducted on holidays.

- (iv) University Deputation for Youth Festival certified by the Principal/Dean of the College/Faculty concerned.
- (v) Prolonged illness duly certified by a registered Medical Practitioner.

On the list of subject laid down in the prospectus of the examination concerned and shall consist a paper or a group of papers and the practical, Session and Work-shop Practice, in each of which or a group of which a candidate is required to pass separately.

3. The Academic Council shall have power to condone any deficiency of attendance, but for cogent reasons.

IX. REFUND PAYMENT OF EXAMINATION FEES

- 1. A Candidate who fails to pass or who is unable to present himself for any examination on any account shall not, except in the following cases, be entitled to a refund of his examination fee adjustment of the fee to the ensuing examination.
- 2. The examination fee paid by a candidate shall be refundable only:
 - (a) When his form is rejected by the University.
 - (b) When the fee has been submitted but not the form, and,
 - (c) If the Academic Council permits a refund for compassionate reasons.
- 3. Examination fee of a candidate after deducting Rs.10/-may be credited for the ensuing examination in case of candidates who fail to appear at any examination on account of sickness. Provided that an application supported by a Medical Certificate is made for the purpose within a month to the

date of commencement of the examination, and provided that the form, the candidate submits for ensuing examination is complete in all respects and is accepted.

4. An examination fee once credited to the ensuing examination shall not be refunded.
5. Except as provided in ordinance 11 (3) a candidate when admitted to one or more subsequent examination shall before admission pay the prescribed fee for such examination on each when he is so admitted.
6. On receipt of the fee prescribed for the examination the Registrar shall examine the application which if found to be in order, shall be registered in the register of candidates for such examination, The Registrar shall issue admission Card to the candidate entitling him to appear for the examination.

X. ADMIT CARD

1. The Registrar may, if satisfied that an examination Admit Card has been lost or destroyed, grant a duplicate Admit Card on payment of a further fee of Re. 1/.
2. A candidate may not be admitted into the examination room, unless the examinee produces his Admit Card to officer that it will be subsequently produced.

XI. TUITION AND OTHER FEES

The following tuition and other fees shall be charged from the students of the above courses.

Tuition Fees

3 Year Diploma courses @ Rs. 600/- p.a. with an Examination Fee of Rs. 65/- (including Marks Receipt Fee of Rs. 5/-) as per Thakur committee.

XII. DATE OF SUBMISSION OF EXAMINATION FORM

A candidate shall apply to the Registrar in such form as the Academic Council may prescribe. His application and fee shall be dispatched through the prescribed channel so as to reach Controller of Examinations at least six weeks before the commencement of the examination, provided that, in the case of private candidates and candidates who appear as ex-student the application form with the prescribed fees shall be dispatched so as to reach the C.E. at least four months before the examination.

XIII. ORDINANCE FOR PROMOTION & REAPPEARANCE AT THE SUBSEQUENT EXAMINATIONS FOR M.MUSICOLOGY COURSE ONLY

- (1) The conditions under which an examinee will be declared to have passed an examination will be as prescribed by the relevant ordinance.
- (2) Notwithstanding anything contained in the provisions referred to above the candidate who secures up to, but not more than 5 percent less marks than the aggregate percentage of marks prescribed for passing the examination, may be provisionally promoted at his option to the next higher Semester, irrespective of his performance in individual papers.
- (3) (i) A promoted candidate shall, in order to maintain continuous academic progress, make the deficiency of the lower examination at the immediate next Semester examination and shall also appear at the concerned higher examination.
(ii) A promoted student may, at his option, appear in all items other than sessionals comprising lower examination, but he shall be entitled to exemption in items in which he secured at least 10% higher

marks than the prescribed minimum pass marks in concerned item of the examination or where such minimum is not prescribed for any item of examination the aggregate pass percentage prescribed for the examination.

Provided that final year students of any course of study, who have failed at their respective final year examination, shall be entitled to exemption in items in which they secure least 10% higher marks than the prescribed minimum, or where such minimum is not prescribed one item of the examination, the aggregate pass percentage prescribed for the examination. Such a student will appear in only those items in which he has not been exempted.

Provided further that regular students who have failed only in some items of examination may appear in the lower examination in such items only in which they have failed to secure the minimum pass marks. In case they fail in the aggregate, they will appear in all the papers which they have failed plus in as many additional papers as they may wish in which they failed to secure the prescribed percentage of marks above the minimum:

- (i) The option once exercised by a student under clause (5) (ii) shall be final.
- (ii) The marks obtained by a student of a subsequent examination in respect of any item of lower examination shall replace the original marks secured by him, whether such marks are more or less than the original marks. and his result shall be announced on the basis of such substituted marks.
- (5) A student who appears more than once in any item of any examination forming part of a course of study, shall not be ranked at the examination of that course or study though he shall be entitled to such division as he may secure on his performance.
- (6) The promotion as well as permission: to appear and appearance at the higher Semester examination shall be provisional, and his result of the higher examination shall remain withheld until he has made up the deficiency of lower examination.
- (7) The provision of the promotion shall not be applied in a manner so as to grant promotion to any Semester other than the one which is immediately next following in which the student failed.
- (8) A candidate who fails at the lower Semester examination may appear as an ex-student at subsequent examination subject to the following restrictions:
 - (i) Entering Semester students of any course of study shall not be given more than two additional chances to clear the Semester examination.

Explanation: Entering Semester means the semester to which a student is admitted for the time in order to pursue a course of study, for instance, the first and the third semester of the courses of study leading to B.A., B.Com., B.Sc. B.Sc. (Engineering) and B.Sc. (Mining) are all entering Semester.

- (ii) Other Semester students shall not be given more than four additional chances to clear the examination; if they fail to make up the deficiency they will revert back to the lower Semester at which they failed.
- (9) In view of the aforesaid provisions for making up deficiencies no supplementary examination for any Diploma/Degree course will be held in future.
- (10) Nothing contained hereunder shall act adversely to the position stated under the ordinances in operation prior to this new Ordinance.

THREE YEARS DIPLOMA COURSE IN VOCAL MUSIC

Allotment of marks :

Diploma I & II year –	Practical	200 marks
	Theory Papers	100 marks
	Total	300 marks
Diploma IIIrd year	Practical	400 marks
	Theory paper I	100 marks
	Theory Paper II	100 marks
	Total	600 marks

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

COURSE OF STUDY **THREE YEARS PT. TIME JR. DIPLOMA COURSE IN HINDUSTANI VOCAL MUSIC** **Ist Year Diploma**

PRACTICAL COURSE:

10 Basic Alankars.

Two Alankars each in Tals of six, ten, twelve and sixteen beats.

Identification of Notes (Seven shuddha Swaras and Komal 'Ga', 'Ni')

1. Ragas for Study : (a) Bhupali (b) Durga (c) Brindavani Sarang (d) Khamaj (e) Kafi
 - (i) One Sargam Geet in each of the above mentioned Ragas.
 - (ii) One Lakshan Geet in any two of the above mentioned Ragas.
 - (iii) Three Madhya Laya Khayals in remaining three of the above mentioned

Ragas

(iv) Four Alaps and four taans in any two of the Madlhyalaya Khayals.

2. One Dhrupad in any of the above mentioned Ragas.
3. Padhant / Citation of following Talas with their Bols, Divisions, Talis and Khalis.
 - (a) Kaharava (b) Dadra (c) Jhaptal (d) Ektal (e) Chartal (f) Trital
4. Knowledge of ½ Laya (on hand only)
5. Playing Tanpura.

THEORY COURSE:

1. Definitions and Explanation of Musical terms such as:
Naad (2 kinds & 3 properties), Dhvani, Sangeet, Swar, Laya, Raag, Taal, Shuddh- Vikrit, Chal-Achal, Mandra-Madhya-Taar, Poorvang – Uttarang, Saptak - Ashtak, Sthayee – Antara, Aroha- Avaroha, Raag Jati, Tal Jati, Alap-Tan, Varn, Alankar, Pakad, Bandish, Vilambit-Madhya-Drut, Matra, Theka, Vibhag, Tali, Khali, Sam.
2. (a) Writing a Madhya Laya Khayal or Dhrupad or a Lakshangeet in notation from any of the above mentioned five Ragas.
(b) Writing any of the above mentioned six talas with ½ Layakari.
3. (a) Raga Vivaran of above mentioned five Ragas.
(b) Tala Vivaran of above mentioned six Talas.
4. Essay on any general topic related to music.

IInd Year Diploma

PRACTICAL COURSE:

1. Knowledge of Previous years course (Five Ragas and six Talas and all theory portion) is essential.
2. Ten more Alankars in Prescribed talas of Ist and IInd year.
3. Identification of all the twelve notes.
4. Ragas for Study : (a) Bihag (b) Desh (c) Yaman (d) Bhimpalasi (e) Bageshri (f) Tilang (g)

Bhairavi

- (i) One Madhya Laya Khayal in each of the above mentioned Ragas.
- (ii) Six Alaps and Six Taans in any four of the above mentioned Ragas.
5. One Dhrupad and one Dhamar in any two of the above mentioned Ragas.
6. One Tarana in any of the above mentioned Ragas.
7. Padhant / Citation of following Taalas with their Bols, Divisions, Talis and Khalis.
(a) Tivra (b) Rupak (c) Sultal (d) Vilambit-Ektai, (e) Dhamar.
8. Knowledge of (Laya (On hand only)

9. Knowledge of Layakari for Dhrupad / Dhamar Singing.
10. Identification of all the Ragas and Talas of Ist year and IInd year course.

THEORY COURSE:

1. Definitions and explanations of some more Musical terms such as:
Graha- amsh – Nyasa, Vaadi – Samvadi –Vivadi –Anuvadi, Shadja –Madhyam Samvad, Shadja-
Pancham Samvad, Shabdalap –Boltan, Avartan, Alpatva- Bahutva, Swar sangati, Rag Samaya,
Avirbhava –Tirobhav, Sparsh (Kan) Swar.
2. Life Sketch and contribution of :
(a) Tansen (b) Pt.Omkarnath Thakur
3. Knowledge about the parts of Tanpura and its tuning.
4. (a) Writing a Madhya Laya Khayal/ Dhrupad / Dhamar in above mentioned seven ragas (with
small Alap – taans)
(b) Writing any of 6 +5 i.e. 11 prescribed taalās with (&) laya kari.
5. (a) Raga Vivaran of 5+7 i.e. 12 prescribed Ragas.
(b) Tala Vivaran of 6 +5 i.e. 11 prescribed Taalas.
(c) Comparison of all the 12 Ragas and 11 taalās.
6. Essay on any general Topic related to Music.

IIIrd Year Diploma

PRACTICAL COURSE:

1. Knowledge of previous two years course (twelve Ragas and eleven taalās & all the theory portion
of both the years) is essential.
2. Elementary knowledge of tuning Tanpura.
3. Ragas for Study :
(a) Kedar (b) Malkauns (c) Bhairav (d) Hameer (e) Bahar (f) Tilak kamod (g) Jaunpuri (h)
Shankara
(i) One Vilambit Khayal with two alaps and two taans from any of the above mentioned Ragas.

- (ii) One Drut Khayal in each of the above mentioned eight Ragas, which may be in Trital/ Ektal/ Rupak/ Jhaptal or Adachartal
- (iii) Eight alaps and eight taans in any five of the above mentioned Ragas.
- 4. One Dhrupad and one Dhamar in any of the above mentioned Ragas with Dugun, Tigun, Chaugun laykari.
- 5. Two taranas in any of the eight above mentioned Raga.
- 6. Padhant / Citation of (a) Jhumra (b) Adachartal (c) Tilwada (d) Dhumali (e) Deep Chandi
- 7. Knowledge of 1/3 lay a (on hand only)
- 8. Knowledge of (1/3) Layakari for Dhrupad & Dhamar singing.
- 9. Identification of all the 20 Ragas and 16 Taalas of three years Diploma course.

THEORY COURSE :

Paper –I : Applied Theory

Unit I Vivaran of 20 Prescribed Ragas and their comparative study.

Unit II Vivaran of 16 Prescribed Taalas and their comparative study.

Reading and writing of Notation (Vilambit, Drut, Dhrupad, Dhamar and Tarana with Alap, Taans) of the prescribed Ragas and Talas with the prescribed layakaries.

Unit III Essay on any general topic related to music

Unit IV Life Sketches and contributions of

- (i) Pt. V.D. Paluskar
- (ii) Pt. V.N. Bhatkande

Paper – II

Unit I Definition and explanations of some more Musical terms such as:

Sa- Shuddha Ga and Sa-Komal Ga Samvad, Gamak, Meend, Khatka, Murki, Ras-Prakriti & Bhav of Raga

Unit II Merits and Demerits of Vocalist

Unit III Four Categories of Indian Musical Instruments.

Unit IV Comparison of Dhrupad and Khayal Forms.

Unit V Comparison of Pt. V.D. Paluskar and V-N-Bhadkhande Notation system.

**THREE-YEAR PART TIME JR. DIPLOMA COURSE IN KARNATAK MUSIC VOCAL
FIRST YEAR DIPLOMA**

PRACTICAL COURSE:

1. Abhyasagana: swara exercises
 - a) saralivarisai b) jantavarisai c) melsthayivarisai d) datuvarisai and saptatala alankaram.
2. Three geethams:
 - (i) Sree gananatha- malahari, (ii) Varaveena – mohanam, (iii) Kereya Neeranu – Malahari
3. One Jatiswaram in Bilahari Ragam.
4. Three simple Kritis in the following Ragas:-
 - a) Hamsadwani, b) Esha Manohari, c) Maya malavagaula.

THEORY COURSE:

1. Technical Terms: Swara, Swarasthanas, Arohana, Avarohana, Nada and its varieties.
2. Ability to write notations for gitas prescribed for practical course.
3. Brief Ragalakshana for the following Ragas:-
 - (a) Malahari, b) Mohana, c) Bilahari, d) Mayamalavagaula, e) Eshamanohari, f) Hamasadwani.
4. Seven basic Talas , Angas and Jatis.
5. Origin and development of Music.
6. 12 Swarasthanas and 16 names in Karnatak Music.

II YEAR DIPLOMA

PRACTICAL COURSE:

1. Sanchari geetham:
 - a) Analekara – Sudha saverib) Kamalajadhala – Kalyani
2. Adi tala varnam in Mohana ragam
3. One Swarajathi
4. Kritis in the following ragas:
 - a) Kalyani, b) Bilahari, c) Kamboji, d) Hindolam, e) Kaanada, f) Mohanam, g) Shankarabharanam, h) Dhanyasi.

THEORY COURSE:

1. Technical Terms: a) Chittaswara, b) Dattuswara, c) Graha, d) Jivaswara, e) Sthayi
2. Musical Instruments:
 - a) Tathavadyas b) Sushira vadyas c) Avanadha vadyas d) Ghanavadyas

3. Janya Ragas and its classification: Audava, Shadava, Vakra, Bhashanka, Upanka and Varja ragas.
4. The three main aspects of Music : Swara, Tala and Pada.
5. Lakshanas of the following ragas:
 - a) Kalyani, b) Bilahari, c) Kamboji, d) Hindolam, e) Kaanada, f) Mohanam, g) Shankarabharanam, h) Dhanyasi.
6. Ability to write notation for the Jatiswaram and Mohana Varnam.

III YEAR DIPLOMA

PRACTICAL COURSE:

1. Abhogi – Varnam
2. Eight Kritis one in each of the following Ragas:
 - a) Todi, b) Bhairavi, c) Arabhi, d) Madhyamavati, e) Pantuvarali, f) Keeravani, g) Natakuranji, h) Surati.
3. Brief idea of Manodharma Sangeetham in the following ragas(Ragalap and Kalpana-swaram).
 - a) Pantuvarali, b) Shankarabharanam, c) Hindolam
4. Asthapadi, Dasarapadagalu and Thillana – one piece in each

THEORY COURSE : (Paper I)

There will be two papers of 3 hour duration carrying 100 marks each covering the following topic.

- 1) Detailed explanation of the following technical terms used in Karnatak Music: Shruti, Poorvanga, Uttaranga, Dhatu, Matoo, Vadi, Samvadi, Anuvadi and vivadi.
- 2) The scheme of 72 Melakartha raga & Bhoothasankya.
- 3) The seven principle Tala system and the scheme of 35 Talas.
- 4) Tala Dashapranas
- 5) Ability to write notation for Abhogi Varnam.

Paper II :

1. Musical forms: Sanchari –Geetham, Swarajati, Jatiswaram, Varnam, Kritis and Kirthanams.
2. Biographies of the following composers: Tyagaraja, Muthuswami Dikshitar, Shyama Shastri and Purandaradasa.
3. RagaLakshanas of following Ragas.
 - a) Todi, b) Bhairavi, c) Arabhi, d) Madhyamavati, e) Pantuvarali, f) Keeravani, g) Natakuranji, h) Surati.
4. Brief idea of the Accompanying instruments used for music concerts (wind and string & Percussion instruments).
5. Study of the following:
 - a) Pancharatna Kritis of Tyagaraja, b) Swarajathis of Shyama Shastri, c) Navagraha Kritis of Dikshitar.

Jr. Diploma (Three Years) Course in Instrumental Music

SWARA VADYA

(Sitar-Violin-Flute) & Tabla

ALLOTMENT OF MARKS FOR DIPLOMA Ist & IInd YEAR

(A)	1.	Practical and Viva voce	200
	2.	Theory Paper-I, 2 Hrs. Duration	100
		Grand Total	300
		Allotment of Marks for Diploma:	IIIrd year Passing
(B)	1.	Practical and viva voce	400
	2.	Theory Paper-1 (3 hrs. Duration)	100
	3.	Theory Paper-2 (3 hrs. Duration)	100
		Grand Total	600

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

Instrumental Music (Swara Vadya) Sitar/Violin/Flute Diploma Ist Year

Practical Course

- (A) 1. 10 General Alankars
2. 2 Alankars each in talas of 6, 8, 10 and 12 beats
3. Singing the above alankars in tune
4. Identification of Listened notes (Instrumental/Vocal)
5. Preliminary right and left hand synchronization
6. Madhyalaya composition/Rajakhani Gat with at least 10 tanas in the following ragas:
1. Bilawal 2.Kafi 3.Yaman 4.Bhoopali 5. Khamaj 6. Todi
7. Knowledge of the following talas with their theka, divisions, tali and khali : 1. Teental 2. Dadra 3. Jhaptal

Diploma IInd Year

Practical Course

1. Practice and Knowledge of previous year’s course is essential
2. Two Madhyalaya Alankars with more advanced plucking/bow/wind technique each in 6,7,8,10,12,14,16 matra talas
3. Singing and playing of 2 sample alankars of the prescribed course

4. Use of simple Kan and meend of one note span
5. Citation of Ektala, Keherva & Roopak with their theka, divisions, tali and khali
6. Knowledge and Practice of dugun in all talas previous and this year
7. Madhyalaya composition/Rajakhani Gat with at least 10 tanas in the following ragas: 1. Durga 2. Bhimplasi 3. Desh 4. Bageshree 5.Sarang 6. Todi 7. Tilak Kamod 8. Dhun in any raga

Diploma IIIrd Year

Practical Course

1. By the end of the Diploma Course acquisition of following capability in performance and understanding expected:
 - i. Tuning of the Instruments
 - ii. Correct Techniques of Instrument handling
 - iii. Synchronisation of both hands while playing
 - iv. Clarity and correctness of notes
 - v. Control over musical form in all the 3 layas
 - vi. Precise use of Kan and meend of 2 note-span
 - vii. Improvisation of advanced alankar and compositions
 - viii. Aesthetic creativity must be evident in performance
2. Practice and knowledge of the course of previous two years and presentation of class work and home work records at the time of practical examination is compulsory
3. Ragas for detailed study:
 1. Bageshree 2.Yaman 3.Malkauns 4.Bhairava
4. Ragas for Non Detailed Study:
 1. Jaijaiwanti 2.Bihag 3.Jaunpuri 4.Bhairavi 5.Shankara 6.Dhun in any Raga
5. One Composition is to be learnt other than Teen tal
6. Citation of the following tals with their theka, matra, divisions, tali and khali:
 1. Chautal 2.Teevra
7. Layakaries : Dugun and Chugun

THEORY

Paper No. 1

Unit I :

1. The detailed outline of prescribed ragas, their aroh, avroh, jati, vadi, samvadi, swar, swara prakruti etc.
2. Comparative Knowledge of all prescribed ragas of the Diploma course

Unit II : Ability to write in notation alap, tan, toda, jhala and composition

Unit III : Ability to write all prescribed talas in layakaries

Paper No. 2

Unit I : Sangeet, Swara, Laya, Matra, Tal, Nad, Dhvani ke Gun, Kana, Krintan, Raga, Varna, Alankar, Aroh-Avroh, Saptak, Ashtak, Shuddha and Vikrit Swaras, Poorvang and Uttarang, Meend, Thata, Swara Samvad

Unit II: Apney Vadya ka Varnan

Instrumental Music

Tal Vadya (Tabla)

Jr. Diploma Ist Year

Syllabus for Practical

1. Practice of syllables (varna) on Bayan and Dayan, first separate and then conjoint
2. Practice of combinations of syllables
3. i) Thekas of Teental, Jhaptal, Ektal, Rupak, Dadra, Keherva, ii) Dugun and Chaugun of Thekas of above Talas
4. Two simple tihais in each of the above talas
5. Four Theka Prakars in Teental
6. Four Mukhada and Mohara in Teental
7. In Teental two basic kayadas and relas with four Paltas and Tihai in Dugun Laya
8. Recitation (padhant) of all the above matter with tali and khali

Diploma Ist Year (Tabla)

Syllabus for Theory

1. Playing methods of tabla boles
2. Detailed study of Varnas with playing method
3. Explanation of Dayan and Bayan tabla with diagram
4. Detailed study of following tals with notation dugun and chaugun:
1. Teental 2. Jhaptal 3. Ektal 4. Rupak 5. Dadra 6. Kaherwa
5. Definition of the following:
1. Laya 2. Matra 3. Vibhag 4. Tali 5. Khali 6. Theka 7. Bole
6. Brief Study of the following with example:
1. Tihai 2. Tukada 3. Mukhada 4. Kayada- Rela 5. Palta
7. Study of writing in notation of four theka prakars in teental
8. Study of writing in notation of tihai in following talas (two in each)
1. Teental 2. Jhaptal 3. Ektal 4. Rupak 5. Dadra 6. Kaherwa
9. Definition of the following:
1. Sangeet 2. Swar 3. Dhvani 4. Nad
10. Write in notation Kayada and rela with four paltas in teental
11. Study of writing in notation of Mukhra, Mohara and tukada in teental

Diploma IInd year (Tabla)
Syllabus for Practical

1. Practice and knowledge of the course of previous year's course is essential
2. Practice of combinations of special syllables (varna)
3. Thekas of Chartal, Sooltal, Tilwara, Addachautal with Dugun
4. Two simple tihais of Chartal and Sooltal
5. Four theka prakars in Roopak and Jhaptal
6. Four Mukhada, Tukada and Moharas in Roopak, Jhaptal, Ektal
7. In Teental two basic Kayadas, one Rela with four Paltas and tihai in Dugun
8. Practice of previous year compositions in chaugun laya
9. Recitation (padhant) of all the matter learnt with tali and khali
10. Additional four prastar in Kayada and Rela of previous year's course

Diploma IInd Year (Tabla)
Syllabus for Theory

1. Study of previous years course is essential
2. Study of playing method of special syllables (bole)
3. Study of following talas with notations with dugun and chougun:
a. Chartal b. Sultal c. Tilwada d. Ada Chautal
4. Definition of following:
a. Awartan b. Thah (Ekgun) c. Dugun d. Chaugun e. Sam f. Layakari
5. Definition of the following:
a. Alankar b. Alap c. Raga d. Tan
6. Study of writing in notation of four Theka prakars in Rupak and Jhaptal
7. Study of writing in notation of two tihais in Chartal and Sultal
8. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental

Diploma IIIrd Year (Tabla)
Syllabus for Practical

1. Practice and knowledge of previous year's course is essential.
2. Practice of combinations of advanced syllables (varna).
3. Thekas of Dhumali, Khemta, Addha, and Punjabi with dugun.
4. Four Theka prakars in Ektal and Adachautal.
5. Eight Theka prakars in Dadra and Keherwa.
6. Four Mukhada, Tukada and Moharas in Ektal, Adachautal, Rupak and Jhaptal
7. Two simple parans in Chautal and Sooltal
8. Two simple Laggis in Dadra and Keherwa
9. Four tihais in Present and Previous years' talas

10. Complete Tabla solo in Teental with following compositions (one in each): Simple Uthan, Kayada, (four paltas with tihai), Rela (four Paltas with Tihai), Gat Kayada (four Paltas with Tihai), Bant (four Paltas with Tihai), Tukada, Paran, Mukhara, Mohara

Diploma IIIrd Year (Tabla)
Syllabus for Applied theory
Paper No. 1

1. Study of previous years course is essential
2. Study of Playing method of special (conjoint) boles
3. Study of Following Talas with notations in dugun and chaugun of : a. Dhumali b.Khemta c.Addha d.Punjabi
4. Study of writing in notation of four theka Prakars in Ektal, Dadra, Kaherwa, Adachautal, Rupak and Jhaptal
5. Study of writing in notation of Mukhada , Mohara, Tukada in a.Ektal b. Adachautal c. Rupak d. Jhaptal
6. Writing in notations of two Parans in Chartal and sooltal
7. Study of writing in notation in tigon laya of following talas: a.Teental b.Jhaptal c. Ektal d. Rupak e. Dadra f. Kaherwa g. Chartal h. Sultal i. Ada Chartal j. Khemta
8. Writing in notations of two simple Laggis in Talas Dadra and Kaherwa
9. Writing in notations of four additional tihais in present and previous years' talas.

Diploma IIIrd Year (Tabla)
Syllabus for Theory
Paper No. 2

1. Definition of the following: (i) Baaj (ii) Gharana (iii) Avanaadha vadya, Sushir vadya, Ghan vadya and Tat vadya
2. Comparitive study of laya and layakari in brief
3. Comparitive study of equal matra talas
4. Brief study of laya and tala
5. Brief study of status of tala in music
6. General Knowledge of the following: (i) Name of tabla Gharanas (ii) Name of any five famous artists
7. Brief study of the following : Dhrupad, Khayal, Tarana, Masitkhani Gat, Rajakhani Gat
8. Definition of the following with example : Gat Kayada, Laggi, Bant, Paran, Gat
9. Kinds and Characteristics of Nad
10. Details of Swar Saptak
11. Life Sketch and contribution of the following eminent artists:
(i) Pt. Vishnu Narayan Bhatkhande (ii) Pt. Vishnu Digambar Paluskar (iii) Pt. Omkar Nath Thakur

Three Years Pt. Time Jr. Diploma Course in Dance

Allotment of Marks:

Diploma I & II year – Practical	200 marks
Theory papers	100 marks
Total	300 marks
Diploma IIIrd year - Practical	400 marks
Theory paper I	100 marks
Theory paper II	100 marks
Total	600 marks

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

Diploma Part I Kathak Practical

TRITAL

1. Tatkar in Barabar, Dugun, Chaugun Layas.
2. Eight simple Paltas of the Tatkar
3. Hand movements combined with Tatkar
4. Salami (Rang Manch ka Tukada)
5. Two simple Amads
6. Eight preliminary Tukadas
7. Gata: a) Two Nikas, b) One Matki, c) One Mukat with Chal, d) One Bansi
8. Practice in Padhant of all the Tukdas learnt
9. Simple Tihais
10. That

Theory Paper I

1. The different schools of Kathak Dance.
2. Good and bad qualities of a patra.
3. Meaning and definition of Paran, Chakradar, Natwari, Parmelu, That, Salami, Amad, Tukda, Gat, Gat- bhava, Tihai.
4. Ability to write in notation all items learnt.

Diploma Part II Kathak Practical

TRITAL

1. Basic Tatkar in more speed upto Athgun
2. Two varieties of more speed Amads
3. Tukadas a) Six Sada b) Two chakradar
4. Practice in performing chakkars in speed
5. Gata – a) Two more Nikas, b) Ghunghat, c) One ched – chad gat
6. One or two simple Tihais
7. Practice in padhant of all the bols learnt

JHAPTAL

1. Tatkar in Barabar and Dugun Layas
2. Salami (Rang Manch ka Tukada)
3. Two Amads
4. Four simple Tukadas
5. Two Gat Nikas and Matki
6. Practice in Padhant of all the bols learnt
7. Simple Tihais

Theory Paper I

1. Brief knowledge of Abhinaya: Angika, Vachika, Aharya, Satvik.
2. Study of the terms : a) Sangeet
b) Anga, Pratyanga, Upanga.
3. Meaning and definition of the terms- Tal, Tatkar Lahra, Sam, Khali Bhari (Tali)
4. Ability to write in notation all the items learnt.

Diploma Part III Kathak

Practical

Trital

1. One advanced Tatkar.
2. One traditional Parana Prefixed Amad.
3. Advanced That.
4. Three varieties of Amad.
5. Four Sada and two chakradar Tukdas.
6. Gats – a) Two Nikas
7. Two simple Gat Bhavas, preferably Holi and Gobardhan.
8. Tihais
9. Performance of Chakkar with ease and speed.
10. Practice in Padhant.

DHAMAR

1. Tatkar in Barabar, Dugun and Chaugun Layas.
2. Salami (Rang Manch Ka Tukada)
3. Two Amads.
4. Four simple Tukdas.
5. Two simple Paran and one Chakradar Paran.
6. Gat Nikas.
7. Padhant of all bols learnt.

Diploma Part III Kathak

Theory Paper I

1. Elements of katha in Kathak
2. Tandava and Lasya.
3. Meaning and definition of Paran, Chakradar, Natwari, Parmelu, That, Salami, Amad, Tukda, Gat, Gat- bhava, Tihai.
4. Brief sketch of:
Pt. Thakur Prasad, Bindadeen and Kalika Prasad, Achchan Maharaj, Pt. Sunder Prasad, Shambhu Maharaj, Madam Menaka, Uday Shankar.
5. Knowledge of following talas:
Jhaptal, Ektal, Kahrava, Dadra, Roopak, Dhamar, Sool, Tal, Tevra, Chautal.
6. Ability to write in notation all the talas and bols, learnt

Diploma Part III Common for Kathak and Bharatnatyam

Theory Paper II

1. Origin of dance according to Natya Shastra.
2. Stories of Nataraja.
3. Stories of Natvar Krishna: Makhan chori lila, Kaliya Daman Lila.
4. Description of Asta Nayika, briefly.
5. Knowledge of the following according to Abhinaya Darpana of Nandikeshwar-
1) Namskriya, 2) Head movements, 3) Eye glances, 4) Neck movements, 5) Asamyuta Hasta
6) Samyuta Hasta
6. General introduction to the main classical dances of India & their exponents
7. Definitions or short notes-
a) Mudra, b) Sabha Lakshna, c) Tal, d) Laya, e) Sangeet, f) Natya, g) Nritya, h) Nritya

Diploma Part I Bharatnatyam

Practical

Tattadavus – 8
Nattadavus – 8
Te tei tei ta
Usi adavu
Kudittu Mettu adavus – 4
Tat tai taha adavus – 4
Tei a Tei yi adavus – 5
Tat Tai tam adavus - 5
Mandi Adavus
Sarukhal adavus
Dhit teiyum tat ta tei adavus
Tadhinghina tom
Kitatakadharikritatom
Alaripu

Theory

1. Knowledge about all adavus, Allaripu and notations.
2. Introduction of Bharatnatyam in a Margam.
3. Definition of terms : Natya – Kramaha, Rangadhidevata Stuti, Kinkini Lakshana.
4. Bahya Pranaha.

Diploma Part II Bharatnatyam

Practical

Jatiswaram
Shabdham
Small Padam
Practice Allaripu with Taal.

Theory

1. Knowledge about all the items learnt in practical and their notation.
2. Brief knowledge of Abhinaya: Angika, Vachika, Aharya, Satvika.
3. Definition or short notes – a) Sangeeta b) Anga, Pratyang, Upanga.
4. Different schools of Bharat Natyam.

Diploma Part III Bharatnatyam

Practical

Astapadi

Small Tillana

Shlokam

All the items learnt in First year & Second Year.

Theory (Paper I)

1. Brief introduction of Bharatnatyam
2. Karnatic Tala system
3. Life sketches of 1) Bala saraswati, 2) Rukmini Devi, 3) Meenakshi Sunderam Pillai
4. Tandava and Lasya.
5. Description of : a) Alaripu, b) Jatiswaram, c) Shabdham, d) Tillana
6. Write in notation : a) Teermanam, b) Jatiswaram, c) Tillana
7. Short notes – Atami, Korvai, Teermanam, Nattuvangam, Patra Prana, Pushpanjali.
8. Brief knowledge of Kathak, Manipuri & Kathakali.

Diploma Part III

Common for Kathak and Bharatnatyam

Theory Paper II

1. Origin of dance according to Natya Shastra.
2. Stories of Nataraja.
3. Stories of Natvar Krishna : Makhan chori Liala, Kaliya Daman Lila.
4. Description of Asta Nayika, briefly.
5. Knowledge of the following according to Abhinaya Darpana of Nandikeshwar :
 - 1) Namskriya, 2) Head movements, 3) Eye glances, 4) Neck movements, 5) Asamuta Hasta
 - 6) Samuta Hasta
6. General introduction to the main classical dances of India & their exponents
7. Definitions or short notes :
 - a) Mudra, b) Sabha Lakshna, c) Tal, d) Laya, e) Sangeet, f) Natya, g) Nritya, h) Nritya

B MUS. (VOCAL MUSIC)

Allotment of marks for B.Mus part I, II & part III is as under :

Practical – Stage Performannce - 200 marks
Viva –voce - 200 marks
Subsidiary - 50 marks

TOTAL 450 marks

Theory- Paper I - Analytical Study of Ragas & Talas – 100 marks.
Paper II - - 100 marks

Grand Total 650 marks

Pass Percentage - 40% in each paper& practical

B. MUS. PART- I (VOCAL MUSIC) (UNIVERSITY EXAMINATION)

Ragas for detailed study (Vilambit and Drut Khayal with Alap- Tans)

1. Ramkali
2. Gaudsarag
3. Puriya Dhanashra
4. Bhimplasi
5. Alaiya Bilawal

Ragas for Non Detailed study (General outline of the Ragas and one Composition.):

1. Hindol
2. Kamod
3. Hamsadhwani
4. Deshkar
5. Patdeep

Ragas Pilu, Kalingda are for general study (Bhajan, Geet etc.)

Two Dhrupads and Two Dharmars in any of the above 8 ragas

Two Taranas in any of the above 8 ragas, Additional Talas Panjabi, Addha.

Additional Layakari 1/6, 1/8, 2/3.

Additional Layakari for singing Dhrupad style 1/3

Knowledge to perform talas prescribed with prescribe layakaries on hand

Knowledge of all the ragas, layakaries and theory portion prescribed in the three years of diploma course.

THEORY:

There will be two theory papers (University Examinations)

One Subsidiary Pratical

PAPER-I

Analytical study of Ragas and Talas

(100 Marks – 3 hours duration)

Unit I : Theoretical knowledge of prescribed ragas

Unit II : Reading and writing of notation of the prescribed ragas and Talas with the prescribed laykaries.
A broad knowledge of ragas and talas.

Unit III : Classification of Musicians.

Unit IV : Brief outline of Origin ,developments and present state of Vocal Music Gharanas .

Unit V : Elementary Analysis of Bandish of prescribed Ragas

PAPER II

(100 marks – 3 hour duration)

Unit I : Lakshanas of vaggeykar

Unit II : “Sruti and Svara” – Elementary Knowledge of shadjagram , the relation of present day shuddha saptaka with shadjagram, the notes used in different ragas in addition to the Twelve notes of the octave.

Unit III : Elementary Applied Physics (sound). Definition of sound. Andolan (vibration and Taranga (wave) – Nada,Musical sound and rava (noise), Pitch , magnitude, and timbre (more detailed study)- The relation of avritti (frequency) with the length of the string.

Unit IV : Note intervals on the string according to Ahobal and Shrinivasa

Unit V : Brief History of Indian Music(Vedic period to 12th century)

Subsidiary (Practical) – 50 Marks

1. The candidate will learn folk Music and regional songs (Total six to seven)

B. MUS. PART- II (VOCAL MUSIC)

(UNIVERSITY EXAMINATION)

Practical Course

Ragas for detailed study (Vilambit and drut Khyals with alap tans)

1. Miya Malhar 2. Miya ki Todi 3. Chandra Kauns 4. Darbari 5. Shyam Kalyan

Ragas for non-detail study :

(General out lines of the Ragas and compositions)

1. Sohani 2. Bibhas (Bhairava/Marwa-anga) 3.Poorvi 4.Adana 5.Gaud Malhar

Ragas Jhinjhoti and Jogiya for general study Bhajan Geet etc.

Two Dhrupads and Two Dhamars of the above 10 ragas

Two Taranas in any of the ten Ragas

One trivat and one hori. Additional Talas: Pancham Sawari, Matta Taal.

Additional Layakari-3/2, (Two Bols in three matra Kal) 3/4 (Four Bols in three matra Kal)

Additional Layakari for singing Dhrupad style 2/3 Also, knowledge to perform talas prescribed with prescribed layakaries on hand. Knowledge of all the ragas, Talas, Laykaries and theory portion prescribed in three year diploma course as well as B.Mus.Part-I course.

B MUS PART- II (VOCAL MUSIC)

PAPER-I

(100 Marks – 3 hours duration)

ANALYTICAL STUDY OF RAGAS AND TALAS

Unit I : Theoretical Knowledge of the prescribed ragas

Unit II : Reading and writing of notation of the prescribed ragas and talas with the prescribed layakaries

Unit III : Types Of Musical Compositions Prabhandh, Dhrupad, Khayal,Thumri,Tappa etc.

Unit IV : General principle of the swarprastar permutation and combination of notes

Unit V : Essay on any general topic related to music

Unit VI : Brief out line of folk music of India

B. MUS PART- II (VOCAL MUSIC)

PAPER-II

(100 Marks – 3 hours duration)

Unit-I : Chatusarana (according to Bharata and sarngdeva)

Unit II : Shruti Intervals of both gramas,their relation with present day scale

Unit III : Swara and Swara Sthanas of Hindustani and karnatik Music

Unit IV : Alapti and its varieties

Unit V : Gamakas and its varieties

Subsidiary (Practical) – 50 Marks

1.The candidate will learn Sugam Sangit - Geet,Gazal & Bhajan (Total six to seven songs)

B.Mus Part - III (Hindustani Vocal Music)

University Examination

Ragas for detailed study (Vilambit and Drut Khyal with Alap – Tans)

1. Rageshri
2. Marva
3. Lalit
4. Maru Bihag
5. Deshi
6. Bageshri

Ragas for Non-detailed study (General outline of ragas and one Composition)

1. Gurjari Todi
2. Basant
3. Paraj
4. Jaijaivanti
5. Shuddha Kalyan
6. Chhayant

Ragas - Pahadi and Maand for general study (Bhajan-Geet etc.)

Two Dhrupad Dhamars in any of the above. 12 ragas.

Two Taranas in any of the above 12 ragas.

One Chaturang and one Thumari.

Additional Talas - Brahma, Rudra.

Additional Layakari- 4/3 (3 in 4).

Additional Layakari for singing Dhrupad style - 3/2 (2 in 3).

Knowledge to perform talas prescribed with prescribed layakaris on hand.

Knowledge of all the Ragas, Talas, Layakaris and Theory portion prescribed in the three years of diploma course as well as B.Mus. I and II Course.

Theory

There will be two theory papers (University Examination) and one subsidiary practical.

PAPER I – Analytical Study of Ragas and Talas

(100 Marks 3 Hrs. Duration)

Unit I: Theoretical knowledge of prescribed ragas.

Unit II: Reading and writing of notations of the prescribed ragas with the prescribed laykaris.
Composition of Alap, Tan, Bolalap, Boltan and Tihai

Unit III : General study of Karnatak Tal system. Scheme of 35 Talas and Chapu Talas.

Unit IV : Knowledge of Kaku, Kutap and Sthay and its varieties.

Unit V : Mela and That (Rag vargikaran system)

Unit VI : Essay on any relevant topic.

PAPER II

100 marks 3 hrs. duration

Unit I : General History of Indian Music (12th Century to present time)

Unit II : Moorchhanas and Jatis.

Unit III : 3 Units of Sruti intervals

Unit IV : Short notes (a. Ragas and Melodies b. Melody and harmony c. Tempered and natural scale)

Subsidiary (Practical) – 50 marks

The candidate will learn Semi classical forms such as Tumari, Tappa, Dadra, Hori, Kajari (Total 6-7 compositions)

**B.Mus. Ist Year, IInd Year & IIIrd Year
Instrumental Music
SWARA VADYA (Sitar-Violin-Flute) & Tabla
Syllabus
B.Mus.**

Allotment of Marks for the Papers/ Practicals

Year	Paper No.	Theory Marks	Practical Marks	Pass	
B.Mus I, II & III	Practical				
	I. Performance and coverage of the total course				
	A. Stage Performance		200		
	B. Viva voce		200		
	Total			400	40% in each paper & practical
	Marks				
II. Subsidiary-Instrumental Music/ Dance & vocal practical & Hindustani /Karnatak	50				
III. Theory Paper- No.1	100				
Theory Paper No. 2	100				
Total Marks		250			
Grand Total			650		

Syllabus

B.Mus Part –I (Instrumental Music)

(Swara Vadya) Sitar/Violin/Flute

Course

- Some Difficult Chanda of 4,5,6,7 &8 beats through Mijarab/Bow/Wind in Madhyalaya.
- Improvement in the following techniques should be stressed:
 - Meend of the two to three notes,
 - Kan of one to two notes,
 - Murki,
 - Clarity and resonance in playing swara through Mijarab/Bow/Blowing,
 - Variety and speed in Jhala.
- Tuning of own Instruments
- Identification of listened notes (Swara) Vocal or Instrumental and identification of Ragas through Pakada.

5. Ragas for detailed study: i) Bhairava, ii) Puriya Dhanashree, iii) Bageshree, iv) Brindabani Sarang v) Multani
6. Ragas for Non Detailed Study: i) Hansadhwani, ii) Jaijaiwanti, iii) Hindol, iv) Bhairavi v) Kedar vi) Kamod
7. Two Compositions in different Tala other than Teental
8. Knowledge of the following Talas with their divisions, Theka etc i) Deepchandi, ii) Dhamar iii) Adachartal
9. One Dhun in any prescribed raga
10. Knowledge of all the Ragas, Talas and Theory portion of previous course is essential

Theory

Paper –I

Unit-I: Theoretical knowledge of the prescribed Ragas

Unit-II: A broad comparative knowledge of ragas

Unit-III: Writing notations of compositions along with all practical materials

Unit- IV Writing of Talas with prescribed layakaries

Paper-II

Unit-I : Alapti, Gamak according to Sangeet Ratnakar.

Unit-II : Naad, Western Staff Notation System, Purvang, Uttarang, Saptak & Ashtak.

Unit-III: Classification of Instruments (Tat, Sushir, Avanadh & Ghan)

Unit-IV: Merits and Demerits of Vocalist and Instrumentalist

Unit-V: Life Sketch of V.N. Bhatkhande and V.D. Paluskar.

B.Mus Part –II

1. Some difficult and speed Alankars in the prescribed ragas of this course
2. Use of difficult Chhandas and layakaries through Mijarab/Bow/Blowing technique in Vilambit and Drut layas
3. Students are expected to improve further in the following techniques.
 - a) Meend of two to four (notes) Swaras, b) Kan of two to four (notes) Swaras, c) Murki, d) Clarity and resonance in playing Swaras, e) Variety and speed in Jhala, f) Composing new Alap, Tan, Toda, Tihai and Jhala while playing a Geet/Gat
4. Accuracy in tuning the instrument.
5. Singing of Alankars and Gat.
6. Identification of the prescribed Ragas

7. Ragas for Detailed Study: i) Yaman ii) Puriya iii) Malkauns iv) Todi v) Khamaj vi) Bhinna Shadaj
8. Ragas for Non Detailed Study: i) Bihag ii) Vibhas iii) Darbari iv) Shyam Kalyan v) Miyan Malhar vi) Jaunpuri vii) Ramkali viii) Gaud Sarang
9. Two Dhuns
10. Knowledge of the following Talas with their Thekas, Divisions and also Dugun/ Tigun Layakaries i) Roopak ii) Dhamar iii) Sooltal iv) Keherawa.
11. Knowledge of all Ragas, Talas and theory portions prescribed in three years Diploma course as well as B.Mus –Part I Course.

Theory

Paper –I

Unit-I : Thorough knowledge of the characteristic features of the prescribed Ragas.

Unit-II a) Writing notation of Composition, b) Setting of a given piece to raga and composing Alap, Tan etc.

Unit -III : Writing of Talas with the prescribed layakaries 3/2 (Ded Gun)

Theory

Paper –II

Unit-I : Gram, Moorchana

Unit -II : Comparative study of Shruti & Swara

Unit -III : Comparative study of Karnatic and Hindustani Swara system

Unit-IV : D.V.Paluskar and V.N. Bhatkhande ke Swaralipi Paddhati ka Addhayan.

Unit- V: General essay on Music

B.Mus Part –III

1. Capability of giving an attractive public performance is essential
2. More advanced practice in the following:
 - a) Forward and backward Meend to two to four notes, b) Forward and backward Kan of one to two notes, c) Murki in frets, Murki in Meend, d) Speedy work of right hand and difficult variety of Jhala, e) Composing good Alap, Tan, Toda, Tihai and Jhala at the time of playing, f) Good understanding of Sam, Khali and other beats of a Tala while playing on one's own instrument, g) Accuracy in tuning one's own instrument
3. Besides singing of simple alankars, gat and tan, Student is expected to read and write musical passage given in writing or played to them.
4. Ragas for detailed theoretical knowledge and intensive practice (Alap, Jod, Jhala, Tan, Vilambit and Drut Composition) : i) Maru Bihag ii) Lalit iii) Darbari Kanhara iv) Bhimpalasi v) Miyan Malhar vi) Jaunpuri vii) Bihag
5. Ragas for Non Detailed study: i) Marwa ii) Basant iii) Adana iv) Patdeep v) Durga vi) Tilang vii) Sohini viii) Purbi ix) Gaud Malhar

6. Three compositions in different Tala other than Teental
7. Two Dhuns in Thumri Style
8. Student should have thorough knowledge of the following Layakaries in the prescribed Tala i) Jhaptal ii) Teental iii) Rupak iv) Ektal v) Durga Tal

Note: Layakaries – $\frac{3}{4}$ - Paun gun; $\frac{3}{2}$ Dedh Gun

9. Knowledge of all the Ragas, Talas, Layakaries prescribed in the three years Diploma course and Ist and IInd part of B. Mus. course

Theory

Paper-I

Unit-I : Thorough knowledge of the characteristic features of the prescribed Ragas.

Unit-II : a) Writing notation of composition/ Gat, b) Setting of a given Piece to a Raga and composing Alap, Tan, Toda and Tihai.

Unit-III : Writing of Talas with the prescribed Layakaries.

Paper-II

Unit-I : Chatus Sarana

Unit-II : Jati ki Paribhasa (Lakshan Sahit)

Unit-III : Classification of Thata and Raga according to V.N Bhatkhande.

Unit-IV : Kutap, Vrinda and Vrinda Vadan.

Unit-V : Geet ke Prakar – Dhrupad, Dhamar, Khayal, Tarana, Thumri, Tappa, Lakshana Geet, Chaiti, Kajri, Bhajan.

B.Mus. First Year (Tabla) Syllabus for Practical & Viva

1. Practice and knowledge of previous year courses is essential.
2. Complete Tabla Solo in Tala – Jhaptal and Roopak with following compositions: Uthan, Peshkar (with four Paltas), Kayada (with four Paltas), Baant (with four Paltas), Gat Kayada (with four Paltas), Gat, Paran, Tukda, Mukhda, Tihai.
3. Practice and knowledge of following compositions in Teental – (one in each) – Gat, Fard, Rou, Tipalli, Choupalli, Ekhatti Paran, Peskara, Nouhakka.
4. Practice and knowledge of basic compositions of Delhi and Banaras Gharana.
5. Practice and knowledge of different kinds of compositions in Tishra Jati.
6. Practice and knowledge of following Talas with Dugun, Tigun and Chaugun – Sultal, Dhamar.
7. Practice and knowledge of accompaniment in Vilambit Ektal.
8. Practice and knowledge of accompaniment in Vilambit Jat Tal for Thumri.
9. Practice and knowledge of accompaniment for Dhrupad in Choutal.
10. Practice and knowledge of Laggi and Ladi in Tala Kaherawa.
11. Practice and knowledge of accompaniment for Kathak with following Compositions (one in each): Simple Toda, simple Amad, simple Thats
12. Recitation (padhant) in all kinds of above matter with Tali and Khali

B. Mus Ist Year (Tabla)
Syllabus for Theory

Paper-I

1. Definition of application of the following with examples in notation system : Fard, Rou, Tipalli, Chaupalli, Gat, Ekhatti Paran, Laggi, Ladi, Laya, Layakari, Damdar Tihai, Bedamdar Tihai, Peshkar and Stuti Paran
2. Study and writing notation of following Talas in Derhgun and Paungun in Layakari: a) Jhaptal b) Roopak c) Dadra d) Kaharwa e) Teental f) Ektal
3. Study and writing in notation of following Talas with Dugun, Tigun, Chaugun Layakari : a) Tilwada b) Dhamar c) Sultal d) Khemta d) Farodast
4. Writing notation of Banaras and Delhi's compositions
5. Improvisation of Tihai, Tukda in Talas of present and previous years', course
6. Writing notation of Laggi and Ladi in Tal Kaharwa
7. Writing notation of composition of Dance in present year's practical course
8. Detailed study of Kayada, Peshkar with different examples

B. Mus Ist Year (Tabla)
Syllabus for Theory

Paper II

Unit I

Brief History of Tabla

II Method of Tuning Tabla

Unit II:

1. Playing methods of special Boles on Tabla
2. Principles of Tabla Solo

Unit III :

1. Study of North Indian Tala System (Bhatkhande and Paluskar)
2. Principles of composing Tihai

Unit IV :

1. The principles of Tabla accompaniment
2. The history of percussion Instruments

Unit V :

1. Brief Knowledge of "Ten Prans of Tal"
2. Life sketch and contribution to music of the following artists:
a) Pt. Ram Sahay, b) Ustad Nathhu Khan, c) Ustad Haji Vilayat Khan, d) Ustad. Habibuddin Khan,
e) Ustad Wazid Hussain Khalifa, f) Ustad Kadir Baksh, g) Pt. Kudau Singh

B.Mus. Second Year (Tabla)
Syllabus for Practical & Viva

1. Practice and knowledge of previous years courses is essential
2. Complete Tabla Solo in Tala – Ektal and Ada Chartal with following compositions : Uthan, Peshkar (with four Paltas), Kayada(with four Paltas), Rela (with four Paltas), Gat, Paran, Tukda, Mukhda, Bant (with four Paltas), Gat Kayada (with four Paltas), Tihai (one in each)
3. Practice and knowledge of following compositions in Teental – (One in each) – Stuti Paran, different kinds of Gat, Farmaishee, Kamali.
4. Practice and knowledge of different kinds of compositions in Mishra Jati
5. Practice and knowledge of basic compositions of Ajrada and Lucknow Gharana
6. Practice and knowledge of following Talas with Dugun , Tigun and Chaugun – Pancham Sawari, Deepchandi, Jhumara, Laxmi, Gajajhampa
7. Practice and knowledge of accompaniment in Vilambit Tilwada for Khyal Gayaki.
8. Practice and knowledge of accompaniment in Vilambit Addha Tal for Thumri.
9. Practice and knowledge of accompaniment for Dhrupad in Tala Teevra.
10. Practice and knowledge of Laggi and Ladi in Tala Dadra
11. Practice and knowledge of accompaniment for Dance with following Compositions : Stuti Paran, Chakkardar Toda, Amad, Thats
12. Recitation (Padhant) in all kinds of above matter with Tali and Khali

B. Mus IInd Year (Tabla)
Syllabus for Theory

Paper - I

1. Definition of the application of the following with examples:
a) Stuti Paran, b) Different Types of Gats, c) Farmayasi, d) Kamali, e) Vagen, f) Daba, g) Gass, h) Gat (Five Prakas), i) Yati (Five Prakas), j) Graha (Five Prakas)
2. Study and write in notation the following Talas in Layakari : 5/4; 7/4
a) Teental b) Roopak c) Jhaptal d) Ektal e) Chartal f) Sultal g) Dadra h) Kaharwa
3. Study and writing in notation the following Talas with Dugun, Tigun, Chaugun Layakaries:
a) Pancham Sawari b) Deepchandi c) Jhumra d) Laxmi e) Gajajhampa
4. Writing notation of Ajarada and Lucknow compositions
5. Improvisation of Tihai, Mukhra and Tukda in present and previous years' course
6. Writing in notation of Laggi and Ladi in Tala Dadra
7. Writing in notation with following Dance compositions : a) Stuti Paran, b) Chakkardar Toda
c) Amad
8. Detailed study of Rela, Bant with different examples

B. Mus IInd Year (Tabla)
Syllabus for Theory

Paper-II

Unit I

1. Merits and Demerits of Tabla Players
2. Study of Karnatak Tala System

Unit II

3. Principles of composing Chakradar
4. Classification of Musical Instruments

Unit III

5. Principles of Tala Rachana
6. The Study of the following Percussion Instruments: a) Pakhawaj, b) Dholak, c) Naal

Unit IV

7. Brief History and tradition of different Gharanas

Unit V

8. Life sketch and contribution in the field of music of the following artists:
a) Pt. Bhairav Prasad, b) Ustad Abid Hussain Khan, c) Ustad. Gami Khan, d) Ustad Masid Khan,
e) Pt. Biru Mishra , f) Ustad. Munir Khan, g) Pt. Nana Panse

B.Mus. Third Year (Tabla)

Syllabus for Practical & Viva

1. Practice and knowledge of previous years courses is essential
2. Complete Tabla Solo in Tala – Pancham Sawari with following compositions (one in each):
Uthan, Peshkar (with four Paltas), Kayada (with four Paltas), Relu (with four Paltas), Bant (with four Paltas), Gat, Gat Kayada(with four Paltas), Paran, Tukda, Mukhda, Tihai
3. Practice and knowledge of following compositions in Teental – (One in each)–Angushthana, Chalan, Gat Paran, different types of Paran
4. Practice and knowledge of basic compositions of Farukhabad and Punjab Gharana
5. Practice and knowledge of different kinds of compositions in Khanda Jati
6. Practice and knowledge of following Talas with Dugun , Tigun and Chaugun – Rudra, Matta and Shesh
7. Practice and knowledge of accompaniment in vilambit Jhumara
8. Practice and knowledge of accompaniment in Vilambit Deepchandi for Thumri
9. Practice and knowledge of accompaniment for Dhrupad in Sultal and Dhamar
10. Practice and knowledge of Laggi and Ladi in Tala Dadra
11. Practice and knowledge of accompaniment for Dance with following Compositions (one in each):
Parmelu, Tatkar, Gatnikas
12. Recitation (padhant) in all kinds of above matter with Tali and Khali

B. Mus IIIrd Year (Tabla)
Syllabus for Theory
Paper - I

1. Definition of the application of the following with examples:
a) Angushtan, b) Chalan, c) Gat Paran, d) Different Types of Paran, e) Lom-Vilom, f) Upaj, g) Padhanta
h) Prastaar Vidhi
2. Study and write in notation the following Tals in Layakari : 9/4
a) Teental, b) Jhaptal, c) Roopak , d) Ektal, e) Addha, f) Chartal, g) Dhamar, h) Sultal i) Teevra, j) Dadra, k) Khemta, l) Ada Chartal
3. Study and writing in notation the following Talas with Dugun, Tigun, Chaugun Layakaries:
a) Rudra, b) Matta, c) Tappa, d) Shesh Tal
3. Writing in notation of the compositions of Farrukhabad and Punjab Gharanas
4. Improvisation of Tihai, Mukhra and Tukda in Talas of present and previous years' course
5. Writing in notation of Laggi and Ladi in Tala Deepchandi
6. Writing in notation of compositions of Dance in present year's course (one in each):
a) Stuti Paran, b) Chakkardar Toda, c) Amad
9. Detailed study of Gat Kayadas, Uthan, Theka ke Chalan with different examples

B. Mus IIIrd Year (Tabla)
Syllabus for Theory

Paper - II

Unit I

1. The similarities and differences between the playing style and techniques of Pakhawaj and Tabla
2. Comparative study of Khula and Bandh Baj

Unit II

3. Comparative study of Hindustani Tala System and Karnatak Tala System
4. Distinguish between Baj and Gharana

Unit III

5. Status of Tabla in India percussion Instruments
6. Importance of Laya and Tala in Indian Classical Music

Unit IV

7. Methods of Accompaniment of Tabla in semi Classical music
8. Western Staff Notation System
9. Principles of composing Farmayashi and Kamali Chakkardar

Unit V

10. Concept of Upaj
11. Life sketch and contribution in the field of music of the following artists:
a) Pt. Anokhe Lal Mishra, b) Pt. Kanthe Maharaj, c) Ustad. Ahmad Jan Thirakwa, d) Ustad. Amir Hussain Khan, e) Ustad. Zahangir Khan, f) Pt. Parvat Singh

B.Mus Dance

Allotment of Marks for B.Mus. Part I, II & III is as under:			Pass %
Practical	Stage Performance	200 marks	40% in each paper
	Viva-voce	200 marks	and practical
	Subsidiary	50 marks	
	Total	450 marks	
Theory Paper I –		– 100 Marks	
Paper II –		– 100 Marks	
Grand Total		- 650 marks	

B. Mus Part I

Kathak Practical

- I. Study of following talas in detail: 1. Trital 2. Jhaptal
a) Tatkar and Paltas, b) Amad – 5, c) Toda Tukada-5, d) Gat Nikas–5, e) Tihai–5, f) That,
g) Kavitta – 2, h) Abhinaya on bhajan, i) Farmaishi
- II. Padhanta of all the above items
- III. Talas for non detailed study:
a) Ashtamangala, b) Rupaka, c) Dadra (Theka and Tatkar)
- IV. Subsidiary Tabla / Vocal Music/ Bharat Natyam

B. Mus Part I

Kathak

Theory

Paper I

- I. Brief study of Origin, history and development:
a) Bharatnatyam, b) Kathak, c) Gharanas: i) Lucknow, ii) Jaipur, iii) Pandanallur, iv) Tanjore
- II. Compositional pattern and brief study of the following:
a) Compositional pattern of Tarana, Bhajan, Thumari and Ghazal, b) Brief study of main accompanying instruments:
Tabla, Harmonium, Sarangi and Pakhawaj.
- III. Contribution of important personalities and their life sketches:
a) Madam Menaka, b) Mohan Rao Kalyanpurkar, c) Vikram Singh, d) Kartik Kalyan.
- IV. Write in notation:
a) Trital, Jhaptal, b) All the tals learnt in practical course.
- V. Short notes: Tatkar, Tukada, Palta, Gat, Gat – Nikas, Paran, Tihai, Theka, Layakari, Hela, Lag – dant, Bhramari, Kasak – masak, Kataksha

B. Mus Part I
Common for Kathak and BharatNatyam

Theory

Paper II

- I. Study of Natyashastra:
a) Origin of Natya (Chapter I), b) Prekshagriha (Chapter II), c) Poorva Ranga (Chapter III),
II. History of Indian Dance:
a) Stone age, b) Indus Valley Civilization, c) Vedic period, III. Dances of Shiva, Vishnu, Krishna:
a) Stories of different Tandavas, b) Concept of Nataraj, c) Vishnu as Mohini, d) Krishna the dancer with special reference to Kaliya mardan, e) Concept of Natavar
IV. Shlokas from Abhinaya Darpan
a) Asamyuta hastas and their usages from Patak to Alapadma, b) Natya Krama
V.
a) Arrangement of stage for a dance performance and improvisation of stage properties for dance dramas, b) Short notes: i) Sangeet, ii) Nritya, iii) Nritya, iv) Natya, v) Anga, vi) Pratyanga, vii) Upanga

B. Mus Part II
Kathak Practical

- I. Study of following talas in detail: 1. Trital, 2. Dhamar
a) Tatkar and Paltas, b) Amad – 3, c) Chakkardar Tukada – 3, d) Chakkardar Paran – 3, e) Kavitta – 2, f) Tihai – 6, g) Gat Bhava – 3, h) Padhant of all above items (Holi, Makhan chori, Chira Haran)
II. Taals for non detailed study:
a) Ekatala, b) Matta tala, c) Rudra tala (Theka and Tatkar)
III. Bhajan and Stuti
IV. Subsidiary Tabla / Vocal Music/ Bharat Natyam.
V. All the above items learnt in previous course.

B. Mus Part II
Kathak

Theory

Paper I

- I. Bhakti movement and its impact on Kathak – with special reference to Surdasa, Tulsidas & Mirabai.
II. a) Contribution in the revival of Kathak:
i) Kalka Prasad, Bindadin Maharaj, ii) Achchan Maharaj, iii) Lachchu Maharaj, iv) Sitara Devi, v) Madam Menaka
b) Compositional pattern: Dhrupad, Khayal, Gazal
III. Contents of: a) Abhinaya Darpan, b) Natyashastra

- IV. Brief knowledge of Tala North Indian and South Indian
a) Teen tal, Jhaptal, Roopak, Ektal, b) Adi, Jhampa, Chapu, Rupakam, V. Short notes: Kavitta, That, Rangamanch tukda, Parmelu, Mudra, Chanda

B. Mus Part II
Common for Kathak and BharatNatyam

Theory

Paper II

- I. Study of Nava Rasa:
a) Rasas according to VI chapter of Natya Shastra, b) Bhava, Vibhava, Anubhava and Sanchari Bhava
- II. Following shlokas from Abhinaya Darpan
a) Usages of Asamyuta hastas from Chatura to Trishul, b) Usages of Samyuta hastas from Anjali to Bherunda
- III. Reference to dance in literature:
a) Ramayana, b) Mahabharat, c) Dasham Skandha of Shrimat Bhagvat Purana
- IV. a) Folk dances of North and Eastern India: Bhangara, Giddha, Bihu, Santhal, Dhamal (Hariyana), Ghoomar (Rajasthan), Ras, Karma, b) According to Abhinaya Darpan: Patra Lakshana, Kinkini Lakshana, Good and bad qualities of Patra
- V. a) Contribution of the following in the field of Nritya Natika: Rabindra Nath Tagore, Rukmini Devi Arundale, Madam Menaka, Uday Shankar, b) Classical dance of India: Mohiniattam and Kuchipudi

B. Mus Part III

Kathak Practical

- I. Study of following talas in detail: 1. Trital, 2. Chautal
a) Tatkar and Paltas, b) Ganesh Paran –1, c) Amad – 2, d) Paran – 3, e) Chakkardar Paran – 3, f) Parmelu – 2, g) Gat Bhava – 2 (Ched-chad, Panghat Lila), h) That – 2, i) Layakari
- II. Padhant of all above items
- III. Talas for non detailed study:
a) Sooltal, b) Kaharwa, c) Deepchandi (Theka and Tatkar)
- IV. Thumari
- V. Subsidiary Tabla / Vocal Music/ Bharat Natyam.

B. Mus Part III

Kathak

Theory Paper I

- I. Transformation and continuity of traditions:
a) Kathak in Darbar (Lucknow, Jaipur, Raigarh), b) After independence Institutions, patronage, performing techniques, Concert platform in the 20th century AD, c) Aspects of Kathak : Classical & Applied.

- II. a) Write in notation: all the items learnt in practical course, b) Compositional patterns: Prabandha & Dhruvad.
- III. Life sketches of:
 - a) Sunder Prasad, b) Birju Maharaj, c) Gopi Krishna
- IV. Traditional Folklore Theatre:
 - a) Yakshagana, b) Bhavai, c) Tamasha, d) Nautanki
- V. a) Tala Dasha Pranas in detail, b) Short notes: Hava – Bhava, Farmaishi Tukda, Lasya, Mudra.

B. Mus Part III
Common for Kathak and BharatNatyam

Theory

Paper II

- I. Brief study of Abhinaya:
 - a) Angika b) Vachika c) Aharya d) Satvika
- II. Study of Ballet : Origin, history and development
 - a) Italian Ballet, b) Ballet of France, c) Russian Ballet,
- III. Detailed study of: a) Nayak Bheda b) Nayika Bheda
- IV. a) Study of Folk dances of western and southern India:

Garba (Dandiya, Manjeera, Garbi), Teraha Tali, Ghoomar, Kalbeliya Nritya, Kummi, Kolattam.

 - b) Study of Shiro, Drishti, Greeva Bheda and their usages from Abhinaya Darpan
- V. a) Classical dances of India:
 - i) Oddissi, ii) Kathakali, iii) Manipuri
 - b) Short notes: i) Pushpanjali, ii) Rangadhidevata Stuti

B. Mus Part I
Bharatnatyam Practical

- I. Items to be taught
 - a) Allaripu Misram, b) One Jatiswaram, c) One Shabdham, d) One Tillana
- II. Ability to recite Allaripu and Korvais from Jatiswaram and Tillana with clapping.
- III. Practice of basic technique of Tattukazi in all the three speeds of all adavus.
- IV. Subsidiary Karnatak Vocal Music / Mridangam/ Violin/ Kathak.

B. Mus Part I
Bharat Natyam

Theory

Paper I

- I. Brief study of Origin, history and development:
 - a) Bharatnatyam, b) Kathak, c) Gharanas:
 - i) Lucknow, ii) Jaipur, iii) Pandanallur, iv) Tanjore

- II. Compositional pattern and brief study of the following:
 a) Compositional pattern of Allaripu, Jatiswaram and Shabdham, b) Brief study of main accompanying instruments:
 Mridangam, Karnatic Veena, Violin and Flute
- III. Contribution of important personalities and their life sketches:
 a) V. Ramaiya Pillai, b) Muthukumar Pillai, c) Uday Shankar
- IV. Write in notation:
 a) Allaripu, b) Jatiswaram, c) Tillana
- V. Short notes:
 a) Adavu, b) Teermanam, c) Korvai, d) Nattuvangam

B. Mus Part I
Common for BharatNatyam and Kathak

Theory
Paper II

- I. Study of Natyashastra:
 a) Origin of Natya (Chapter I), b) Prekshagriha (Chapter II), c) Poorva Ranga (Chapter III)
- II. History of Indian Dance:
 a) Stone age, b) Indus Valley Civilization, c) Vedic period
- III. Dances of Shiva, Vishnu, Krishna:
 a) Stories of different Tandavas, b) Concept of Nataraj, c) Vishnu as Mohini, d) Krishna the dancer with special reference to Kaliya mardan, e) Concept of Natavar
- IV. Shlokas from Abhinaya Darpan
 a) Asamyuta hastas and their usages from Patak to Alapadma, b) Natya Krama
- V. a) Arrangement of stage for a dance performance and improvisation of stage properties for dance dramas, b) Short notes:
 i) Sangeet, ii) Nritha, iii) Nritya, iv) Natya, v) Anga, vi) Pratyanga, vii) Upanga

B. Mus Part II
Bharat Natyam Practical

- I. New items to be taught apart from practicing those of previous year
 a) Pushpanjali / Kautuvam, b) One Padam / Javali, c) One Keertanam /Ashtapadi, d) One Tillana
- II. Ability to recite all the items learnt in previous year as well try to sing all the lines of Abhinaya items and Tillana of IInd year with clapping.
- III. Practice of using Tattukazi with concert items viz. Allaripu, Jatiswaram and Tillana with other candidates.
- IV. Subsidiary Karnatak Vocal Music / Mridangam / Violin/ Kathak.
- V. All items learnt in previous year.

B. Mus Part II **Bharat Natyam**

Theory

Paper I

- I. Bhakti movement and its impact on Bharatnatyam with reference to Muttu Swami Dikshitar, Shyama Shashtri and Tyagaraja – The Trinity.
- II. a) Contribution in the revival of Bharatnatyam:
i) Rukmini Devi Arundale, ii) E. Krishna Iyer, iii) Tanjore Quartette
b) Compositional pattern: Javali, Keertanam, Padam
- III. Contents of: a) Abhinaya Darpan, b) Natyashastra
- IV. Brief knowledge of Tala South Indian and North Indian
a) Teental, Jhapatal, Roopak, Ektal, b) Adi, Jhampa, Chapu, Rupakam,
- V. Short notes:
a) Mudra, b) Natyashatra, c) Sabha Lakshan, d) Sabha Rachana

B. Mus Part II **Common for BharatNatyam and Kathak**

Theory

Paper II

- I. Study of Nava Rasa:
a) Rasas according to VI chapter of Natya Shastra, b) Bhava, Vibhava, Anubhava and Sanchari Bhava
- II. Following shlokas from Abhinaya Darpan
a) Usages of Asamyuta hastas from Chatura to Trishul, b) Usages of Samyuta hastas from Anjali to Bherunda
- III. Reference to dance in literature:
a) Ramayana, b) Mahabharat, c) Dasham Skandha of Shrimat Bhagvat Purana
- IV. a) Folk dances of North and Eastern India: Bhangara, Giddha, Bihu, Santhal, Dhamal (Hariyana), Ghoomar (Rajasthan) Ras, Karma, b) According to Abhinaya Darpan: Patra Lakshana, Kinkini Lakshana, Good and bad qualities of Patra
- V. a) Contribution of the following in the field of Nritya Natika: Rabindra Nath Tagore, Rukmini Devi Arundale, Madam Menaka, Uday Shankar, b) Classical dance of India: Mohiniattam and Kuchipudi

B. Mus Part III **Bharat Natyam Practical**

- I. New items to be taught apart from practicing those of previous year
a) Allaripu Khanda Jati, b) Varnam / Swarjati, c) One Padam / Javali, d) Two Slokas

- II. Ability to recite Allaripu and Teermanams from Varnam / Swarjati and singing of Padam / Javali with clapping.
- III. Basic technique of playing talam in all three speeds of all the Adavus.
- IV. Subsidiary Karnatak Vocal Music / Mridangam/ Violin/ Kathak.
- V. All items learnt in previous year.

B. Mus Part III Bharat Natyam

Theory

Paper I

- I. Transformation and continuity of traditions:
 - a) Bharatnatyam from temple (Tanjore, Brihadeeshwara) to court in Pallav, Pandya and Chola period, b) After independence Institutions, patronage, performing techniques. Concert platform in the 20th century AD.
- II. a) Write in notation:
 - i) Khanda Allaripu, ii) Teermanams of Varnam / Swarajati
 - b) Compositional patterns: Varnam / Swarajati
- III. Life sketches of:
 - a) S. Kamala, b) U. S. Krishna Rao and Chandrabhaga Devi, c) Yamini Krishnamurthi
- IV. Traditional Folklore Theatre:
 - a) Yakshagana, b) Bhavai, c) Tamasha, d) Nautanki
- V. a) Tala Dasha Prana in detail, b) Short notes: Desi, Margi, Lasya

B. Mus Part III Common for Bharat Natyam and Kathak

Theory

Paper II

- I. Brief study of Abhinaya:
 - a) Angika b) Vachika c) Aharya d) Satwika
- II. Study of Ballet : Origin, history and development
 - a) Italian Ballet, b) Ballet of France, c) Russian Ballet
- III. Detailed study of:
 - a) Nayak Bheda b) Nayika Bheda
- IV. a) Study of Folk dances of western and southern India:
 - Garba (Dandiya, Manjeera, Garbi), Teraha Tali, Ghoomar, Kalbeliya Nritya, Kummi, Kolattm.
 - b) Study of Shiro, Drishti, Greeva Bheda and their usages from Abhinaya Darpan
- V. a) Classical dances of India:
 - i) Odissi, ii) Kathakali, iii) Manipuri
 - b) Short notes: i) Pushpanjali, ii) Rangadhidevata Stuti

M.MUS. PART-I (VOCAL MUSIC)
(UNIVERSITY EXAMINATION)

Allotment of marks for M.Mus part I & part II is as under :

Practical – Stage Performannce - 200 marks

Viva –voce - 200 marks

TOTAL 400 marks

Theory- Paper I - Analytical Study of Ragas & Talas – 100 marks.

Paper II - - 100 marks

Paper III- Essay writing - 50 marks

Assignment of self made five compositions - 50 marks

Grand Total 700 marks

Pass Percentage - 40% in each paper& practical

Course: Ragas for Detailed Study (Vilambit and Drut Khayal alongwith Gayaki).

1. Puriya Kalyan
2. Komal Asawari
3. Bhatiyar
4. Shuddha Sarang
5. Madhuvanti
6. Multani
7. Bihag

Ragas for non detailed Study

(General Outline of the Ragas with one Composition in each)

1. Gandhari
2. Miya Ki Sarang
3. Sur Malhar
4. Madhumad Sarang
5. Bairagi
6. Gauri (Bhairav / Poorvi Ang)
7. Suha / Sughrari

Two Dhrupads and Two Dhamars in any of the above 14 ragas with methodical brief Nom-Tom alaps.

Four Taranas in any of the above 14 ragas. One Tappa.

Additional Tal : Shesh, Additional Layakari : 4/5 (five in four)

Additional layakari for singing Dhrupad style : ¾ (four in three)

The candidate shall submit at least 5 own compositions before practical examination to the Head of the Department. Total marks for self made compositions will be 50. It will be examined by external examiner (Practical)

Knowledge of all the ragas, talas, layakaris and theory portions prescribed in the three years of diploma and three years of degree course will be required.

It will be obligatory for each students to give at least 2 options for choice Ragas. At the time of examination the external examiner will decide one Raga for performance by the student.

THEORY: There will be three theory papers.

PAPER I

ANALYTICAL STUDY OF RAGAS & TALAS

100 MARKS (Three hours duration)

Unit–I : Characteristic of the prescribed ragas with detailed and comparative study of all the ragas from the very beginning upto this course.

Unit–II : Capacity to compose and make notation of a given text.

Unit–III : Elementary knowledge of staff notation.

Unit–IV: Brief outline of Western Music.

PAPER II

ASTHETICS

100 MARKS (Three hours duration)

Unit–I : Bhava and Rasa

Unit–II : Raga and Rasa

Unit–III : Chhanda, Laya, Tala and Rasa

Unit–IV : The place of Music in Fine Arts.

Unit–V : Autonomy and heteronomy

Unit–VI : Indian and Western Asthetics

Unit–VII : Rasa as applied to Music

Unit–VIII: Raga Dhyan and Raga Chitras.

PAPER III

ESSAY WRITING

50 marks (1^{1/2} hours duration)

Essay writing minimum 500 words.

Essays will be related to general and critical topics related to music. Essays may be written in Hindi/English.

M.Mus Part II (Final)

Course: Ragas for Detailed Study (Vilambit and Drut Khyal along with Gayaki)

PRACTICAL:

1. Ahir Bhairav

2. Bilaskhani Todi
3. Jog
4. Puriya
5. Shri
6. Bhupali
7. Jogkauns

Ragas for Non-Detailed Study (General outline of the Ragas with one composition)

1. Bhupal Todi
2. Gunakri
3. Jait
4. Bihagda
5. Kalavati
6. Devgiri Bilawal
7. Abhogi

Two Dhrupadas and two Dhamars in any of the above 14 ragas with methodical brief Nomtom alap.

Four taranas in any of the above 14 ragas

One ragamala / raga sagar

Additional Tal : Lakshmi,

Additional Laykari : 5/4 (four in five)

Additional Laykari for singing Dhrupad style: 4/3 (three in four)

Knowledge of all the ragas, talas Laykaris and theory portion prescribed in the three years of Diploma and three years of degree course and M.Mus Part I course will be required.

Candidate shall submit five own composition before their practical examination to the head of the department. The total marks for self made compositions will be 50. It will be examined by external examiner. (Practical)

It will be obligatory for each students to give at least 2 choice of Ragas. At the time of examination the external examiner will decide one raga for performance by the student.

Theory: there will be three theory papers.

PAPER I

100 marks (three hours duration)

ANALYTICAL STUDY OF RAGAS AND TALAS

- Unit I: Characteristics of the prescribed Ragas with detailed and comparative study of all the Ragas from the very beginning upto this course.
- Unit II: Capacity to compose and notate a given text.
- Unit III: Comparison of Similar Ragas and Talas of Hindustani and Karnatak Music.
- Unit IV: Interdisciplinary aspects of Indian Music
(a) Music and Physics, (b) Music and Psychology, (c) Music and Sociology, (d) Music and Philosophy
- Unit V: Research Methodology

PAPER II
100 marks (three hours duration)
RAGA CLASSIFICATION AND COMPOSITION

- Unit I: Raga Classification:
Ancient to Modern time viz. Gram raga - Deshiraga, Raga Ragini system, Mela - That system, Ragang system and other classification systems.
- Unit II: Different compositional forms of North Indian Music such as:
Prabandha, Vastu, Rupak, Dhrupad, Dhamar, Sadra, Khyal, Thumri, Tappa, Dadra, Tarana, Trivat, Chaturanga, Hori, Chaiti, Kajari, Bhajan, Kirtan, Gazal, Geet, Lokgeet, Ravindra Sangeet etc.
Also some important compositional forms of South Indian Music such as:
Kriti, Kirtan, Varnam, Padam, Jawali, Tillana etc.

PAPER III
ESSAY WRITING
50 marks (1^{1/2} hours duration)

Essay writing minimum 500 words.

Essays will be related to general and critical topics related to music. Essays may be written in Hindi/English.

M.Mus.
Ist Year & IInd Year
Instrumental Music
SWARA VADYA (Sitar-Violin-Flute) & Tabla
Syllabus

M. Mus Ist & IInd Year

Allotment of Marks for the Papers/Practicals

Instrumental Music- Swara Vadya and Tabla

Year	Paper No.	Practical Marks	Theory Marks	Pass
M. Mus. Part I	Practicals			
	Performance and coverage of the total course of Diploma, B. Mus, and M. Mus			
	A. Stage Performance	200		40% each Individual Item
	B. Viva Voce	200		
	Total Marks	400		

M. Mus. Part I	Paper I Theory Paper II Paper III Essay Writing Self Made Five Compositions Total Marks		100 100 50 50 700	
	M. Mus. Part II			
M. Mus. Part II	Performance and coverage of the total course of Diploma, B. Mus, and M. Mus A. Stage Performance B. Viva Voce Total Marks	200 200 400	40% each individual item	
M. Mus. Part II	Paper I Theory Paper II Theory/History Paper III Essay Writing Self Made Five Compositions Total Marks		100 100 50 50 700	

The candidate shall submit at least 5 own compositions before practical examination to the Head of the Department. Total marks for self-made compositions will be 50. It will be examined by External (Practical) Examiner.

It will be obligatory for each student to give at least 2 options for choice ragas. At the time of examination the external examiner will decide one Raga for performance by the student.

It will be obligatory for Tabla students to give at least two options for choice Tala. At the time of examination the external examiner will decide one Tala for performance by the student. Theory- there will be three papers. Essays will be on general and related to music. Essay writing minimum five hundred words. Duration of the Third Paper will be 1 & 1/2 Hr.

M. Mus (Previous) Instrumental Music

(Swara Vadya)

1. Performance: (Part I) This will be a public performance before an invited audience. The candidate is required to perform for about 40 minutes.
 - a) Full elaboration of a choice raga from this year's course with slow and fast compositions.
 - b) Presentation of one composition in a Tala other than Teental, but in a raga prescribed for this year.
 - c) Presentation of a Thumri/ Dhun (light Indian classical style) in appropriate Tala
2. This will be a practical cum viva-voce examination to test Ragas and Talas of this year's course
3. Ragas and Talas of previous years i.e. Diploma Ist to B. Mus IIIrd must be practised

4. Ragas for Intensive study and practice:
 1. Komal Rishabh Asawari, 2. Ahir Bhairav, 3. Bhairava, 4. Todi, 5. Shuddha Sarang, 6. Madhuwanti , 7. Yaman, 8. Bihag, 9. Abhogi Kanhara, 10. Malkauns, 11. Gurjari Todi, 12. Puriya Kalyan, 13. Nayaki Kanhara, 4. Jhinjhoti
5. Ragas for non-detailed practice but detailed theoretical knowledge:
 1. Bairagi, 2. Shyam, Kalyan, 3. Vachaspati, 4. Kalawati, 5. Puriya 6. Desi 7. Devgiri Bilawal
6. At least one Gat/Geet should be learnt in the following Talas : 1. Jhaptal 2. Roopak

M. Mus (Previous) Instrumental Music

(Swara Vadya): THEORY Paper - I

(100 Marks, Three Hours Duration)

- Unit – I: Characteristics of prescribed ragas with detailed and comparative study of all the ragas from the very beginning up to this year's course
- Unit- II : Notation of compositions along with Alap, Jod, Jhala, Tihai from the prescribed Raga.
- Unit- III : Knowledge of the following words: Soot, Jamjama, Krintan, Khatka, Murki, Gamak, Tatkar (Sushir Vadya), Lag - Daant
- Unit-IV : Principles of musical compositions, good and bad points of music
- Unit –V : Gharanas of Vocalists (Khayal Style) and Instrumentalist

Paper II : AESTHETICS

100 Marks (Three hours duration)

- Unit-I : Bhava and Rasa and their ingredients, number of Rasa
- Unit-II : Raga and Rasa
- Unit-III : Chhanda, Laya, Tala and Rasa
- Unit-IV : The place of music in Fine Arts
- Unit-V : Autonomy and Heteronomy
- Unit-VI : Indian and Western Aesthetics
- Unit-VII : Rasa as applied to Music
- Unit-VIII : Raga Dhyana and Raga Chitras

Paper III

Essay Writing

50 marks (1 ½ hr duration)

Essay writing minimum of 500 words. Essays will be related to general and critical topics related to music. Essays can be written in English/Hindi.

**M. Mus (Final) Instrumental Music
(Swara Vadya)**

1. Performance (Part I) This will be a public performance before an invited audience. The candidate is required to perform for about an hour and present:
 - a) Full elaboration of a choice Raga from this year's course with slow and fast compositions.
 - b) Presentation of one composition in a Tala other than Teental, but in a Raga prescribed for this year.
 - c) Presentation of a Thumri style composition. Dhun. (Light Classical Style) in appropriate Tala.
2. Ragas for intensive study and practice:
 1. Bilaskhani Todi, 2. Nat-Bhairav, 3. Bhimpalasi, 4. Puriya Dhanashri, 5. Durga, 6. Shuddha Kalyan, 7. Kaunsi Kanhara, 8. Puriya, 9. Jog, 10. Darbari Kanhara, 11. Lalit, 12. Malkauns, 13. Devgiri Bilawal, 14. Rageshree, 15. Bageshree
3. Ragas for Non Detailed practice, but detailed theoretical knowledge:
 1. Bhoopal Todi, 2. Bhatiyar, 3. Madhumad Sarang, 4. Shree, 5. Megh, 6. Sohini, 7. Kirwani, 8. Yamani Bilawal, 9. Suha, 10. Miyan ki Sarang, 11. Sindura, 12. Hansadhwani, 13. Gorakh-Kalyan.
4. At least one Gat/Composition should be learnt other than Teental
5. Knowledge of the following division of Matras will be required of prescribed Tala 5/4 gun (Sava Gun) 1. Chautal 2. Teental

THEORY

Paper I

- Unit-I : Characteristic of prescribed ragas with detailed and comparative study of all the ragas from the very beginning up to this year's course
- Unit-II : Notation of composition along with Alap, Jod, Tan etc. from the prescribed course
- Unit-III : Elementary knowledge of Western Staff Notation
- Unit-IV : Comparison of the ten main Ragas of Hindustani and Karnatak music

Paper II

- Unit-I : A detailed classification of Indian Instruments (strings and wind instruments)
- Unit-II : The Evolution of music according to the Indian musician and musicologist
- Unit-III : Definition and introduction of the following instruments:
 1. Matta Kokila, 2. Chitra, 3. Vipanchi, 4. Ek Tatntri 5. Tri Tantri 6. Ek Tara, 7. Sarod
 8. Santoor, 9. Sur Bahar, 10. Ravan Hatta, 11. Bansuri, 12. Violin, 13. Madhukari, 14. Sundari
- Unit-IV: Contribution of eminent Musicians and Musicologists:

1. Prof. P. Sambhamoorthy	4. Pt. Nikhil Banerjee
2. Pt. Omkarnath Thakur	5. Pt. V.G.Jog
3. Dr. Lalmani Mishra	6. Pt. Panna Lal Ghosh

Unit-V : Brief history of Indian Classical Music from the ancient period to modern period.

Unit-VI : Historical study of one's own instrument

Paper III – Essay Writing - 50 marks (1 1/2 hr. duration)

Essay writing minimum five hundred words. Essays will be related to general & critical topics related to music. Essays will be written in English / Hindi.

M.Mus Previous Year (Tabla)

Syllabus for Practical & Viva

1. Practice and Knowledge of previous years' courses are essential.
2. Complete Tabla Solo in 9 and 11 beats with following compositions(One in each): Uthan,Peshkar (with four Paltas and Tihai), Paran, Gat, Kayada with four Paltas and Tihai), Tukuda,Mukhda,Tihais, Rela (with four Paltas)
3. Practice and Knowledge of following compositions in Teental(One in each): Lahori Gat, Panjabi (Tidhari), Gat, Faramaishi Gat
4. Advanced compositions of Delhi, Lucknow and Banaras Gharana
5. Practice and Knowledge of following Talas with Dugun and Chougun – Kumbha, Vishnu, Ganesh.
6. Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Ektal, Teental.
7. Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Jat Tal, Addha.
8. Solo Performance with different types of Laggi and Ladi in following Talas-Keharwa, Dadra.
9. Practice and Knowledge of accompaniment for Dance with advanced compositions.
10. Practice and Knowledge of accompaniment in following Semi Classical Styles like: Kajri, Dadra.
11. Recitation (Padant) in all kind of above matter with Tali and Khali.
12. Practice and Knowledge of presenting different types of Layakaries with Tali and Khali – Pougun, Dedhgun, Tigun

M.Mus. Previous (Tabla)

For Stage Performance

1. Solo performance with advanced and additional matters in any chosen Tala(about 30 mins)
2. Solo performance in a Tala having 9 or 11 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.

M.Mus Previous Year (Tabla)
Syllabus for Theory Paper – I

1. Writing notation of all type of Composition of present year and previous years' practical course.
2. Ability of composing Tukuda, Tihai and Paran in the following:
a) Teental, b) Roopak Tala, c) Jhaptal.
3. Ability of composing the Chakkardar in following Talas:
a) Teental, b) Rupak Tal, c) Jhaptal, d) Ada Chartal, e) Pancham sawari.
4. Ability of composing the Nauhakka Tihai in following Talas:
a) Teental, b) Rupak Tal, c) Jhaptal, d) Ada Chartal, e) Pancham sawari.
5. Writing notation of Aadi, Kuadi and Biadi laya in the following Talas:
a) Teental, b) Rupak Tala, c) Jhaptal
6. Ability of composing new Tal, according to 'Tala Rachana ke Siddhant'.
7. Writing notation of present and previous years course Tala in Dugun, Tigun and Chougun.
8. Writing notation of following composition in Teental: a) Lahori Gat b) Punjabi Gat c) Farmaysi Gat
9. Life sketch and contribution to music of the following eminent artist:
a) Pt. Bhairav Sahai, b) Ustad Allah Rakha Khan, c) Ustad Inam Ali Khan
d) Shri.Purushottam Das Pakhawaji, e) Pt. Khaprumama Parvatkar.

M.Mus Previous Year (Tabla)
Syllabus for Theory Paper – II

Unit –I :

1. Basic principles of Aesthetics.
2. Study of aesthetical element with special reference to Tabla:
i) Nikas
ii) Mathematical Aspects
iii) Sam
iv) Padhant
v) Speed
vi) Khali, Bhari

Unit –II :

3. Emotional expression through Music
4. Analysis of artistic presentation of Tabla

Unit–III :

5. Definition of Rasa and its varieties according to Bharata and Abhinava Gupta
6. Ancient principles regarding relationship of music with Rasas (Swar – Rasa, Laya – rasa and Chhand – rasa)
7. Formation of Rasa in Tabla Playing

Unit–IV :

8. The beauty of Vistar (Expandable Compositions)
9. Creativity in Tabla Playing.
10. Brief study of the following: a) Kaku, b) Kutap, c) Matra Prastar.

Unit–V:

11. Brief study of Margi & Deshi Tal
12. Definition of Chhanda, its various forms/kinds and its utility in Tabla Vadan
13. Study of Musical sound.

Paper -3 : Essay Writing - 50 marks. (1 1/2 hr.)

Essays will be related to general and critical topics related to music. Essays may be written in Hind/English.

**M.Mus Final Year (Tabla)
Syllabus for Practical & Viva**

1. Practice and Knowledge of previous years' courses are essential.
2. Complete Tabla – solo in Tal having 13 and 17 beats with following composition (*one in each*): Uthan, Peshkar (With *four Paltas and Tihai*), Paran, Gat, Kayada (With *four paltas*), Tukada, Mukhada, Tihais, Rela (With *four paltas*).
3. Practice and Knowledge of following compositions in Teental – (*one in each*)- Udan ki Fard, Charbag Gat, Darjewali Gat.
4. Advanced Compositions of Ajarada, Farrukhabad & Punjab.
5. Practice and Knowledge of following Talas with Dugun and Chougun – Mayur, Shikhar, Basant, Astamangal, Badi Sawari, Choti Sawari.
6. Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Tilwada, Jhumara
7. Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Deepchandi, Punjabi
8. Solo Performance with different types of Laggi and Ladi in following Talas-Kaharwa, Dadra.
9. Practice and Knowledge of accompaniment for Dance with advanced compositions.
10. Practice and Knowledge of accompaniment in following Semi Classical Styles like: Tappa, Bhajan and Ghazal.
11. Recitation (Padant) in all kind of above matter with Tali and Khali.
12. Practice and Knowledge of presenting different types of layakaries with Tali and Khali – Savagun, Paounedogun.

**M.Mus Final Year (Tabla)
For Stage Performance**

1. Solo performance with advanced and additional matter in any chosen Tala (about 30 mins)
2. Solo performance in Tala having 13 or 17 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.

**M.Mus Final Year (Tabla)
Syllabus for Theory Paper – I**

1. Writing notation of all type of Composition of present year and previous years' practical course.
2. Ability of composing Tukuda, Tihai and Paran in the following:
a) Ada Chartal, b) Ektal, c) Pancham sawari
3. Writing Notation of Aadi, Kuadi and Biadi Laya in following Talas:
a) Ada Chartal, b) Ektal, c) Pancham sawari.
4. Ability of composing Farmaishi and Kamali Chhkradar in following Talas:
a) Teental, b) Rupak Tal, c) Jhaptal, d) Ada Chartal, e) Ektal f) Pancham sawari.
5. Ability of composing Tihai from any matra of Teental
6. Writing notation of present and previous years course Tala in Dugun, Tigun and Chougun.
7. Brief Life History and contribution to music of the following eminent artist:
a) Ustad Karamatulla Khan, b) Ustad Shekh Daud, c) Pt. Baldev Sahai, d) Pt. Molvi Ram
e) Pt. Samta Prasad

**M.Mus Final Year (Tabla)
Syllabus for Theory Paper – II**

Unit–I

1. Detailed study of “Tal ke Das Pran”
2. Classification of Indian Percussion Instruments.
3. Comparative study of Tabla Solo in different Gharanas.

Unit–II

4. Comparative study of Traditional and Modern aspects in Tabla accompaniment
5. Brief history of Indian Percussion Instruments (Ancient – Modern) - Mridang, Pakhawaj, Durdur, Patah, Damaru, Dundubhi, Bheri, Jhallari, Mardal, Padaw, Trivalli, Dholak, Nal, Tasha, Hudukka, Nagada, Daph.
6. Importance of Indian Rhythmical Instruments in Indian Music.

Unit–III

7. Comparative study of different views of the Origin of Tabla
8. Necessity of equal beats of Tals
9. Brief history of the following Western Percussion Instruments: a) Kettle Drum b) Tanner Drum c) Bass Drum d) Snare Drum

Unit–IV :

10. Brief introduction of popular Ghana Vadya – Ghanta, Ghadiyal, Kartal, Jhanjh , Manjira, Ghunghuru, Chimta.
11. Concept of Tal Vadya Kachahari

Unit–V :

12. Concept of “Guru Shishya Parampara” in Indian Classical Music.

13. Detailed study of the following :

- a) Nagma (Lahara), b) Upaj, c) Padhant in Tabla Solo

Paper -3 : Essay Writing - 50 marks. (1 1/2 hr.)

Essays will be related to general and critical topics related to music. Essays may be written in Hind/English.

Books Recommended for Swara Vadya (Sitar – Violin – Flute) Diploma

1. Omkarnath Thakur - Sangitanjali Part – I, II, III.
2. S.G. Vyas - Sitar Vadan
3. V.G. Jog - Bela Shiksha
4. Smt. N. Rajam - Bela Bodhak
5. V.D. Paluskar - Sangita Bela Prakash IInd & IIIrd
6. V.N. Bhatkhande - Hindustani Kramik Pustak Malika I,II,III
7. Y.S. Pandit - Bharatiya Sangeeta Mala
8. M.N. Saxena - Sangeeta Shastra
9. V.N. Patwardhan - Raga Vigyan Part- I,II,III
10. J.D. Patki - Aprakashit Raga I,II,III
11. Ramashrya Jha - Abhinav Geetanjali Part – I,II,III

Books Recommended for Study in all the Three Years of B.Mus course in Hindustani Instrumental Music

1. V.N. Bhatkhande - Kramik Pustak Malika, Part I, II, III, IV
2. Omkarnath Thakur - Sangeetanjali Part – I, II, III, IV, V & VI
3. V.N. Patwardhan - Raga Vigyan (All Parts)
4. Dr.B.R Deodhar - Raga Bodh- Part – I, II & III
5. Lalmani Mishra - Tantri Nad –Part –I Bharatiya Sangeet Vadya
6. Hathras - Sitar Malika
7. S.G.Vyas - Sitar Vadan
8. T.R. Devangan - Vela Vigyan
9. S.P. Banerjee - Sitar Marg
10. Prof. K.L. Singh - Dhvani Aur Sangit
11. Lakshmi Narayan Garg - Hamare Sangeet Ratna
12. C.L. Srivastava - Bansuri Shiksha
13. Prof. Indrani Chakravarty - Swar aur ragon ke vikas main Vadhon ka yogadan
14. Prof. Debu Choudhury - Sitar and its Techniques
15. Saroj Ghosh - Senia Gharana and its contribution to Indian Music
16. Relevant portion of Natya Shastra, Sangeet Ratnakar, Sangeet Parijat, Raga Vibodh, Raga Tatwa Bibodh, Lakshya Geeta, Abhinav Ragamanjari.
17. V.N Bhatkhande - A short Historical Survey of the Music of Ancient India
18. Pt.Omkarnath Thakur - Pranav Bharati

19. Ravishankar - Music of East and West
20. Sharad Chandra Paranjape - Bharatiya Sangit ka Itihas
21. V.K.Venkatramanujm - Tulasi Sangeet Manimala
22. Swami Prajananda - Historical Development of Indian Music
23. Achrya Vrihaspati and Smt.Sumitra Kumari - Sangeeta Chintamani
24. S.M.Tagore - Hindu Music
25. M.N.Saxena - Sangit Shastra Part – I for Diploma & Part-II for B.Mus

Books Recommended for M.Mus Instrumental Music

1. V.N. Patavardhan - Raga Vigyan (All Parts)
2. V.N Bhatkhande - Kramik Pustak Malika (All Parts)
3. Omkarnath Tahkur - Sangeetanjali Part V & VI
4. J.T Shah - Malhar Ke Prakar
5. J.T Shah - Kanada Ke Prakar
6. J.T Shah - Sarang ke Prakar
7. Lalmani Mishra - Bharatiya Sangeet Vadya
8. K.Vasudev Shastri - Bharatiya Sangeet Shastra
9. V.C.Deshpande - Indian Music Tradition
10. P.K.Dixit - Saras Sangeet(Aesthetics)
11. V.N Bhatkhande - Sangeet Shastra Vol I & IV
12. V.N Bhatkhande - A comparative study of the musical Systems of 15th, 16th, 7th & 18th centuries
13. G.N .Ranade - Hindustani Music
14. Alain Danielou - Introduction of Musical Scale
15. V.N Bhatkhande - A short historical survey of the music of upper India
16. Balwant Rai Bhatta - Bhawaranga Lahiri
17. J.D. Patki - Aprakashit Raga Part –I & II
18. S.N.Ratanjhankar - Abhinav Sangit Shiksha
19. Umesh Joshi - Bharatiya Sangit ka Itihas
20. Dr.S.Krishanaswany - Musical Instruments of India
21. Prof .B.C.Deva - Psycho Acoustics of Music and Speech

M.Mus Dance

Allotment of Marks for M.Mus. Part I & II is as under:			Minimum Pass %
Practical	Stage Performance	200 marks	40% in each paper and practical
	Viva-voce	200 marks	
	Total	400 marks	
Theory Paper I –	–	100 Marks	

Paper II -	–	100 Marks
Paper III – essay writing	–	50 marks
Assignment of self made five compositions	-	50 marks
Grand Total		- 700 marks

M. Mus Part Part I : Kathak

Practical

1. Vandana/ Bhajan/ Pad
2. Paramparic Kathak
3. Ganesh Paran, Shiva Paran
4. Kavitta
5. Toda-Tukada
6. Chakradar Bandish
7. Atit /Anagat
8. Choreography

M. Mus Part I : Common for Kathak and Bharatnatyam

Theory Paper I

Section I

Influence of Indian epic Ramayana on :

- a) Indonesia
- b) Java
- c) Sumatra
- d) Bali
- e) Thailand
- f) Myanmar

Section II

- a) Modern dance in 20th century
- b) Oriental dance in India

Theory Paper II

Section I

Comparative study of Asamyuta-Samyuta Hastas:

- a) Natya Shastra
- b) Sangit Ratnakar
- c) Abhinaya Darpana

Section II

Study of following portion of Abhinaya Darpana

- a) Pada Bheda
- b) Gati Bheda

M. Mus Part II Kathak

Practical

- 1. Thumari /Dadra
- 2. Astapadi
- 3. Gat/ Bhava - Gat
- 4. Choreography
- 5. Dashavatar

M. Mus Part II

Common for Kathak and Bharatnatyam

Theory Paper I

Section I

Study of the following terminology of Natya Shastra

- a) Karna
- b) Angahara
- c) Samanya Abhinaya

Section II

Study of Abhinaya Darpana

- a) Bandhava Hasta
- b) Jati Hasta
- c) Deva Hasta
- d) Nava graha Hasta

Theory Paper II

Section I

- 1. a) Devadasi system in the different regions of India.
b) Contribution of Devadasi in the presentation & development of dance in different regions.
- 2. Four classical theories of Rasa.

Section II

Description of dance in the plays of Kalidas

- a) Malvikaagnimitram

- b) Abhigyan Shakuntalam
- c) Vikramorvasiyam

M. Mus Part I
Bharat Natyam

Practical

1. Todaya Mangalam / Kauttuvam
 2. Alaripu
 3. Jatiswaram
 4. Shabdham
 5. Varanam
 6. Choreography
- a) Nritta
 - b) Nritya

M. Mus Part I
Common for Kathak and Bharatnatyam

Theory Paper I

Section I

Influence of Indian epic Ramayana on :

- a) Indonesia
- b) Java
- c) Sumatra
- d) Bali
- e) Thailand
- f) Myanmar

Section II

- g) Modern dance in 20th century
- h) Oriental dance in India

Theory Paper II

Section I

Comparative study of Asamyuta-Samyuta Hastas:

- i) Natya Shastra
- j) Sangit Ratnakar
- k) Abhinaya Darpana

Section II

Study of following portion of Abhinaya Darpana

- l) Pada Bheda
- m) Gati Bheda

M. Mus Part II

Bharat Natyam

Practical

- 1. Padam
- 2. Ashtapadi
- 3. Keertanam / Javali
- 4. Dashavatar
- 5. Choreography
- c) Nritta
- d) Nritya

M. Mus Part II

Common for Kathak and Bharatnatyam

Theory Paper I

Section I

Study of the following terminology of Natya Shastra

- a) Karana
- b) Angahara
- c) Samanya Abhinaya

Section II

Study of Abhinaya Darpana

- d) Bandhava Hasta
- e) Jati Hasta
- f) Deva Hasta
- g) Nava graha Hasta

Theory Paper II

Section I

1. a) Devadasi system in the different regions of India
b) Contribution of Devadasi in the presentation & development of dance in different regions.
2. Four classical theories of Rasa

Section II

Description of dance in the plays of Kalidas

- a) Malvikaagnimitram
- b) Abhigyan Shakuntalam
- c) Vikramorvasiyam