FOREWORD

Renewing and updating of the Curriculum is the essential ingredient of any vibrant university academic system. There ought to be a dynamic Curriculum with necessary additions and changes introduced in it from time to time by the respective university with a prime objective to maintain updated Curriculum and also providing therein inputs to take care of fast paced development in the knowledge of the subject concerned. Revising the Curriculum should be a continuous process to provide an updated education to the students at large.

Leaving a few, there have been many universities where this exercise has not been done for years together and it is not uncommon to find universities maintaining, practicing and teaching still on the Curriculum as old as few years or even more than a decade. Not going through the reasons for this inertia, the University Grants Commission, realising the need in this context and in relevance to its mandate of coordinating and maintaining standard of higher education, decided to adopt a pro-active role to facilitate this change and to ensure that the university Curriculum are soon updated to provide a standard education all over the country.

Curriculum Development Committee for each subject was constituted with the respective Convenor as its nodal person. The Committee besides having five subject experts drawn from the university system, was given a wider representation of various sub subject experts attending meetings of the Committee as the esteemed co-opted members which kept on changing from time to time as the need arose. The Committees, therefore, had representations from a large number of experts and had many meetings before final updated model Curricula were presented to UGC.

The University Grants Commission and I as its Chairman are grateful to the nodal persons, a large number of permanent and co-opted members in different subjects and their sub disciplines for having worked seriously with committed devotion to have produced a UGC model Curriculum in 32 subjects within a record period of 18 months.

The exercise would not have been possible without the support of our entire academic community. We can only hope that the results will fulfil their expectations and also those of university community and Indian society.

The UGC model Curriculum has been produced to take care of the lacuna, defects/shortcomings in the existing Curricula in certain universities, to develop a new model Curriculum aiming to produce the one which is compatible in tune with recent development in the subject, to introduce innovative concepts, to provide a multi disciplinary profile and to allow a flexible cafeteria like approach including initiating new papers to cater for frontier development in the concerned subject.

The recommendations have been compiled by panels of experts drawn from across the country. They have attempted to combine the practical requirements of teaching in the Indian academic context with the need to observe high standards to provide knowledge in the frontier areas of their disciplines. It has also been aimed to combine the goals and parameters of global knowledge with pride in the Indian heritage and Indian contribution in this context.
Today all knowledge is interdisciplinary. This has been duly considered. Flexible and interactive models have been presented for the universities to extend them further as they would like. Each institution may have to work out certain uniform structures for courses at the same level, so that effective interaction between subjects and faculties is possible. The tendency across the country is now to move from the annual to the semester system, and from award of marks to award of credits. There is perceptible growing interest in modular framing as well.

The recommendations while taking all these features into account, have also made provisions for institutions who may not be in a position to undertake radical structural reform immediately. In any country, especially one as large and varied as India, academic institutions must be allowed enough autonomy and freedom of action to frame courses according to specific needs. The recommendations of the Curriculum Development Committees are meant to reinforce this. The purpose of our exercise has been to provide a broad common framework for exchange, mobility and free dialogue across the entire Indian academic community. These recommendations are made in a spirit of openness and continuous improvement.

To meet the need and requirement of the society and in order to enhance the quality and standards of education, updating and restructuring of the curriculum must continue as a perpetual process. Accordingly, the University Grants Commission constituted the Curriculum Development Committees. If you need to seek any clarification, you may contact Dr. (Mrs.) Renu Batra, UGC Deputy Secretary and Coordinator of CDC who shall accordingly respond to you after due consultation with the respective nodal person of concerned subject.

The University Grants Commission feels immense pleasure in forwarding this model Curriculum to the Hon’ble Registrars of all Universities with a request to get its copies made to be forwarded also to the concerned Deans and Heads of Departments requesting them to initiate an early action to get their Curriculum updated. The University Grants Commission model Curricula is being presented to the Registrar of the university with options either to adopt it in toto or adopt it after making necessary amendments or to adopt it after necessary deletion/addition or to adopt it after making any change whatsoever which the university may consider right. This UGC model Curriculum has been provided to the universities only to serve as a base and to facilitate the whole exercise of updating the Curriculum soon.

May I request Hon’ble Vice Chancellor and the Hon’ble Registrar including the esteemed Deans, Heads of Departments, Members of the Faculty, Board of Studies and Academic Council of the Universities to kindly update their Curriculum in each of the 32 subjects in consultation with model Curriculum provided here. This has to be done and must be done soon. May I request the Academic administration of the universities to kindly process it immediately so that an updated Curriculum is adopted by the university latest by July, 2002.

The University Grants Commission requests the Hon’ble Registrars to confirm that this time bound exercise has been done and send a copy of the university's updated Curriculum in each subject to UGC by July 31, 2002. It is a must. It has to be done timely, failing which, the UGC may be forced to take an appropriate unpleasant action against the concerned university.

The UGC looks forward for your active participation in this joint venture to improve the standards to achieve excellence in higher education.

HARI GAUTAM
MS (SURGERY) FRCS (EDIN) FRCS (ENG)
FAMS FACS FICS FIACS DSc (HON CAUSA)
CHAIRMAN
REPORT

OF

THE CURRICULUM DEVELOPMENT COMMITTEE

ON

PERFORMING ARTS

April-2001
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PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilisation of students in other universities/institutions for the sake of connectivity, the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subjects - History of Art, Visual Arts, Performing Arts, (Music, Dance, Drama/ Theatre,) Museology and Conservation under the panel - History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subjects in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feedback in the form of the existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Visual Arts, Performing Arts and Dept. of History of Art, Banaras Hindu University, Varanasi with the teachers and experts (like Prof. Anand Krishna, Prof. R.C. Sharma, Dr. N.P. Joshi, Dr. T.K. Biswas, Prof. Manjula Chaturvedi, Dr. Ravindra Mishra, Dr. C. Chandravinod, Dr. Anjan Chakraverty, Dr. A.C. Bhattacharya, Dr. S.D. Dasgupta, Dr. D.B. Pandey, Dr. A.K. Singh, Dr. Kalyan Krishna, Dr. R.K. Agrawal, Shri P.K. Mishra, Prof. R.P. Shastri, Prof. Ritvik Sanyal and others). Besides, the Core Committee members - Prof. N. Ramnathan, Prof. Choodamani Nandagopal, Dr. Kanak Rele, Dr. Pratibha Agrawal, Dr. T.K. Biswas, Dr. Maruti Nandan Tiwari, Dr. R.D. Choudhury and Prof. A.K. Das for the Curriculum Development Committee reviewed the curricula of different universities with experts at Mumbai, Bangalore, Chennai, Kolkata, Varanasi and New Delhi and made several suggestions for re-framing/up-dating the curricula of the subjects under the panel - History of Art and Fine Arts. Several meetings of the Curriculum Development Committee were also held at UGC, New Delhi with experts and Core Committee members to discuss and finalise the work of re-framing/up-dating of curricula for the subjects under the above panel. After intensive discussions with experts the re-
framing/up-dating of the curricula in the subjects (with changed nomenclatures) Art History, Visual Arts, Museology, Performing Arts (Hindustani Music, Karnataka Music, Ranbindra Sangit, Dance, Percussion, Theatre Arts) was done in accordance with the directives given by the UGC.

Features of the Curriculum

1. The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities/institutions.

2. The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.

3. The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses even outside the parent institution.

4. While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.

5. At the Post-Graduate level the Departments have to develop their own thrust areas by promoting their own distinct identity. The regional landmarks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.

6. In present day context annual examination would be more feasible.

7. The entrance qualification for the degree course will be the passing of the +2 examination or equivalent.
8. The teaching at Post-Graduate level should be encouraged to have credit system at least for two elective papers to be earned outside the parent institution. For electives 50% marks will be earned by the students in the form of attendance, seminars, sessionals and assessment. The rest 50% marks will be earned by the students (both under credit system at outside institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution. For credit system outside parent institutions the UGC should make some provisions for financial support.

9. For entry into the subject for those who are from other disciplines and have subsequently developed interest/aptitude for some other subject, be encouraged to get admission to the subjects of their interest at PG level. For this purpose the Bridge Course is designed as pre-requisite for admission to Post-Graduate Courses in Art History and Performing Arts.

10. Dissertation, Documentation, Art Feature Writings, Sessionals, Viva-Voce and Practicals will be given due attention in the subjects - Art History, Visual Arts, Museology and Performing Arts.

11. Various skills and traditions which are living and some of which are dying are to be chosen by the students as the project work. The students may be allowed to go and learn these skills from the experts. The experts need not be from the university set-up. The students may be permitted to seek the training individually under professional artisan - artist, craftsman as well as retired teachers from the universities/institutions. For such qualitative betterment in research and teaching the experts outside the university or academic framework should also be recognised by the universities/ institutions.

12. For professional courses four years degree course under the nomenclature Bachelor of Performing Arts (BPA), Bachelor of Visual Arts (BVA) and Master of Performing Arts (MPA), and Master of Visual Arts (MVA) have been formulated with more stress on practice / performance to produce good performers, artists, researchers and teachers.
13. Visit to museums, places of historical importance, art studios and other appropriate locations should be arranged to develop in the students a sense of discovery and familiarity with classical works of arts and crafts and acquaintance with objects and places of cultural importance.

14. The role of multi-media in the study and also research has been fully under-lined and taken care of by inducting different courses at different levels.

15. Admission should be through tests designed by the respective universities/institutions to find out the aptitude/inclination and knowledge.

I am grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and updating the curriculum.

I am thankful to Prof. Pradeep Kumar Dixit (Retd. Professor, Faculty of Performing Arts, Banaras Hindu University, Varanasi) for his cooperation in preparing the updated curriculum for Hindustani Music.

Dr. Kamal Giri
Nodal Person
PERFORMING ARTS

Preamble

In the beginning of the twentieth century Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande felt the necessity of general awareness among the masses for the great cultural heritage of music. As a result, with the efforts of Pt. Vishnu Digambar Paluskar the formal institutional training was started at Lahore in 1901, and 1908 its branch Gandharva Mahavidyalaya came into existence at Bombay. Pt. Vishnu Digambar Bhatkhande joined hands with Pt. Vishnu Digambar Paluskar Ji and started music training institutions at Gwalior, Baroda and Lucknow. In due course music gained a prestigious place in education and College of Music and Fine arts was founded at Banaras Hindu Univeristy in 1950 with the efforts of Pt. Omkar Nath Thakur.

Looking into the needs and requirements of the present day setup the reframing / updating of the curriculum was felt. The UGC formed the Curriculum Development Committee for the purpose, which includes the experts for Performing Arts like Pt. Vidyadhar Vyas, Prof. N. Ramanathan, Prof. Pradeep Kumar Dixit, Prof. Indrani Chakravarty, Prof. Sunita Dhar, Prof. Sitansu Roy, Prof. Krishna Bisht, Dr. Kanak Rele, Dr. Pratibha Agrawal, Dr. Girish Chandra Srivastava and Dr. Sudhindra Sharma, met in the early quarter of 2001. At the outset this committee acknowledges with appreciation and admiration the document submitted by previous committee that submitted its report in August 1988. Thus the preamble of this report commences by reiterating an important recommendation of the previous committee, primarily to underscore the fact that the present state of education still warrants its implementation and also bring to the attention of the authorities the fact that no action has yet been taken on those recommendations. The passage is reproduced below.

1. In order to upgrade the general prevailing standards of education in the Performing Arts, the Curriculum Development Committee feels that an apex body, which may be called “All-India Council of Education in the Performing Arts” be instituted to serve as the main national
agency to oversee standards of education, provide accreditation and act as an advisory body. An added function of this Council will be to advise on bringing greater uniformity, or to prescribe uniformity of standard in admission, duration in teaching, evaluation and accreditation.

2. Such a council should consist of eminent professors in the field of Music, Dance and Theatre Arts. Half of the total members of which should be from the Universities, and the other half from the professional field. The representatives of the Council should visit different Universities where the Department of Music and/or Dance and/or Theatre Arts already exist, discuss and examine the problems with Heads of the Departments concerned and make recommendations.

Widely varying standards of education in these arts could be narrowed thus, and eventually greater uniformity brought in.

The Council will also advise the UGC and/or the Ministry of Human Resource Development on the establishment of the Documentation Centres for the Performing Arts, at Universities where all the three departments exist or where feasible.

3. The composition of the Council should be as follows:

(i) Four Professors of music representing Universities (two Vocal and two Instrumental music).

(ii) Two eminent musicians from the professional field (one Vocal music and one Instrumental music).

(iii) Professors or Dance representing Universities (four such Professors from different universities).

(iv) Eminent dancers from the professional field (two such dancers from the professional field).

(v) Four Professors of Theatre Arts representing Universities.

(vi) Two eminent Actors/Directors from the Professional field.
(vii) One representative of the Ministry of Human Resource Development.

(viii) One representative of the Sangeet Natak Akademi.

(ix) Two representatives of the UGC.

Thus the total number of members of the proposed Council will be 22 (Twenty two).

Note: The membership should be fairly representative of the North and South, as well as various streams of Performing Arts, without making the total membership unwieldy. It should meet twice a year or as often as necessary. It may elect its own Convener and Chairperson.”

This Curriculum Development Committee also endorses the other recommendations of the previous committee outlined in the Preamble of its report and requests that immediate steps be taken to put them into effect. The recommendations are as follows:

1. Every University should have a faculty of Performing Arts offering a professional course in Music, Dance and Theatre Arts. The Degree course in Music, Dance and Theatre Arts should have a common nomenclature. It also recommends that wherever in the general Humanities Courses, one of the three Performing Arts is taught, the general nomenclature of “Bachelor of Arts” B.A. be retained. The B.A. course would be of 3 year’s duration (and would be treated as an Honours Degree, wherever such degree is in vogue). Appreciation of three arts will be desirable for a student of Music, Dance and Theatre Arts. The fundamentals of the three Arts may, therefore, be gradually incorporated in the curriculum by the Universities.

2. Under-Graduate and Post-Graduate studies, leading to professional specialization require another channel. These studies will work for degrees (in Music, Dance, and Theatre Arts) of Bachelor of Performing Arts (BPA) and Master of Performing Arts (MPA) (Music, Dance, and Theatre Arts). BPA will be treated as Honours degree.

3. The Department of Drama should be redesigned as Department of Theatre Arts in all the Universities.

4. While submitting the report in regard to the preparation of the model curricula the committee recommends to the University Grants Commission for taking necessary steps to increase the employment potential for students trained in different Performing Arts. The minimum that
can be thought of is a Repertory Theatre / Choir groups / Ballet groups so that the students, after a successful exposure to the theory and practice of the art can have in-house training with specialties and also have an employment.

5. The government have very well funded seven Zonal Cultural Centers, the Universities having departments of Performing Arts in a particular zone should be given opportunities to establish close links with the Zonal Centers of their own and they should plan to execute collaborative programmes such as festivals, seminars, workshops, lectures / demonstrations etc.

6. The committee feels that exponents of Performing Arts will not emerge by themselves unless (a) steps are taken to foster the teaching / practice of Performing Arts in some elementary form in the school stage along with appreciation courses and (b) schemes are worked out to ensure gainful employment and openings for the graduates of Performing Arts in their professional careers.

7. The need for greater awareness of social environment and the changing pattern of Performing Arts since Independence should be the guiding principles in formulating the course syllabus, while emphasis on classical and traditional forms should continue.

8. The committee felt that the learning and teaching of Arts like Music, Dance and Theatre Arts should be suitably incorporated in the syllabus on a basis, which is acceptable to all the areas of the country.

9. It was agreed that the curriculum be so framed as to provide ample scope for self-study to induce creativity.

10. The committee also feels that weightage should be given to continuous evaluation through internal assessment.

11. The students, in their practical studies, should be consciously exposed to critical assessment by themselves, outside experts and their teachers. It is this type of interaction, which would ultimately help to produce creative artistes in Performing Arts. Weekly demonstration programmes may be arranged with inter-departmental collaboration in Music, Dance and Theatre Arts followed by discussion and constructive criticism sessions by teachers, students and invited audience.
12. To promote national integration, it would be necessary to include courses / instructions in the syllabus for comparative study of regional styles and forms of Performing Arts like Music, Dance and Theater Arts. The objective may be attained by organizing listening / viewing sessions to improve inter-regional understanding of the arts.

13. To promote integration, there should be a scheme for exchange/visits of professors between various Universities. Representative teams of students, Performing Artistes from various Universities and regions may also pay visits by rotation. This would ensure interaction and integration at all the levels. The regions would include states in Northern, Southern, Eastern and Western parts to cover the whole country. Workshops, Camps, Short-Term Summer Courses, Study-Tours, All-India Conferences, and Seminars Etc. could form a part of such exchange programmes.

14. It was keenly felt that the main perspective before Arts education in the University should be that students and teachers entering the University should have exposure to the Performing Arts either for cultural pursuit or professional competence. Believing that every citizen has the right to be aware of the cultural traditions of the soil to which he belongs, believing that right to education in Fine Arts is the prerogative of every citizen, believing that opportunities for appreciating Music, Dance and the Theatre Arts are required to be provided at every stage of human development, and believing further that the general education philosophy should recognize this requirement for leading a creative life, it is felt that the education in arts should provide for different streams or disciplines as well as opportunities of learning by oneself. Traditional as well as modern technologies available now for distant education should be employed.

15. As part of implementing some of the objectives set forth by the National Educational Policy and the thir king of this Curriculum Development Committee, it is proposed that as far as university education is concerned every University should have a faculty of Performing Arts and/or college of Performing Arts and/or institutions for these arts. The objective envisaged for these institutions whether as a faculty or institution will not be restricted to providing a Graduate o: Post-Graduate, Diploma or a Certificate Course, but also to bring the entire college community including teachers and trainees, closer to the cultural environment of these arts through youth choirs, concerts, eurhythmics, dramatic performances, appreciation
courses, etc. This will necessitate well-equipped library of books on these subjects and also audio-visual equipments. For a richer sharing of experience in the cultivation, teaching and propagation of the Performing Arts, maximum possible use of all forms of media would be desirable and necessary. It is expected that through these means national integration in respect of art forms, language and regional culture would be fostered.

16. The barriers of distance and language, both nationally and internationally, have been broken down and interaction between audience and performers in all forms is now widely increasing. There is, therefore, a strong and natural urge towards creative and innovative presentations of Performing Arts. Though in some sense, there is an inevitable break with the traditional classical forms in such cases, it has to be conceded that as living arts the Performing Arts have to be receptive to new urges and new forms.

17. The Faculties of Performing Arts in the Universities should recognize this need and encourage, without sacrificing formal education in Performing Arts, both creative and innovative performances in the Performing Arts which hopefully may in time, bring about improved understanding between practitioners of the traditional / classical art forms and the creative / innovative art forms.

18. The committee felt that there was a need to recognize this aspect in the practice and propagation of Performing Arts, in the context of the fast changing scenario of Performing Arts.

19. In order to achieve the aims and objectives, emphasis should mainly be on performance in the sense that in general, the course content and marking system should be in the percentage of 60:40 for actual performance / practical and theory so that students can go into the society and for the community. This should cover both Under-Graduate and Post-Graduate courses.

20. For preparing and implementing model curricula for the three Performing Arts it is most essential to provide means and facilities for such a practice-oriented training with latest teaching, self-learning aids and materials. Each department should have rehearsal, practice, seminar and workshop rooms, music listening and film reviewing studios and a small auditorium. All these structural units should have modern equipments and also technicians to operate and maintain them.
21. The teaching of the development and history of the three Performing Arts should be in relation with socio-cultural settings and interaction between various Performing Arts and Visual Arts. While at the Under-Graduate level the emphasis in teaching will be on cultural traditions and modes, at the Post-Graduate level there should be provision for a deeper study of mutual exchanges and interactions to cover Anthropology and Sociology of Arts.

22. Video and Audio Cassettes should be prepared under the guidance of a small committee of experts for the appreciation of the various forms of Music, Dance and Theatre Arts.

23. In devising a model curriculum for the Performing Arts, the conditions and traditions of Performing Arts of different regions must be taken into account and given importance. There should be a strong regional character, which should be maintained within an overall national character.

24. In all the three subjects we provide inputs for the appreciation of and exposure to the traditions of Performing Arts of Asian countries, countries of South Asia, Japan and China.

25. Study of folk and traditional art forms in the respective disciplines must be given prominence in view of the changing perspectives in regard to linking our past with the present-day needs.

26. It is felt that there should be strong “Documentation and Resource Centers” of Performing Arts both at the central and regional levels which should have recording of music, video films, slides, photographs, old and rare books and journals and other related materials such as musical instruments, masks etc.

27. In some of the select departments of Theatre Arts, facilities should be provided with necessary equipments for short-term orientation courses in media acting.

28. There should be well planned programmes of co-curricular activities in the departments of Music, Dance and Theatre Arts aimed at involving the non-students of the community in the appreciation of the arts by organizing festivals and melas and lecture/demonstrations in educational and cultural institutions.
29. To develop the creative faculty of student’s analysis of performing should also be a part of teaching. Listening to classical music from cassettes, performance of dance or drama by experts should form a part of practical study which would carry weightage in the assessment.

30. The committee felt that admission requirements were crucial for the study of Performing Arts. As regards admission to B.A. courses in Music, Dance and Theatre Arts the admission requirements will be that a student must have passed Higher Secondary Examination in the subject of Music/Dance/Theatre Arts or must have passed Madhyama or equivalent Diploma examination from recognized institutions or passed in an Admission Test equivalent to plus two examination in the subject by the Admission Committee.

**Intermediary Steps**

1. Where, at present, no facilities are available, under a regular Performing Arts Faculty / College / Institution providing education in these arts, a “Center of Performing Arts” should be established to introduce short-term appreciation courses (which may be of 3 to 9 months duration).

2. These short-term studies would be available to any one who wants to be acquainted with our cultural traditions and develop enthusiasm to understand and appreciate our Performing Arts. Such short-term courses would also enroll students from outside the university community as Community Extension Work.

3. Opportunities should be provided to university students in general to be associated with the learning of Performing Arts irrespective of the streams to which they belong. For example, a student of Science or Technology or Medicine, each one a very distant and far-placed discipline of from the Performing Arts should also have an opportunity of learning Performing Arts as an additional or optional subject of his choice, thus widening his vision of life and finer sensibilities.

4. There should be short-term courses in summer of Performing Arts so that the students from distant areas can come and be acquainted with Performing Arts.
INCORPORATION OF NEW AND CHANGING TRENDS

The Committee in its deliberations have found it necessary that new and changing trends in the Performing Arts should be incorporated in the Curriculum. Broadly speaking these should be:

(a) Study of Folk Arts

(b) Innovative tests and new experiments vis-à-vis Classical Arts

(c) Arts through electronic media

(d) Art of acting

The Committee strongly feels that since all the Performing Arts have basic aesthetic tenets, it is advisable to expose students of each discipline viz., Dance / Music/ Theatre Arts to other disciplines.

Although this inter-disciplinary integration is central to the proper teaching and learning of Performing Arts, there necessarily has to be inbuilt teaching arrangement for the allied disciplines, which again has many implications in terms of manpower, infrastructure and finance. This Committee would, therefore, rest content with emphasizing the great importance and need for inter disciplinary coordination in the teaching of Performing Arts.

The present Committee had as its agenda the drafting of Under-Graduate and Post-Graduate professional courses in the various disciplines under Performing arts, namely, Music, Dance and Theatre Arts. The courses have been titled

1. Bachelor of Performing Arts (BPA) in Music/Dance/Theatre Arts

2. Master of Performing Arts. (MPA) in Music/Dance/Theatre Arts

The Committee felt that these arts being primarily ‘performing’ in nature strict standards should be enforced in maintaining the quality. Hence apart from the education in the Performing Arts as a liberal art or as part of Humanities it is necessary to implement a professional course in these sub-disciplines akin to those existing in professional courses like Medicine, Engineering, Architecture and Computer.
Note on MUSIC:

A general and sweeping charge made at the University system of Performing Arts education is that it has yet to produce a performing artist of merit. So it is pertinent to raise at this stage the question whether the University system too, like the other systems of education in Music work towards preparing artists. As per the traditional view a University system should have ‘Excellence in Research’ as its goal. However in the changed environment where even professional courses like Engineering and Medicine have entered the University fold, Performing Arts should redefine its goal within the University set up. Again justifiably emphasising the “research” approach, Universities have not been uncompromising in maintaining standards in musicianship.

This committee is of the view that the University system should consider including other goals that Performing Arts could have within this set up. The optional aims that a student could have for choosing a career in Performing Arts are being enumerated below.

1. Performing artist
2. Researcher
3. Teacher
4. Working in Applied Area - Composing for dance, TV serials, Music albums; Audio recording
5. Disseminator of Music/Dance/Theatre Arts - Running appreciation courses in Music/Dance/Theatre Arts, as guides for foreign tourists in the area of Performing Arts.

More areas could be thought of. The idea is that the Universities and colleges should create facilities for students to get trained in the different areas of pursuits in Performing Arts. However the avenues for branching of should be made available only at the Post-Graduate level.

The new curriculum is being suggested only for the professional stream, namely, for B.P.A. and M.P.A. The Universities may continue the other kinds of courses like, B.A., B.A. (Hons.), B.A. (Pass), B.Mus. etc.
The Structure of the courses:

There are two courses.

A. Under-Graduate course in Performing Arts - BPA (Music)

B. Post-Graduate course in Performing Arts - MPA (Music)

**Under-Graduate Course in Performing Arts**

1. Name of the Course - Bachelor of Performing Arts (Music)

2. Duration Four years - 1 year (Foundation Course) + 3 years

Total Marks: 2400 (Each year 600 marks)

**BACHELOR OF PERFORMING ARTS (BPA) (MUSIC) DEGREE COURSE**

**EXAMINATION SCHEME**

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<td>3. Indian Culture and Art</td>
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<td>5. Theory - General &amp; Applied</td>
<td>3 hrs</td>
<td>75</td>
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<td>SECOND</td>
<td>6. Practical</td>
<td>3 hrs</td>
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<td></td>
<td>Internal Assessment</td>
<td></td>
<td>50</td>
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<td></td>
<td>7. Theory - General &amp; Applied</td>
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<td></td>
<td>8. Subsidiary vocal/instrument</td>
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THIRD

9. Practical  3 hrs  350
    Internal Assessment  50

10. Theory - General & Applied  3 hrs  100

11. Subsidiary vocal/instrumental  1 hr  100

FOURTH

12. Practical - Performance, Viva-Voce  3 hrs  300
    Internal Assessment  50

13. Theory - Applied  3 hrs  100

14. Project Work  150

Post-Graduate Course in Performing Arts (MPA)

1. Name of the Course - Master in Performing Arts (Music)

2. Duration - Two Years  Total Marks: 1200

MASTER OF PERFORMING ARTS (MPA) (MUSIC) DEGREE COURSE

EXAMINATION SCHEME

<table>
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<th>YEAR</th>
<th>PAPER</th>
<th>DURATION</th>
<th>MARKS</th>
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<td>Practical</td>
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<tr>
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<td></td>
<td>Project Work</td>
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Passing Minimum  -  50

Second class  -  50-59

First Class  -  60 and above
Note: For those who wish to join the MPA course directly after having pursued the three-year degree and other similar courses, there would be a Bridge course

BRIDGE COURSE AS A PRE-REQUISITE FOR ADMISSION in M.P.A. (MUSIC)

DEGREE COURSE

EXAMINATION SCHEME

<table>
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<th>PAPER</th>
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<td></td>
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<td></td>
<td>3. Subsidiary vocal/instrument</td>
<td>1 hr</td>
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Courses:

1. At present in the different Universities various kinds of degree courses are offered relating to Music and Dance as the principal subject or with Music as one of the subjects. In order to bring about uniformity in University courses, the Universities may adopt following patterns.

   a. B.A. (Pass) or B.A. (General) - three year degree course with the relative weight of Practical and theory being in the proportion 50 and 50 respectively.

   b. B.A. Honours - three year degree course with relative weight of Practical and Theory being 60% and 40% respectively.

   c. B.P.A. - four year degree course with relative weight of Practical and Theory being 80% and 20%.

Those who have studied in the three year degree stream should undergo one year Bridge Course for seeking admission to M.P.A.
2. The committee recommends that Universities conducting Professional courses like Bachelor of Music (B.Mus.) and Master of Music (M. Mus.) be encouraged to change over to the four year BPA and two year MPA pattern of courses and adopt the new nomenclature.

3. In professional courses like B.P.A. and M.P.A. for admission reservation criteria will be followed but minimum qualifying marks for admission should be strictly adhered.

4. The practical teaching for B.P.A. should compulsorily not be less than 18 hours per week.

5. Admission Criteria:

Admission to all courses should necessarily be based on Entrance Tests. The recommended eligibility conditions for applying to various courses are outlined below.

**Under-Graduate degree course:**

a. Academic qualification 10+2 with Music /Dance in + two.

Or

b. Academic qualification or 10+2 with a 3 year Diploma or equivalent certificate in Music / Dance.

**Post-Graduate degree course:**

M.A.

a. A Graduate in Music

Or

b. Any Graduate without Music / Dance as one subject but having Sangita-Prabhadar or Sangita-Visharada or any other equivalent degree or Diploma shall be eligible for admission to MA after undergoing an entrance test of the respective Univeristies / Institutions.

M.P.A.

The Graduates other than those who have passed the B.P.A. Degree shall be eligible for entrance test M.P.A. after qualifying one year Bridge Course.
The number of students in Music at BPA level should not be more than seven and at MPA level not more than five per Teacher.

**Hindustani Music (Vocal / Instrumental)**

The committee, while making recommendations on the Curriculum and course contents for Under-Graduate and Post-Graduate courses after assessment of courses in different Universities/Institutions found several discrepancies and deficiencies in the existing arrangements. They are in the form of standards of admission; duration of courses, for practical and theory both, dearth of teaching staff and accompanists, inadequate teaching aids, variation in course content, variation in nomenclature of degrees and diplomas so on so forth. The committee recommends to rectify such discrepancies for the proper operation of the proposed courses.

There will be three types of courses at the Under-Graduate level:

(i) Bachelor of Music - B.Mus. (Hons.). This will be a full time professional course.

(ii) B.A. (Hons.) as one of the subjects.

(iii) Bachelor of Performing Arts (BPA) 4 year full time professional course.

At present the B.Mus. professional course should be given Honours status similar to B.A. (Hons.). In due course only the bachelor of Performing Arts (BPA) should be treated as professional course.

**B.A. (HONS.) AND BACHELOR OF MUSIC (B. MUS. (HONS.)) - IN HINDUSTANI MUSIC (VOCAL / INSTRUMENT A/C)**

(Three-Year Degree Course)

**ADMISSION CRITERIA**

A student with 10+2 or equivalent qualification with Music or +2 without Music having Madhyama or equivalent qualification with Music shall be eligible for admission in B.A. (Hons.) / B. Mus. (Hons.) in Hindustani Music Vocal/Instrument. He/She will be permitted to offer only that subject of Music at degree level in which he / she has +2 or equivalent qualification.
B.A. (Hons.) and B. Mus. (Hons.) Course

Duration      : Three years

Total number of Papers    : 10 (Total marks: $10 \times 100 = 1000$)

Number of Theory papers : 4 ($4 \times 100 = 400$)

Number of Practical papers : 6 ($6 \times 100 = 600$)

Yearwise distribution of Papers

**First Year**

2 practical papers : 200 marks

1 theory paper : 100 marks

**Second Year**

2 practical papers : 200 marks

1 theory paper : 100 marks

**Third Year**

2 practical papers : 200 marks

2 theory paper : 200 marks

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

**Instructions**

1. Every year (I, II, III) each student should study seven ragas (3 detail and 4 non detail).

**First Year**: One Thumari, Tarana, Bhajan, Ghazal, Folk song, Patriotic song, Prayer.

**Second Year**: One Tiravat, Tarana, Bhajan, Ghazal, Folk song, Patriotic song, Prayer.
Third Year: One cho-song, Tarana, Bhajan, Ghazal, Folk song, Patriotic song, Prayer.

II. Knowledge of Tuning and minor repairs of one’s own instrument (Tanpura/Sitar/Violin).

III. The student should study two Dhrupads and two Dhamars each year alongwith prescribed Layakaris.

Detail of Courses

B.A. (HONS.) COURSE IN HINDUSTANI CLASSICAL:

VOCAL / INSTRUMENTAL MUSIC

First Year

Theory Paper-I

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

2. Reading and writing of notations of songs (Bandish) / Gats prescribed in the practical course of 1st year.

3. Writing of Talas in notation with Dwigun and Chougun layakari.


5. General knowledge of the musical compositions - Dhrupad, Dhamar, Kheyala, Tarana, Tappa, Thumri, Hori, Chaturang, Geet, Bhajan, Gazal.

Practical Paper-I

1. Study of the following Ragas:

   (i) Yaman

   (ii) Alhaiya Bilawal

   (iii) Khambaj

   (iv) Bhairav

   (v) Kafi

   (vi) Ashavari

   (vii) Bhairavi

   (viii) Bhupali

   (ix) Durga

   (x) Brindavani Sarang

      a. Four Vilambit Kheyalas/Masheetkhani Gats in any four of the above-mentioned Ragas.

      b. Lakshan Geets, Sargams and Madhyalaya Kheyalas. Rajakhani Gats with Alap, Tana / Toras in all the above Ragas.

2. Study of the following Talas:

   (i) Trital

   (ii) Ektal

   (iii) Choutal

   (iv) Jhaptal
(v) Dadra

(vi) Kaharva

Note: Compositions of the prescribed seven ragas may preferably be taught in the talas mentioned above.

Practical Paper-II

1. Intensive study of any two Ragas as choice Ragas covering Vilambit and Drut Kheyalas/ Gats out of the Ragas prescribed in practical paper - I.

2. Study of two Dhrupads and two Dhamarş with Dwigun and Chougun Laya/Study of four Madhyalaya Gats in Talas other than Tritic out of the Ragas prescribed in practical paper - I.

3. Study of Thumari, Tarana, Bhajan, Ghazal, Folk song, Patriotic song, Prayer, one from each.

4. Ability to demonstrate (orally by giving Tali and khali on hand) Talas prescribed in practical paper - I with their Dwigun and Chougun.

Second Year

Theory paper - II

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of 2nd year and their comparative study.

2. Reading and writing of notations of songs (Bandish) / Gats prescribed in the practical course of 2nd year.

3. Writing of Talas in notation with Trigun, Dedhgun (3/2) layakari along with layakaris prescribed in the 1st year.

5. Elementary study of medium-sound: musical sound and noise, vibratory motion, frequency, pitch, magnitude and timber or quality duration, interval, scale, octave, major tone, minor tone, semi tone and value of each of the three tones.

6. General knowledge of Rabindra Sangit, Karnataka Sangit (Varanam, Kriti, Javali, Padam).

7. General Knowledge of various folk songs as Kajri, Baul, Chaiti, Bhatiali, Mand, Garba, Lavani, Hori etc.

**Practical Paper - III**

1. Study of the following Ragas:

   (i) Bihag
   (ii) Hamir
   (iii) Kedar
   (iv) Desh
   (v) Bageshree
   (vi) Bhimpalasi
   (vii) Malkouns
   (viii) Jounpuri
   (ix) Kalingada
   (x) Deshkar

   a. Four Vilambit Kheyalas/Maseetkhani Gats in any of the above mentioned Ragas.

   b. Lakshan Geet, Sargam and Madhyalaya Kheyla / Rajakhani Gat with Alaps, Tanas/ Toras in all the above mentioned Ragas.
2. Study of the following Talas:
   (i) Tilwada
   (ii) Jhumra
   (iii) Dhamar
   (iv) Sool Tal
   (v) Rupak
   (vi) Tivra

Theka with Trigun and Dedhgun (3/2) layakari of the above Talas.

Practical Paper - IV

1. Intensive study of any two Ragas as choice covering Vilambit and Drut Kheyalas / Gats out of the Ragas prescribed in practical paper - III.

2. Study of two Dhrupads and two Dhamars with Trigun and Dedhgun Laya/Study of four Madhyalaya Gats in Talas other than Trital out of the Ragas prescribed in practical paper - III.

3. Study of Tirvat, Tarana, Bhajan, Gazal, Folk song, Patriotic song and Rabindra Sangit one from each.

4. Ability to demonstrate (orally by giving Tali and khali on hand) Talas prescribed in practicl paper - III with their Trigun and Dedhgun (3/2) Laya.

5. Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

6. Knowledge of all the Ragas, Talas and theory portion of B.A. (Hons.) First year syllabus.
Third Year

Theory Paper - III

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of the 3rd year and their comparative study.

2. (i) Reading and writing of notation of songs (bandish) / Gats prescribed in the practical course of the 3rd year.

(ii) Writing of Talas in notation with Chougun, 2/3 and 3/4 layakaris along with layakaris prescribed in the 1st and 2nd years.

3. Study of Shruti - Swaras:

(i) Definition of Shruti, its characteristics, Samvad-Vivad and their relation with Shruts.

(ii) Introduction to Chatuh-Sarana as stated by Bharat and Sharangdev.

(iii) Method of placing the shuddha and vikrit swaras on Veena by Ahobal and Pt. Srinivas. Their classification.

4. Classification of Ragas (Raga Vargikaran)

(i) Gram-raga, Deshi Raga Vargikaran

(ii) Raga - Ragini Vargikaran

(iii) Thata - Raga Vargikaran

(iv) Mela - Raga Vargikaran

(v) Raganga - Raga Vargikaran

5. Elementary knowledge of Gramas, Murchanas and Jatis and their characteristics and varieties.
Theory paper - IV

1. Nibaddha - Anibaddha - alapti (Ragalap and Rupakalap) their definitions and varieties.

2. Analysis of the styles of the following Gharanas and their history:

(i) Gwalior, Agra, Kirana, Patiyala, Jaipur

(ii) Senia Gharanas of Instrumental music.

(iii) Development of the Gayaki and Gatkari styles of instrumental music. History and Development of the musical instrument offered (only for students of instrumental music).

3. Biographies and contributions of following musicians:

(i) Sadarang - Adarang

(ii) Haddu - Hassu Khan

(iii) Pandit V. N. Bhatkhande

(iv) Pandit V. D. Paluskar

(v) Inayat Khan

(vi) Alauddin Khan

(vii) Wazir Khan

(viii) Pandit Onkarnath Thakur

(ix) Ustad Fayyaz Khan

(x) Ustad Abdul Karim Khan

4. Contributions of the following Granthakaras (authors) and introduction of any two Granthas (titles):
(i) Matanga - “Brihaddeshi”
(ii) Abhinav Gupta - “Abhinav Bharati”
(iii) Maharana Kumbha - “Sangitraaj”
(iv) Ramamatya - “Swaramelakalanidhi”
(v) Venkutmukhi - “Chaturdandi Prakashika”

5. Essay on any of the following topics:

(i) Gurushisya Parampara vs. Institutional system of music teaching
(ii) Music and Literature
(iii) Role of Music in National integration
(iv) Role of Music in the development of Personality
(v) Place of Music in fine arts
(vi) The bearing of Folk Music on Classical Music
(vii) Propagation of Music through audio - visual aids
(viii) Importance of Music festivals / seminars / conferences
(ix) Evolution of notation system
(x) Importance of Music in general education
(xi) Music Journalism - Criticism and Publication
(xii) Role of Music in Multi - media

Practical paper - V

1. Study of the following Ragas:

(i) Shuddha Kalyan
(ii) Chhayanat
(iii) Ramkali
(iv) Jaijaiwanti
(v) Pooriya
(vi) Basant
(vii) Bahar
(viii) Darbari Kanada
(ix) Miyan ki Malhar
(x) Miyan ki Todi

a. Four Vilambit Kheyalas / Maseetkhani Gats in any of the above mentioned Ragas

b. Lakshan geets, Sargams and Madhayalaya Kheyalas/ Rajakhani Gats with Alaps, Tans / Toras in all the above Ragas.

6. Study of the following Talas:

(i) Adachautal
(ii) Dipchandi
(iii) Sawari
(iv) Punjabi Trital
(v) Jat Tal
(vi) Brahma Tal

(Thekas with Chougun, 2 / 3 and 3 / 4 layakaris of the above talas)

Practical paper - VI

1. Intensive study of any two Ragas as Choice Ragas covering Vilambit and Drut kheyalas/ gats out of the Ragas prescribed in practical paper - V.
2. Study of the two Dhrupads and two Dhamars with Dwigun, Trigun, Chaugun and a few “Upaj” / Study of four Madhyalaya gats in Talas other than trital out of the Ragas prescribed in practical paper - V.

3. Study of one Chaturang, one Tarana, one Bhajan, one Gazal, one Folk song, one Karnatak kriti, one Prayer.

4. Ability to demonstrate (orally by giving Tali and khali on hand) Talas prescribed in practical paper - V with their prescribed layakari.

5. Experience in creative music composition: Five compositions to be composed notated and presented in the form of dissertation, before final examination.

6. Knowledge of the Ragas, Talas and theory portion of B.A. (Hons.) Part I and Part II

Note: Additions and alterations in course content may be made by the respective Universities; Departments and Institutions for betterment but the duration of the course, paper numbers and marks should be the same.

SYLLABUS FOR THE THREE - YEAR B. MUS. (HONS.) IN HINDUSTANI MUSIC - VOCAL / INSTRUMENTAL

First Year

Theory Paper - I

1. Study of theoretical details of Ragas and Talas prescribed for practical course of the first year and their comparative study

2. (i) Reading and writing of Notations of songs (Bandish) / Gats prescribed in the practical course the first year

   (ii) Writing of Talas in Notation with Dwigun, Trigun and Chaugun layakari

3. Definitions of the following technical terms: Nad - its varieties and its magnitude, Timbre and Pitch Shruti - its number, Pramana Shruti and its distribution among Swaras Swara - Sudha and Vikrit Saptak- Mandra, Madhya, Tara, Poorvanga, Uttaranga, Ashtak Varna,
Alankara - their varieties Vadi, Samvadi, Anuvadi, Vivadi - Swaras and their importance
Raga Lakshanas as described in Sangeeta ratnakar Thata, Meenda, Sootha, Ghaseeta,
Krintana, Zamzama, Khatika, Murki and their method of production.  

4. General knowledge of the musical composition such as Dhrupad, Dhamar, Sadra, Kheyala,
Tarana, Tappa, Thumri, Sargam, Lakshana Geet, Hori, Chaturanga, Geet, Bhajan, Gazal,
Trivia, Rabindra Sangit, Maseetkhani & Rajakhani, Baj.  


Practical Paper - I

1. Intensive study of any four from the following with Vilambit Kheyala or Masset Khani Gat and Madhyalaya Kheyalas or Rajakhani Gats with Alaps and Tanas/Todas:  

   a. Ramkali  
   b. Pooriya Dhanashri  
   c. Jaijaiwanti  
   d. Gaud Sarang  
   e. Shankara

2. General Study of any four from the following with the ability to render the Alaaps and Tanas and sing madhyalaya Kheyalas / Rajakhani Gats. Sargams and Lakshna Geets to be learnt in every four of the ragas.  

   a. Patdeep  
   b. Hansadhwani  
   c. Deshkar  
   d. Tilang  
   e. Hindol
3. Compositions in the above mentioned eight ragas may preferably be taught in the following Talas

a) Ada Chautal

b) Jhoomara

c) Tilwada

d) Sooltal

e) Teevra

Practical Paper - II 100 marks

1. Intensive study of all four ragas, covering Vilambit and Drut Kheyalas / Gats prescribed in practical paper one. 40

2. Study of two Dhrupadas and two Dhamars with Dwigun, Trigun and Chaugun / study of four madhyalaya gats in talas other than Trital out of the ragas prescribed in Practical Paper one. 20

3. Study of two Taranas along with its elaboration in the above mentioned ten ragas prescribed in the Practical Paper One. 10

4. Study of one Thumri, one Bhajan, One Gazal and Three Dhuns (Inst.) general study prescribed in the Practical Paper One. 10

5. Study of one folk song and one Patriotic Song and One Karnataka Kriti and Dhuns (Instrumental). 10

6. Ability to demonstrate (orally by giving Tali and Khali on hand) talas prescribed in Practical Paper One with their Dwigun, Trigun and Chaugun layakaris. 10

Knowledge of all the Ragas, Talas and theory portion of previous courses is essential.
Second Year

Theory Paper - II  

1. Study of the theoretical details of Ragas and Talas prescribed for practical course of the Second Year and their comparative study  
20

2. Reading and writing of notations of songs (bandish / gats) prescribed in the practical course of the second year  
20

3. Writing of Talas in notation with 2/3 and 3/2 layakaris prescribed in the First Year  
10

4. Study of the following technical terms:  
Gandharva, Gan, Kutap, Vrinda, Vaggeyakar, Gayak, Nayak (their merits and demerits), Shikshakar, Anukar, Shuddha, Chhayalaga and Sankirma, varieties of Ragas.  
15

5. Elementary study of the medium - Sound  
Musical sound and noise, Vibrations, Frequency, Duration, Interval, Scale (Natural and Tempered), Octave, Major Tone, Minor Tone, Semi tone and value of each of the three tones in ratios.  
15

6. General knowledge of Grama, Moorchohana, Jati and their varieties  
20

Practical Paper - III  

1. Intensive study of any four ragas with vilambit Kheyala/Masit Khani Gat and Madhyalaya Kheyalas/Raza Gats with Alap and Tanas/Todas  
50

(i) Kamod

(ii) Pooriya

(iii) Gaud Malhar

(iv) Darbari Kanhada

(v) Miyan ki Todi
2. General study of any four ragas with the ability to render the Alaps and Tanas and sing or play Madhyalaya Kheyalas/Rajakhani Gats. Sargams and Lakshana geets to be learnt in all the above mentioned ten Ragas 30

3. Compositions in the above mentioned ragas in the following Talas: 20

   (i) Deepchandi
   
   (ii) Roopak
   
   (iii) Jhaptal
   
   (iv) Vilambit Ektal
   
   (v) Brahmtal

**Practical Paper - IV**

1. Intensive study of any one Raga as choice Raga covering 40 Vilambit and Drut Kheyalas/Gats out of the five Ragas prescribed in Practical Paper - III for intensive study. 40

2. Study of two Dhrupad, two Dhamars with 1/2, 1/3, 1/4, 1/6 and 3/2 layakaris/study of 4 Madhyalaya Gats in Talas other than Trital out of the ten Ragas prescribed in Practical Paper - III. 20

3. Study of 2 Taranas along with its elaboration in the above mentioned ten Ragas prescribed in Practical Paper - III. 10

4. Study of one Tirvat/Dhun/ for Inst. In the Ragas under general study prescribed in practical Paper - III. 10

5. Study of one Rabindra Sangit, one Folk song, one Patriotic song, one Bhajan and one Gazal. 10

6. Ability to demonstrate (orally by giving Tali and Khali on hand) Talas prescribed in Practical Paper - III with their 1/2, 1/3, 1/4, 1/6 and 3/2 layakaris. 10
Theory Paper - III  

1. Study of theoretical details of Ragas and Talas prescribed for practical course of the Third Year and their comparative study  

2. (i) Reading and writing of notations of songs (Bandish / Gats) prescribed in the Practical course of the Third year  

   (ii) Writing of Talas in Notation with 3 / 4 and 4 / 3 layakaris along with layakaris prescribed in the First and Second Year  

3. Study of Chatuh - sarana as stated by Bharata and Sharangdev  

4. Method of placing Shuddha and Vikrita swaras on Veena by Ahobala and Srinivasa and their classification  

5. Classification of ragas (Raga Vargikarana)  

   (i) Gram - Raga - Deshi Raga Vargikarana  

   (ii) Raga - Ragini Vargikarana  

   (iii) Thata - Raga Vargikarana  

   (iv) Mela - Raga Vargikarana  

   (v) Raganga - Raga Vargikarana  

6. General knowledge of Karnatak Music - Swar, Raga, Tala and compositions  

Theory Paper - IV  

1. Geet - Gandharva, Gana, Marga, Deshi, Nibaddha, Anibaddha and all varieties of Alapti, Swathanas  

2. Gamakas and their varieties
3. Geetis, Banis and Gharanas - their evolution, analysis of their evolution, analysis of their styles and brief history.

(i) Gwalior, Agra, Kirana, Patiyala, Jaipur (for students of Vocal Music).

(ii) Senia Gharanas and Development of the Gayaki and / Senia Gatkari styles of instrumental music (for students of instrumental music).

4. Biographies contributions of the following musicians and Granthakaras:

(i) Bharata

(ii) Matanga

(iii) SharangDev

(iv) Ramamatya

(v) Vyankatamukhi

(vi) Sadaranga - Adaranga

(vii) Haddu - Hassu Khan

(viii) Bhatkhande

(ix) V. D. Paluskar

(x) Inayat Khan

(xi) Alauddin Khan

(xii) Wazir Khan

(xiii) Pr. Omkarnath Thakur

(xiv) Faiyaz Khan

(xv) Abdul Karim Khan
5. An Essay on any of the following topics (about 600 words):

(i) Gurushisya Parampara vs. Institutional system of music teaching

(ii) Music and Literature

(iii) Role of music in National integration

(iv) Role of music in the development of Personality

(v) Place of music in fine arts

(vi) The bearing of Folk Music on Classical Music

(vii) Propagation of Music through Audio - Visual aids

(viii) Importance of Music festivals/seminars/conferences

(ix) Evolution of notation system

(x) Importance of Music in general education

(xi) Music Journalism Criticism and Publication

(xii) Role of Music in Multi - media

(xiii) Elementary knowledge of Western Music System.

Practical Paper - V

1. Intensive study of any five ragas from the following with Vilambit Kheyala/Maseet Khani gat and Madhyalaya Kheyala/Rajakhani gats with Alap and Tanas/Todas. 40

(i) Miyan Malhar

(ii) Multani

(iii) Chayanat
(iv) Lalit

(v) Basant

(vi) Shuddha Kalyan

2. General study of any five ragas from the following with the ability to render Alapas and Tanas and Madhylaya Kheyalas / Raja - Khani Gats. Sargam and Lakshana Geetas to be learnt in all the above mentioned 10 ragas.

3. Knowledge of the following Talas: i) Sawari ii) Basant iii) Rudra iv) Matta v) Lakshmi. 20

Practical Paper - VI  
100 marks

1. Intensive study of any two ragas as choice ragas covering Vilambit and Drut Kheyalas/ Gats out of the ragas prescribed in practical paper - V.

2. Study of the two Dhrupads and two Dhamars with Dwigon, Trigun, Chaugun and a few “Upaj” / Study of four Madhylaya gats in Talas other than Trital out of the Ragas prescribed in practical paper - V.

3. Study of 3 Taranas along with elaboration in the above mentioned 10 ragas prescribed in practical paper - V.

4. Study of one Chaturang, one Tarana, one Bhajan, one Gazal, one Folk song, one Karnataka Kriti, one Prayer.

5. Study of one light music/song e.g. Geet / One Folk song/ one Patriotic song and 3 Dhuns (Inst.).

6. Ability to demonstrate (orally by giving Tali and khali on hand) Talas prescribed in practical paper - V with 1/2, 1/3, 1/4 layakaris.

Knowledge of all the Ragas, Talas and theory portion of the previous course, including B.A. (Hons.) 1st Year and IInd Year is essential.
BOOKS RECOMMENDED FOR STUDY IN ALL THE THREE YEARS OF B.A. (HONS.) / B. MUS. (HONS.) AND B.P.A. COURSE IN HINDUSTANI CLASSICAL VOCAL / INSTRUMENTAL MUSIC

1. Kramik Pustak Malika Part I, II, III and IV by Pt. V. N. Bhatkhande
3. Raga Vigyan Part I, II, III, IV & V by Pt. V. N. Patvardhan
4. Ragbodh Part I, II & III by Dr. B. R. Deodhar
5. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S. G. Vyas
8. Bela Shiksha by Prof. V. G. Jog
11. Tabla Vigyan by Dr. Lalmani Mishra
12. Tabla Shastra by Godbole
13. Sangit Visharad (Hathras)
14. Sitar Marg Part I and II by S. P. Banerjee
15. Sangit Bodh by Dr. Sarat Chandra Paranjpe
16. Dhwani aur Sangit by Prof. L. K. Singh
17. Sangit Darshika Part I and II by Sri Nanigopal Banerjee
18. Sangit Parichiti Part I and II by Sri Nilratan Banerjee


20. Sangit Shastra Part I and II by M. N. Saxena


22. Tan Malika by Raja Bhaiya Puchwale

23. Hamare Sangit Ratna by Iaxmi Narayan Garg

24. Music Profile by Sushila Misra


26. Vishnu Narayan Bhatkhande by Pt. S. N. Ratanjnakar

27. Vaggeyakar Omkatnath Thakur by Dr. Pradip Kr. Dikshit

28. Tor Sangitkar by Dr. B. R. Deodhar

29. Gharana by Vaman Rao H. Deshpande

30. Bansuri Shiksha Part I by C. L. Srivastava

31. Sangit Paribhasha by Pt. Ratanjhakar

32. Bharatiya Sangit: Itihas O Paddhati by Sukumar Ray

33. Bharatiya Sangitkar Katha by Prabhat Kr. Goswami

34. Rag O Rup by Swami Prajnananand

35. Sangit O Sankriti by Swami Prajnananand

36. Bangalir Rag - Sangit charcha by Dilip Kumar Mukhopadhyay

Note: Books from regional languages may be supplied by the individual Boardes of Studies.
37. Sitar and its Nibaddha forms by Stefan Slavek

38. Dhrupad by Indurama Srivastava

39. Nad by Sandip Bagachi

40. Raga Parichay Part I, II, III & IV by Harish Chandra Srivastava

41. Abhinav Sangitanjali by Prof. R. A. Jha (in five parts)

42. Swar aur ragon ke vikas me Vadyon ka Yogdan by Prof Indrani Chakravarti

43. Sangit manjusha by Prof Indrani Chakravarti

44. Music - its methods and technique of teaching in Higher Education by Prof Indrani Chakravarti

45. Sitar and its teachings by Prof Debu Chaudhury

46. Ustad Mushtaq Ali Khan and Indian Music by Prof Debu Chaudhari

47. Senia Gharana and its contribution to Indian Music by Dr. Saroj Ghosh

48. Kanhda ke Prakar by Dr. Saroj Ghosh

49. Sangit Ratnakar Vol. 1 and 2 Tr. By Prof. P. L. Sharma and Dr. R. K. Singh

50. Brihaddishi Vol. 1 and 2 Tr. Prof. P. L. Sharma

51. Musical forms in Sangita Ratnakar by Prof. N. Ramanathan.

52. All Books by Prof. Subhadra Chaudhuri

53. Muslim Bharat ke Sangit Chintan - Shri Rajeshwar Mitra

54. All journals / magazines of Music
M.A. / M. Mus. IN HINDUSTANI MUSIC: VOCAL / INSTRUMENTAL

Admission Criteria

B. A. (Hons.) / B. Mus. (Hons.) or B.A., B. Sc., B. Com. along with Diplomas like Sangit Visharad/Sangit Prabhat/Sangit Vid or equivalent (with 55% marks in Practical papers) followed by admission test.

Yearwise distribution of papers:

First Year M.A. / M. Mus.

3 Practical Papers : 300 marks
2 Theory Papers : 200 marks

Second Year M.A. / M. Mus.

3 Practical Papers : 300 marks
2 Theory Papers : 200 marks

Each paper is divided into 2 sections of : 50 + 50 = 100.

M.A. / M. Mus. in HINDUSTANI MUSIC: VOCAL / INSTRUMENTAL

First Year

Theory Paper I 100 marks

General and Applied Music Theory

Section ‘A’

Applied theory of Music

1. Theoretical study of the Ragas prescribed in Practical Paper - I of M. A. / M. Mus. 1st Year
2. To compose and write notation of given piece of verse / bols of instrumental music in a Gat       15

3. Writing of Mukta laps and tanas/boltanas/tihais in the Ragas prescribed for the 1st year     10

4. An essay of about 600 words on a given topic related to music                              15

Section 'B'

1. Knowledge of the Raganga classification and intensive study of the following Ragangas: Kalyan, Bilwal, Bhairav, Kafi, Sarang, Bihag and Malhar                          25

2. Genesis of Music (Indian and Western views about development of music)                  25

Theory Paper II

History and Aesthetics of Music

Section ‘A’

1. Vedic music, Music of the Ramayana and the Mahabharata, the Puranas, Prati Sakhyas and Shikshas          15

2. Music of Jains, Buddhists, Maurya and Gupta Age                                                15

3. Music at the time of Bharata, Matanga and Sharang Deva; Knowledge of ‘Swarprastar’, “Khanda Meru” & “Nashtoddishthi”                                  20

Section ‘B’

Aesthetics

1. Definition of Rasa and its varieties (according to Bharata and Abhinav Gupta)                20

2. Ancient principles regarding relationship of Music with Rasa and its concept (Swar - Rasa, Laya - Rasa, Raga - Rasa and Chhanda Tal-Rasa)                      20

3. General idea of the Western Philosophy of Arts and Aesthetics                                 10
M.A. / M. MUS. IN HINDUSTANI MUSIC: VOCAL / INSTRUMENTAL

First Year

Practical Paper - I

From the following intensive study of only five Ragas classified under (A) and five classified under (B) for General Study.

1. Kalyan
   A. Shyamkalyan (I)
   B. Hemkalyan (G)

2. Bilawal
   A. Devgiri Bilawal (I)
   B. Yamani Bilawal (G)

3. Bhairav
   A. Ahir Bhairav (I)
   B. Bairagi (G)

4. Kafi
   A. Bageswari (I)
   B. Dhanasri (G)

5. Sarang
   A. Suddha Sarang (I)
   B. Madmad Sarang (G)

6. Bihag
   A. Maru Bihag (I)
   B. Bihagada (G)

7. Malhar
   A. Sur Malhar (I)
   B. Megh Malhar (G)

In intensive study all five ragas with Vilambit Kheyal/Maseet Khani Gat and two Madhyalaya Kheyalas/Rajakhani Gats are to be learnt, where as in the Ragas of General study for development of Raga in Alap and Tanas/Toras with at least ten Madhyalaya composition, preferable in other Tala than Trital are to be learnt.
Practical demonstration -cum-Viva-Voce examination will be held.

P.S. Knowledge of Ragas, Talas and theory portion of previous course (B.A. / B. Mus.) (3 years duration) is essential.

M.A. / M. Mus. IN HINDUSTANI MUSIC: VOCAL/INSTRUMENTAL

First Year

Practical Paper - II 100 marks

Stage Performance

1. A student is required to prepare any one Raga from the Ragas of intensive study in the practical paper - II as his/her choice of Raga and perform it for not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhani and Rajakhani Gat for Instrumental Music (any one from five detailed may sing N.D. and D) should give at least 5 names. 60

2. Two Dhrupads and Two Dhamars gats in Talas other than Tintal for Instrumental Music, along with layakaris and Upajas are to be learnt from the Ragas prescribed in practical paper one. Out of these at least one Dhrupad/Dhamar, one Gat in Tala other than Tintal, will have to be presented at the time of stage performance with layakaris and Upaja. It is recommended that Pakhawaj accompaniment may be provided for Dhrupad/Dhamar singing. 25

3. A Thumri / Tappa / Dhun (for instrumental music) may be prepared in any one of the following Ragas:

Khamaj, Kafi, Tilang. A student is supposed to perform Thumri / Tappa / Dhun with its gayaki during stage performance. 15

Practical Paper - III 100 marks

Revision of the Basic Ragas, and Light & Folk Styles and Creative Music.

An intensive study of only seven from the following basic Ragas with Alap, Vilambit, and Drut compositions. 60
1. Yaman
2. Alhaiya Bilawal
3. Bhairav
4. Marwa
5. Purvi
6. Miya ki Todi
7. Jaunpuri
8. Malkosh
9. Bihag and
10. Kedar

Study of Light and Folk Styles

At least one composition in each of the following forms - Rabindra Sangit & Bhajan, Gazal, Geet, Folk Song, 5 Dhuns (for Instrumental Music students).

The student has to submit five own compositions in the form of Dissertation along with notations before final practical examination.

Second Year

Theory Paper - III

100 marks

Applied Music Theory and Musical Compositions

Section ‘A’

Applied Music

1. Theoretical study of the Ragas prescribed in Practical paper-IV.
2. To compose and write notation of a given piece of verse / bols of instrumental Music in a Gat.  

3. Writing of Mukta Alapas and Tans, Bol Tans, Tihais in the Ragas prescribed for the second year.  

4. General knowledge of Margi and Deshi Tal systems and their comparison with current Tal systems  

Section ‘B’  

1. Knowledge of the Raganga classification and intensive study of the following Ragangas: Tori, Kanada, Gauri, Nat, Ashawari, Sree and Ragas not grouped in any Particular Anga  

2. Nibaddha Gan and its varieties (from Prabandha to modern compositions) and all varieties of compositions in Instrumental Music.  

Theory Paper - IV  

100 marks  

History and Acoustics and Voice Culture  

Section ‘A’  

History (from the post Sharangdev period to modern period)  

1. The relation of Indian Music during the middle ages with other musical system. Evaluation of the prevalent views regarding influence of foreign music on Indian music.  

2. The rationale of ancient classification of Indian musical instruments: Historical knowledge of the following musical instruments:  

Mattakokila, Chitra, Bipanchi, Ghosha, Ekatantari, Kinnari, Tritantari, Mridanga, Patah, Hudakka Vanshi, Madhukari, Kansya Tala and Ghanta  

3. An introduction of the Swara and Raga chapters of “Swarmela Kalanidhi” and “Chaturdandi Prakashika”
4. Comparative study of the Hindustani and Karnataka Music systems with special reference to Swara, Raga, Tala and compositional patterns. 10


Section ‘B’

Acoustics and Voice Culture

1. Principles of hearing - listening and physiology of ear, 25 general principles of acoustics and study of the ancient and modern (Hindustani and Karnataka) basic scales major - minor and semitones. 25

2. General Principles of voice culture.

Practical Paper - IV 100 marks

From the following intensive and detailed study of only five Angas classified under (A) and five Angas classified under (B) for General Study.

1. Todi Anga:
   (i) Bilashkani Todi
   (ii) Bhopal Todi

2. Kanada Anga:
   (i) Kaunshik Kanada
   (ii) Sahana Kanada
3. Gouri Anga:
   (i) Gouri (Bhairava Thata)
   (ii) Mali Gouri (Poorvi Anga)

4. Nata Anga:
   (i) Shuddha Nata
   (ii) Nata - Bhairava

5. Ashavari Anga:
   (i) Komal Ashavari
   (ii) Gandhari

6. Shri Anga:
   (i) Shri
   (ii) Jaitashri

7. Ragas not grouped in any particular Anga:
   (i) Jog
   (ii) Jogkauns

Note: "Intensive" and "General" study means the same as mentioned in Practical Paper - I of First Year (M. A. / M. Mus. Part - I)

Practical demostration cum Viva-Voce examination will be held.

P.S. Knowledge of Ragas, Talas and theory portion of previous course (B.A. / B. Mus.) (3 years deration) is essential.
Stage Performance

1. A student is required to prepare any one raga from the Ragas of intensive study in the practical paper - II as his/her choice of Raga and perform it for not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhani and Rajakhani Gat for instrumental music (any one from five detailed may sing N.D. and D) should give at least 5 names. 60

2. Two Dhrupads and Two Dhamars gats in Talas other than Tintal for instrumental music, along with Layakaris and Upajas have to be learnt from the Ragas prescribed in practical paper one. Out of these at least one Dhrupad/Dhamar, one Gat in Tala other than Tintal, will have to be presented at the time of stage performance with Layakaris and Upaja. It is recommended that Pakhawaj accompaniment may be provided for Dhrupad/Dhamar singing. 25

For instrumental music - Gats other than Tintal

3. A Thumri/Tappa/Dhun (for instrumental music) may be prepared in any one of the following Ragas like Desh/Pilu/Bhairavi. A student is supposed to perform Thumri/Tappa/Dhun with its gayaki during stage performance. 15

Second Year

Practical Paper - VI 100 marks

Revision of the Basic Ragas, and Light & Folk Styles and Creative Music.

1. An intensive study of the following basic Ragas with Alap, Vilambit and Drut compositions:

(i) Bhupali 60

(ii) Suddha Kalyan

(iii) Miyaki Malhar

(iv) Darbari Kanada
(v) Chhayanat
(vi) Bhimpalasi
(vii) Puriya
(viii) Puriya - Dhanashri
(ix) Multani
(x) Lalit

2. Study of Light and Folk styles:

One composition each from the following styles is to be studied:

(i) Rabindra Sangit
(ii) Bhajan
(iii) Gazal
(iv) Geet
(v) Regional Folk Song

Five Dhuns (for instrumental music)

3. The student has to submit five own composition in the form of dissertation along with notation before final practical examination.

BOOKS RECOMMENDED FOR M.A. / M. MUS and M.P.A. IN HINDUSTANI MUSIC:

VOCAL / INSTRUMENTAL

<table>
<thead>
<tr>
<th>Author</th>
<th>Name of Book</th>
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<tbody>
<tr>
<td>Pt. V. N. Patwardhan</td>
<td>Raga Vigyan (All the parts)</td>
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<td>Pt. V. N. Bhatkhande</td>
<td>Hindustani Kramik Pushtak Malika part II - IV</td>
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<td>Prof. V. C. Deshpande</td>
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<td>Prof. B. C. Deva</td>
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<td>Dr. P. K. Dikshit</td>
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<td>43</td>
<td>Dr. A. K. Sen</td>
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Bachelor of Performing Arts (BPA)  
in Hindustani Music (Vocal / Instrumental)

**Duration**: 4 years  
**Total Marks**: 2400

**First Year (Foundation Course)**

I. English  
   75 marks

II. Hindi / Regional Language  
    75 marks

III. Indian Culture and Art  
     75 marks

IV. Practical
   
a. Choice from detail Ragas - 100 marks
b. Viva - Voce - 75 marks
c. Knowledge of other forms - 100
   
   Talas and Layakaris (50 + 50)

V. Theory (Applied and General)  
   100 marks
   
   (50 + 50)

**Detail of Courses**

Paper I  
English  
Same syllabus as prescribed for other courses  
75 marks

Paper II  
Hindi/Regional Language  
" "  
75 marks

Paper III  
Indian Culture and Art  

   I. Sanskrit tradition - Vedas, Upanishads, Vedangas, Upavedas, Dharamshastra, Itihas, Puranas, Darshanas, Agama, Tantra, Mantra.

   II. Regional Tradition.

IV. Music in Theatrical Arts and Dance forms.

V. Music and Mass Media - All India Radio and Doordarshan. Institutions for the promotion of music - Government - Sangit Natak Academies, Department of Culture, Indian Council for Cultural Relations, Private Organisations - Sabhas- Award of Titles, Music Conferences, Festivals of Music Composers.

VI. Music and Education - Gurukula and Institution based system.

VII. Indian Cinema and Music.

VIII. Famous Musicians of 20th century - Hindustani and Karnataka. Knowledge about five musicians from Hindustani, and Karnataka both and representation of Vocal and different Instruments.

Practical IV: 275 marks

*Practical:* Any 8 Ragas (4 in detail 4 non - detail) from the following:

Yamana, Bhairav, Kafi, Khamaj, Bhairavi, Bhupali, Durga, Vrindavanisarang, Alahaiya Bilawal, Bhimpalasi, Tilang, Kalingada, Shivaranjani, Bihag, Desa.

Two Dhrupad, One Dhamar, One Sadra, One Tarana, one Bhajan

Tala: Teentala, Ekatala, Charatala, Kaharawa, Dadra, Layakari, Dugan, Chaugua.

Paper V: 100 marks

*Theory*

1. Applied Theory:
   
   a. Description of 8 selected Ragas and Talas and their comparative study wherever possible.
   
   b. Reading and writing of Notation - Compositions - Alap, Taan etc.
   
   c. Reading and writing of Layakaris of prescribed Talas.
II. General Theory 50 marks


Second Year 600 marks

(Practical 400, Theory 200)

Practical: Any 8 Ragas (4 in detail 4 non - detail) from the following:

Kedar, Kamod, Chhayanat, Hamir, Jaunpuri, Malkauns, Bageshri, Desakar, Tilak Kamod, Pahadi, Shankara, Hansdhwani, Pilu, Ramkali, Sindhura.

Two Dhrupad, One Dhamar, One Tarana, One Bhajan, One Gazal

Talas: Jhaptala, Tivra, Dhamar, Rupak, Sulatala, Layakari, Tiguna, Chhaguna.

Theory: 200 marks

(100 + 100)

I. Applied Theory: 100 marks

a. Description of 8 selected Ragas and Talas and their comparative study wherever possible.

b. Reading and writing of Notation - Compositions - Alap, Taan etc.

c. Reading and writing of Layakaris of prescribed Talas.

d. Elementary history of music of ancient times (from Vedas to Sharang Dev).

II. General Theory: 100 marks

a. Definition: Gram, Murchhana, Jati, Nibaddha, Anibaddha, Margi, Desi, Graha, Ansha, Nyasa, Prabandha, and other varieties of compositions.
b. Shruti, Swara, Alapti and its varieties, terms for Instruments (Krintan, Jamjama, Gitkari, Ghasita etc.)

Third Year

Practical 400 Theory 200

Practical: Any Ten Ragas (5 in detail 5 non - detail) from the following:


Two Dhrupad, One Dhamar, One Tarana, One Lokageet, One Patriotic song.

Tala: Jhumara, Tilwada, Adachautala, Deepchandi, Jata, Layakari 2/3, 3/2.

Theory: 200 marks

(100 + 100)

I. Applied Theory: 100 marks

a. Description of 10 selected Ragas and Talas and their comparative study wherever possible.

b. Reading and writing of Notations - Compositions - Alap, Taan etc.

c. Reading and writing of Layakaris of prescribed Talas.

d. History of music of medieval period (from Sharang Dev to 1857).

II. General Theory: 100 marks


b. Sama-Samvad, Sa-pa Samvad, Sa-ga Samvad, Principles of Raga formations.
Fourth Year 600 marks

**Practical:** Any 12 Ragas (6 in detail 6 non-detail) from the following: Shri, Miya-Malhar, Darbari-Kanada, Basant, Paraj, Lalit, Puria, Marva, Poorvi, Maru-Bihag, Suddha-Sarang, Megh, Madhumad Sarang, Adana, Nat Bhairav.

Two Dhrupad, One Dhamar, One Thumari, One Dadra, One Bhajan.


**Theory:** 200 marks

(100 + 100)

I. Applied Theory: 100 marks

a. Description of 12 selected Ragas and Talas and their comparative study wherever possible.

b. Reading and writing of Notations - Compositions - Alap, Taan etc.

c. Reading and writing of Layakaris of prescribed Talas.

d. History of music of modern period (from 1857 to present day).

II. General Theory 100 marks

a. Voice culture (Vocal) and playing techniques (Instrumental)

b) Time cycle theory of Ragas, Different Gharanas of vocal and Instrumental Music along with life sketches and contributions of eminent musicians.

**Note:** In each year student must have the knowledge of previous year Ragas portion.
Bridge Course

**Duration:** One Year

(The student with three years B.A. (Hons.)/B. Mus. (Hons.) degree shall be eligible for admission in MPA only after qualifying one year Bridge Course and entrance test of the respective University/Institution).

**Practical:** Any 12 Ragas (6 in detail 6 non-detail) from the following: 400 Marks

- Shri, Miya-Malhar, Darbari-Kanada, Basant, Paraj, Lalit, Puria, Marva, Poorvi, Maru-Bihag, Sudhha-Srang, Megh, Madhumad Sarang, Adana, Nat Bhairav.

- Two Dhrupad, One Dhamar, One Thumari, One Dadra, One Bhajan.


**Theory**

- 200 marks

  (100 + 100)

**I. Applied Theory:** 100 marks

- a. Description of 12 selected Ragas and Talas and their comparative study wherever possible.

- b. Reading and writing of Notations - Compositions - Alap, Taan etc.

- c. Reading and writing of Layakaris of prescribed Talas.

- d. History of music of modern period (from 1857 to present day).

**II. General Theory**

- 100 marks

- a. Voice culture (Vocal) and playing techniques (Instrumental)

- b. Time cycle theory of Ragas, Different Gharanas of Vocal and Instrumental Music along with life sketches and contributions of eminent musicians.
Internal Assessment 50 marks
Subsidiary - Tabla 50 marks

Note: The course content will be same as BPA Tabla First Year course. Books will be same as recommended for B.A./B.Mus. Course

Master of Performing Arts

In

Hindustani Music (Vocal / Instrumental)

Duration: Two Years Total Marks: 1200

First Year 500 marks

Practical 300 marks

a. Choice from detail Ragas  100 marks
b. Viva - Voce  100 marks
c. Knowledge of other forms,  100 (50 + 50)
Talas, and Layakaris

Practical: Any 12 Ragas (6 in detail 6 non-detail) from the following:


One Thumri, One Tirvat, One Tarana, One Kajari/Chaiti, One Gazal, One Bhajan.

Tala: Sesh, Rudra Layakari: 4/5.
Theory 200 marks

I. Applied Theory 100 marks

a. Description of 12 selected Ragas and Talas and their comparative study wherever possible.

b. Reading and writing of Notations - Compositions - Alap, Taan etc.

c. Reading and writing of Layakaris of prescribed Talas.

d. Critical appreciation of Music concerts.

II. General Theory 100 marks

a. Aesthetics application in Music.

b. Project work and compositions.

Second Year 700 marks

(Practical 300, Theory 200, Project 200)

Practical: 300 marks

Any 15 Ragas (8 in detail 7 non-detail) from the following:


One Thumari, One Chaturang, One Ragamala, One Tarana, One Bhajan, One Gazal.


Theory 200 marks

I. Applied Theory 100 marks

a. Description of 15 selected Ragas and Talas and their comparative study wherever possible.
b. Reading and writing of Notations - Compositions - Alap, Taan etc.

c. Reading and writing of Layakaris of prescribed Talas.

d. Technique and all other considerations towards making a good performer.

II. General Theory 100 marks

Acoustics Various Forms

Project Work and Students own Compositions books will be same as recommended for B.A./B.Mas. Course 200 marks.

SYLLABUS FOR B.A. (HONS.) IN KARNATAKA MUSIC

(Three Year Degree Course)

First Year

Theory Paper - I 100 marks

1. Technical terms on Melodic, Tala and Prosodical aspects:

(i) Swara, Adharasruti, Sruti, Svarasthana, Sthayi, Nada, Purvanga, Uttaranga, Anya Svara, Sangati

(ii) Laya, Aksharakala, Matrakala, Avarta, Graha

(iii) Dhatu, Matu Prasa, Yati, Anuprasa, Padaccheda, Yamaka

2. The biographies of and contribution to music by the following composers:

(i) Purandaradasa

(ii) Jayadeva

(iii) Svati Tirunal

3. Characteristics of the following musical forms:

(i) Sancarigita
(ii) Laksanagita

(iii) Svarajati

(iv) Varna

(v) Kriti

(vi) Kirtana

Practical Paper - I

1. Sarali Varisais, Hecensthayi, Taggusthayi, Datu Varisais in three degrees of speed.

2. Janta Varisais

3. Seven simple Alankaras in Suladi Sapta Talas in three degrees of speed.

4. Gitam - Four

5. Laksanagitam - One

6. Svarajati - One

7. Practice in singing music from notation

8. Aditala Varna in single speed in a common Raga - one.

Practical Paper - II

1. Madhyamakala Kritis - Four to be set in Ragas to be selected from:

   (i) Jaganmohini

   (ii) Amritavarshini

   (iii) Bilahari

   (iv) Kannada

   (v) Purnachandrika

   (vi) Hansdhwani
2. One song from the Gitagovinda of Jayadeva

3. Padas of Purandaradasa - Two

Second Year

Theory Paper - II

1. Study of Gamakas

2. Biography of following composers:
   
   (i) Tyagaraja
   
   (ii) Muddhuswamy Dikshitar
   
   (iii) Syama Sastri

3. Laksana of the following musical forms:
   
   (i) Padam
   
   (ii) Javali

4. Seventy two Melakarta Prastara

5. Classification of Janyaragas.

Practical Paper - III

1. Aditala Varnam - One

2. Atatala Varnam - One

3. Madhyamakala Kriti - Four to be set in Ragas to be chosen out of the following:
   
   (i) Suddha Dhamasi
   
   (ii) Arathi
   
   (iii) Anandabhairavi
   
   (iv) Sriranyani
(v) Mohana
(vi) Pantuvarali

4. Vilambakala kritis - two to be set in Ragas to be chosen out of the following:

   (i) Sankarabharanam
   (ii) Kalyani
   (iii) Todi
   (iv) Mayamalavagula

Practical Paper - IV

1. Ksetrajna Padam - One
2. Javali - One
3. Ghanaraga Pancaratuum - One
4. Outline - Raga Alapans, Swarakalpana for two Vilambakala kritis and two Madhyamakal kritis in the previous papers.

Third Year

Theory Paper - III

1. Biographies of the following composers:
   (i) Patnam Subrahmanya Ayyar
   (ii) Subburama Diksitar
   (iii) Ksetrajna
   (iv) Mysore Sadasiva Rao
2. Music and Temples
3. Mudras in musical compositions
4. Outline knowledge of the working of Gramophone, radio, Tape Recorder, Television.

5. Folk music of the respective region.

Theory Paper - IV  

1. Suladi Sapta Talas and 35 Tala Scheme.

2. Laksanas of all the Ragas figuring in practical

3. Details of Pallavi exposition:
   (i) Varieties in Pallavi theme

4. Outline knowledge of the following Laksanagranthas:
   (i) Natyashastra
   (ii) Sangitaratnakara
   (iii) Caturdandi Prakashika
   (iv) Sangitasampradaya Pradarsini

Note: Students should be taught the meaning of the Sahitya of the songs.

Practical Paper - V  

1. Syama Sastri’s Swarajati - One

2. Padavarna - One

3. Ability to sing in two speeds the Varnas learnt in first and second years.

4. Madhyamakala kritis - four out of the following:
   (i) Purvakalyani
   (ii) Madhyamavati
   (iii) Kharaharapriya
   (iv) Sanmukhapiya
(v) Cakravakam
(vi) Athana

5. Vilambakala Kritis - Two out of the following:

(i) Bharavi
(ii) Saveri
(iii) Kambhoji
(iv) Simhendramadhyaman

Practical Paper - VI

100 marks

1. Ragaalapana, Tanam and Pallavi - set in any two of the following Ragas and Talas:

   a. Ragas - Sankarabharana, Kalyani, Mohana, Sanmukhapriya

   b. Talas - Adi, Caturastra, Rupaka, Tisra Jati Triputa, Khandajati Triputa

SYLLABUS FOR THE THREE - YEAR B. MUS. IN KARNATAK MUSIC

First Year

Theory Paper - I

100 marks

1. Swara Nomenclature

2. Names of seven swaras - 12 swarasthana and 15 names of Ragas and Raga classification:

   a. 72 Molakarta Scheme Katyapayadi Bhuta Sankhyas

   b. Classification of Janya Ragas into the following:

      (i) Sampurna - Varja
(ii) Krama - Vakra

(iii) Upanga - Bhasanga

3. Saptta Talas and the 35 Tala Scheme

4. Technical terms on Melodic, Tala and prosodical Aspects:

(i) Svara: Adharasrut, Sruti, Swarasthana, Sthayi, Nada, Purvanga, Uttaranga, Anyasvara, Sangati

(ii) Laya, Aksharakala, Matrakala, Avarta, Graha

(iii) Dhatu, Matu, Prasa, Yati, Anuprasa, Padaccheda, Yamaka

5. Lakshanas of Ragas:

(i) Darbar (ii) Suratti (iii) Hamsanada (iv) Purnachandrika

(v) Janaranjini (vi) Sudhabangala (vii) Jayamanohari

(viii) Kedaram (ix) Sarasvathimanohari (x) Kannada

(xi) Gauda (xii) Malayamarutam (xiii) Lalita

(xiv) Sriraga (xv) Jaganmohini

6. Biography and contribution to music of the following composers:

Tyagaraja, Madduswami Diksitar, Shyama Sastri, Svati Tirunal, Purandardasa

7. Revision.

Practical Paper - I 100 marks

1. Seven Alankaras in Talas other than those normally taught

2. Laksanagit - Two

3. Swarajatis - Two
4. Varnas in Aditala - Four to be selected out of the following:

(i) Minukori - Mahanaraga
(ii) Samininne - Sankarabharana
(iii) Vanajaksi - Kalyani
(iv) Jalajaka - Hamsadhwni
(v) Eranapai - Todi
(vi) Taruni - Kambhoji
(vii) Sarasuda - Saveri
(viii) Intacalamu - Begada

Note: The Varnas are to be rendered in two speeds.

5. Madhyamakala Kritis in ten Ragas to be selected out of the following:

(i) Darbar (viii) Kedaram
(ii) Suratti (ix) Sarasvathimanohari
(iii) Hamsanada (x) Kannada
(iv) Purnachandrika (xi) Gauda
(v) Janaranjini (xii) Malayamarutam
(vi) Sudhabangala (xiii) Lalita
(vii) Jayamanohari - (xiv) Sriraga

(xv) Jaganmohini

6. Svarajati of Syama Sastri - One in Raga Bhairavi

7. Revision
1. One svarajati of Walajapet Venkataramana Bhagavatar in Raga Harikambhoji

2. Varnam in Atatala -

Two Varnams to be learnt in Ragas to be chosen out of the following:

(i) Sankarabharanam
(ii) Kalyani
(iii) Bhairavi
(iv) Kannada

3. Ragamalika - One

4. Vilambakal Kriti, six to be set in Ragas to be selected out of the following:

(i) Punnagavarali
(ii) Manirangu
(iii) Hamirkalyani
(iv) Nayaki
(v) Saramati
(vi) Kamas
(vii) Nilambari
(viii) Kuranji
(ix) Brindavana Saranga
(x) Jñinjhoti

5. Revision
Second Year

Theory Paper - II

1. Notation: Knowledge of the notation system
2. Musical forms: Gitam, Svarajati, Jatisvaram, Varnam, Kriti, Padam, Javali
3. Mudras figuring in the musical composition
4. Gamakas used in Music
5. Lakshanas of all the Ragas prescribed in Paper IV & V
6. Biography and Contribution of composers; Vinakuppayyar, Ksetrajnna, Mahavaidyanath Ayyar, Patnam Subrahmanya Ayyar
7. Revision

Practical Paper - III

1. Muttaya Bhagavatar’s Daru - One
2. Ghanaraga Pancaratnakiri of Tyagaraja - Any one
3. Padam of Ksetrajnna - One
4. Madhyamakala kritis:
   Eight to be set in Ragas to be selected from the following:
   Simple Alapana, Niraval and Swararakalpana should be taught:
   a. Sanmukhapriya
   b. Mohana
   c. Sudha Saveri
   d. Athana
e. Hamsadhwani
f. Nata
g. Carukeshi
h. Vasanta
i. Suddhadhanyasi
j. Amritavarsini
k. Devamanohari
l. Sarasangi
m. Cakravakam
n. Ramapriya
o. Saurastra

5. Two compositions to be selected by the universities based on the respective regions

6. Revision

Practical Paper - IV

1. Navaragamalika Varna,

2. Javali - One

3. Valambalaka Kritis - Any four to be taught in the Ragas selected from the following:

   (i) Bharavi

   (ii) Sankarabharanam

   (iii) Kambhoji

   (iv) Simhendramadhyamam

100 marks
(v) Todi
(vi) Kalyani
(vii) Mayamalavaguala
(viii) Kedaraguala

Brief Alapana and Kalpanasvara only to be rendered

4. Two compositions to be selected by universities based on the respective regions

5. Revision

Third Year

Theory Paper - III  100 marks

1. Classification of musical Instruments knowledge of the construction of musical instruments used in present day Classical Music concert

2. Details of Pallavi exposition - Varieties in Pallavi theme

3. Laksanagrantas - An outline knowledge of the following texts:
   a. Natyasashtra
   b. Sangitaratnakar
   c. Svarakalakanidhi
   d. Caturdandiprakasika

4. Ragalaksanas

Laksanas of all the Ragas prescribed for Paper - VII and VIII.

5. Composers:

   Bhadracala Ramadasa, Annamacarya, Subbarama Diksitar, Ramanathapuram Srinivasa Ayyangar, Muttaya Bhagavathar, Mysore Vasudevacar

6. Revision
Theory Paper - IV

1. Regional Musical forms (to be presented by the respective University)

2. Biography and Contribution of the Regional Composers (to be prescribed by each university based on the region it belong to)

3. Comparative Music - Important musical forms, Ragas, Talas and Musical Instruments figuring in Hindustani Music, Melody, Harmony and Polyphony

4. Mass media and Music, Role of All India Radio, Doordarshan in propagating Classical Music

5. Geographical factors influencing music and Musical Instruments


7. Folk Music and its characteristics

8. Musical forms used in

   (i) Bharatnatyam

   (ii) Kathakalaksepa

   (iii) Bhajana

9. Revision

Practical Paper - V

1. Madhyamakala Kritis - 8 to be selected from the Ragas listed below:

   a. Natakurinji

   b. Hindola
c. Saraswati

d. Sriranjini

e. Abhogi

f. Madhyamavati

g. Vacaspati

h. Arabhi

i. Subhapantuvarali

j. Kanada

k. Kamavardhani

l. Kharaharapriya

m. Gaurimanohari

n. Harikamboji

o. Kiravari

Alapana, Niraval and Kalpanasvaras to be rendered

2. Vilambakala kritis in 4 to be selected from the Ragas listed below:

a. Ritigaula

b. Anandabhairavi

c. Bilahari

d. Sahana

e. Dhanyasi

f. Saveri
g. Purvakalyani

h. Begada

i. Varali

j. Mukhari

Alapana, Niraval and Kalpanasvaras to be performed

3. Revision

**Practical Paper - VI**

1. Raga Alapana, Tanam and Pallavi in any four of the following Ragas:
   
a. Kalyani

b. Sankarabharana

c. Todi

d. Simhendramadhyama

e. Bhairavi

f. Kambhoji

g. Mohana

2. Ability to tune the Tanpura

3. Ability to render into Svara syllables, the Akara passages sung by the examiner

4. Viva - Voce on Lakshanas of Ragas prescribed for practical Paper in all the three years

5. Revision
M. A. KARNATAKA MUSIC

First Year

Theory Paper - I  History of Music  100 marks

Literary Sources

Primary knowledge of the date, authorship, and the outline knowledge of the contents of the chapters in the major Sanskrit texts and texts in Telugu, Tamil and Kannada

Sanskrit:

1. Natyasastra
2. Dattilam
3. Brhaddesi
4. Manasollasa
5. Sangita Samayasara
6. Sangitaratnakar
7. Sangitadarsana
8. Works of Pundarikavitthala
9. Svaranakalanidhi
10. Sangitasudha
11. Sivatattva - Ratnakara
12. Ragavibodha
13. Sangita Suryodaya
14. Sangitanarayana
15. Caturdandi Prakasika
16. Sangitasaramrta
17. Sangitaparijata
18. Sangrahacudamani

**Telugu:**

1. Ragatalacintamani
2. Sangitasara - sangrahmu

**Tamil:**

1. Pancamarbu

**Kannada:**

1. Vivekacintamani

**Note:** In Natyasastra and other Sangita texts only the contents of the chapters on Music need to be studied.

Secondary - References to music in Vedas, Puranas, Buddhist, Jain, Epic and Literature (Drama and poetry) in different languages

**Stone inscriptions**

- Non - literary sources -
  - (i) Sculpture  (ii) Painting  (iii) Coin

2. Music of the Sama - Gana - Structure, Svaras, Variations, Notation
3. Music in Ancient period - Murchanas, Jatis, Grama system, Alankaras, Musical forms, Marga Ragas and Desi Ragas, Marga Talas and Desi Talas
4. Palai - Pan system of ancient Tamil Music
5. Music in the Medieval period

a. Raga classification -
   (i) Suddha, Chhayalaga and Sankirna
   (ii) Uttama, Madhyama and Adhama
   (iii) Raga - Ragini

b. Talas - Taladasapranas, Development of Suladi Talas

c. Musical forms:
   (i) Development and Salagasuda Prabandhas, Suladis
   (ii) Kirtana form
   (iii) Development of Alapana Paddhati and Thaya

Theory Paper - II

1. A brief outline of important works written in the 19th and 20th century (before 1935) in English, Telugu, Tamil, Malayalam and Kannada

2. A comparative study and analytical study of the musical form:
   (i) Gitam
   (ii) Laksanagitam
   (iii) Svarajati
   (iv) Tana Varnam
   (v) Padavarna
   (vi) Kriti
   (vii) Ragamalika
(viii) Padam

(ix) Javali

(x) Tillana

3. Advanced study of musical prosody with special refernce to Muhanaprasantya - Prasavyavastha of Svati Tirunal

4. Comparative study of the styles of the compositions of Tyagaraja, Muddusvami Diksitar and Syama Sastri

5. Grahabhedam - possibilities and limitations

6. Principal seats of music 17th, 18th and 19th centuries in the regions Andhra, Tamilnadu, Karnataka and Kerala.

7. Music in Bhagavatameia, Nataka, Yaksagana, Kuchipudi Natakas, Geyanatakas, Kathakali, Bharatnatyam


Practical Paper - I

1. Aditala Varnas: in three speeds and Tisragati - two Varnas to be chosen out of the following:

   (i) Intacalamu - Begada

   (ii) Calamela - Darbar

   (iii) Jalajaksa - Hamsadhwani

   (iv) Sarasuda - Saveri

2. Ata Tala Varnas: in three speeds Two varnas to be chosen out of the following:

   (i) Viriboni - Bhairavi

   (ii) Calamela - Sankarabharana
(iii) Vanajaksi - Kalyani
(iv) Vanajaksa - Ritigaula
(v) Kanakangi - Todi
(vi) Naranammiti - Kanada

3. Ghanaraga Panaratnam of Tyagaraja - all five

4. Syama Sastr’s Svarajati - all three

5. Ragamalika of Muddusvami Diksitar or Subbarama Diksitar - one

6. Melaragamalika of Maha Vaidyanath Ayyar - any one Cakra

7. Ksetrajna Padam - two

**Practical Paper - II**

1. One Madhyamakala kriti in each of the following Ragas:

   a. Ritigaula
   b. Darbar
   c. Arabhi
   d. Sriranjani
   e. Gaurimanohari
   f. Kiravani
   g. Vacaspati
   h. Subhapantuvarali
   i. Saranga
   j. Athana

100 marks
2. One Vilambakala kriti in each of the following Ragas:
   a. Anandabhairavi
   b. Yadukulakambhoji
   c. Dhanyasi
   d. Saveri
   e. Bilahari
   f. Mukhari
   g. Hamirkalyani
   h. Madhyamati

3. Alapana, Neraval and Svara in the above Ragas (wherever feasible). Themes for the
   Neraval and Svara should be based on the kritis learnt under 1 and 2.

Practical Paper - III

1. Alapana, Tanam and Pallavi
   a. The Ragas should be chosen from
      (i) Bahiravi
      (ii) Sankarabharana
      (iii) Kalyani
      (iv) Sanmukhapriya
   b. One Pallavi theme must be set in each of the following Talas:
      (i) Adi Tala and Dvikala
      (ii) Khandatriputa and Dvikala
(iii) Misrajhampa - Dvikala

(iv) Caturasa Rupaka - Dvikala

Graha should not be same

c) Pallavi theme should be rendered in three speeds and wherever feasible in Tisragati also

Theory Paper - III 100 marks

1. Music and Acoustics -
   a. Sound and their characteristics
   b. Intervals
   c. Consonance and Dissonance
   d. Acoustics of Musical Instruments
   e. Acoustics of concert halls

2. Music and Psychology -
   a. Sensation, Perception and Cognition
   b. Relation of Music to emotion
   c. Musical Stimuli

3. Music and Physiology -
   a. Study of Throat and Ear
   b. Voice and Culture

4. Music and Aesthetics -
   a. Association of Rasas with Music
   b. Western theories on Aesthetics of Music
5. Music and Philosophy -
   a. Concept of Nada, Nadabrahwa
   b. Moksa as the aim of music

6. Music and Anthropology
   a. Ethnomusicology

Theory Paper - IV

   a. South East Asia
   b. Japan
   c. China
   d. Iran
   e. Western Classical Music

2. Outline knowledge of the Classical Music of other Regions of the world

3. Study of the theoretical aspects of Geyana-takas under practical paper

Section 'B'

1. Topics to be selected by universities according to their regional requirements.

Practical Paper - IV

1. A Geya-nataka to be prescribed by each university separately, Minimum ten songs and six verse-forms with meaning to be learnt.
2. Twelve songs to be prescribed by each university according to the requirements of the region.

Practical Paper - V  100 marks

1. One Madhyamakala kriti in each of the following Ragas:
   (i) Manirangu
   (ii) Lalita
   (iii) Kannada
   (iv) Asavari
   (v) Latangi
   (vi) Carukesı
   (vii) Abhogi
   (viii) Ranjani
   (ix) Harikambhoji
   (x) Natakurinji

2. One Vilambakala kriti in each of the following Ragas:
   (i) Kedaragaula
   (ii) Sahana
   (iii) Ahiri
   (iv) Nilambri
   (v) Devagandhari
(vi) Varali

(vii) Sama

(viii) Begada

**Note:** Kritis chosen for the above mentioned Ragas should as far as possible be drawn from group Kritis like Navavarna etc.

3. Alapana, Neraval and Svara in the above Ragas (wherever feasible). Themes for neraval svara should be based on the kritis learnt under 1 and 2.

**Practical Paper - VI**

1. Alapana, Tanam and Pallavi-
   a. The Ragas should be chosen from the following:
      (i) Todi
      (ii) Kambhoji
      (iii) Kharaharapriya
      (iv) Purvakalyani
   b. One Pallavi theme must be set in each of the following Talas:
      i) Adi Tala
      ii) Any Tala but in Tisragati
      iii) Any Tala but in Khandgati
      iv) Any Tala but in Misragati
   c. Pallavi theme should be rendered in three speeds and, wherever feasible, in Tisargati also
SUGGESTED TEXT AND REFERENCES BOOKS

<table>
<thead>
<tr>
<th>Author</th>
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<tbody>
<tr>
<td><strong>Text Books</strong></td>
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</tr>
<tr>
<td>1. P. Sambamurthy</td>
<td>South Indian Music, Vols. I - VI</td>
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<tr>
<td>2. P. Sambamurthy</td>
<td>History of Indian Music</td>
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<tr>
<td>3. Prajnanananda</td>
<td>History of Indian Music</td>
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<tr>
<td>4. V. N. Bhatkhande</td>
<td>Comparative study of Some of the Leading Music Systems of the 15th, 16th, 17th and 18th centuries: Relevant portions</td>
</tr>
<tr>
<td>5. P. Sambamurthy</td>
<td>The teaching of music</td>
</tr>
<tr>
<td>6. Egon Krous</td>
<td>Comparative Music Education (UNESCO)</td>
</tr>
<tr>
<td>7. Dr. Padma Murthy</td>
<td>Sangita Laksana Sangraha, Parts I-II</td>
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<tr>
<td>8. Venkata Subramania Aiyar</td>
<td>Sangita Sastra Prabeshika</td>
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</thead>
<tbody>
<tr>
<td>1. Subbarama Diksitar</td>
<td>Sangita Sampradya Pradarsini</td>
</tr>
<tr>
<td>2. K. V. Srinivasa Aiyangar</td>
<td>Adi Sangita Ratnavali</td>
</tr>
<tr>
<td>3. K. V. Srinivasa Aiyangar</td>
<td>Adi Tyagaraja Hridayam</td>
</tr>
<tr>
<td>4. K. V. Srinivasa Aiyangar</td>
<td>Adi Sangita Rasarnavam</td>
</tr>
<tr>
<td>5. C. S. Aiyar</td>
<td>Kritis of Sri Tyagaraja Vols. I, II</td>
</tr>
<tr>
<td>6. S. Vidya</td>
<td>Kritis of Shyama Sastri, Vols. I - III</td>
</tr>
</tbody>
</table>
7. Rangaramanuja Aiyangara

8. E. T. Nijenhins Ed.

9. Dr. Premalata Sharma Ed.

10. Ramamatya

11. T. V. Subbarao

12. B. C. Deva

13. The Journal of Music Academy, Madras


15. The Journal of Indian Musicological Society, Baroda

16. N. Raja Rao

17. Tirumalai Sisters

KARNATKA MUSIC

A curriculum of music has broadly two divisions, Practical and Theory. The Practical part lists musical forms in increasing order of complexity that a student has to learn in his training. The Theory is a study about the music that is being performed and about certain related aspects. Following is an attempt to list various topics under Practical and Theory. In the practical the Musical Forms, the Raga (melodic basis) and Tala are sub-classified into different groups in order of increasing complexity. Thus the entire course material is being classified into modules. The detailed course content is not being presented and instead the group from which the contents may be selected is indicated.

SECTION - 1 Classification of topics in Practical and Theory

SECTION - 2 Format for Course content or Syllabus
SECTION - 1
Classification of Topics in Practical and Theory

PRACTICAL / PERFORMANCE

MUSICAL FORMS:

The following section contains the list of Musical forms that would constitute the music courses.

MUSICAL FORMS

A. PRIMARY MUSICAL FORMS

B. SECONDARY MUSICAL FORMS

<table>
<thead>
<tr>
<th>A. PRIMARY MUSICAL FORMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AF</td>
</tr>
<tr>
<td>AK</td>
</tr>
<tr>
<td>AM</td>
</tr>
<tr>
<td>Alapana, Tanam, Neraval, Kalpanasvara</td>
</tr>
</tbody>
</table>

| AF-1 | Svarasthana Exercises - |
| AF-2 | Tala |
| AF-3 | Sruti |
| AF-4 | Laya |
| AF-5 | Music Transcription |
### AK Forms in Kalpita Music

<table>
<thead>
<tr>
<th>AK</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK-1</td>
<td>Gita</td>
</tr>
<tr>
<td>AK-2</td>
<td>Jatisvara</td>
</tr>
<tr>
<td>AK-3</td>
<td>Svarajati</td>
</tr>
<tr>
<td>AK-4</td>
<td>Tana-Varna</td>
</tr>
<tr>
<td>AK-5</td>
<td>Kriti</td>
</tr>
<tr>
<td>AK-6</td>
<td>Ragamalika</td>
</tr>
<tr>
<td>AK-7</td>
<td>Pallavi theme (for Ragama-tanam-Pallavi)</td>
</tr>
</tbody>
</table>

### AM Forms in Manodharma Music

<table>
<thead>
<tr>
<th>AM</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM-1</td>
<td>Alapana</td>
</tr>
<tr>
<td>AM-2</td>
<td>Tanam</td>
</tr>
<tr>
<td>AM-3</td>
<td>Neraval</td>
</tr>
<tr>
<td>AM-4</td>
<td>Kalpanasvaram</td>
</tr>
</tbody>
</table>
### B SECONDARY MUSICAL FORMS

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **B-1** | Musical Forms used in Dance  
Songs used in dance forms: Padavarna, Daruvarna; Pada-s of Ksetrajna, Ghanam Krsnayyar and others; Javali; Tillana; Viruttam/Sloka |
| **B-2** | Songs from Musical Dramas/Cinema Songs used in Musical Drama- Gitagovindam, Krsnallitarangini, Ramanatakam, Naukararitramu, Nandanar carittiram etc. Songs of Papanasam Sivan that were originally composed for Cinema, Songs tuned for Nandanar Carittiram Cinema etc. |
| **B-3** | Songs used in Temple worship/Bhajana  
Bhajana;Tevaram;Divyaprabandham;  
Divyanamakirtanam; Tiruppukazh; Kavadi cindu |
| **B-4** | Music in Story telling: Harikatha, Villuppattu |
| **B-5** | Songs used in folk activities Agricultural songs, Marriage songs, Lullabies, Dirges, Songs on Heroes |

### RAGA-s:

The following section classifies the Raga-s used in the system in terms of their melodic potential.

<table>
<thead>
<tr>
<th>RAGA-s</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RAGA-1</strong></td>
<td>The Raga-s which have large number of characteristics and typical phrases that determine the image and place a lot of constraint in Manodharma - Ahiri, Asaveri, Punnagavarali, Nilambari, Kuranji, Nadanamkriya, Cenjurutti</td>
</tr>
</tbody>
</table>
| **RAGA-2** | The Raga-s which have large number of characteristics and typical phrases and allowing some element of freedom in Manodharma  
a) Sahana, Natakurinji, Suratti, Dhanyasi, Saveri, Purvakalyani, Begada, Ritigaula, Mukhari, Kedaragaula, Varali  
b) Yadukulakambhoji, Athana, Anandabhairavi, Darbar, Sama, Khamas, Devagandhari, Saurashtram, Nattai |
RAGA-3: The Raga-s which have a large number of characteristics and typical phrases and allowing also element of freedom for improvisation which can form the basis for all the compositional types, Alapana, Kruti, Neraval, etc, Todi, Bhairavi, Kambhoji, Sankarabharanam, Kalyani

RAGA-4: Raga-s which have a few determining characteristics and some typical phrases but allowing lesser scope for Manodharma-Arabhi, Bilahari, Saranga, Kannada, Harikambhoji, Sriraga, Guala, Devamanohari

RAGA-5: Raga-s whose forms are primarily determined by the svara-s constituting them and the aroha-avaroha and which have developed some distinct phrases and allow for expansive Alapana
   a) Mohana, Sanmukhapriya, Pantuvarali, Kharaharapriya, Madhyamavati, Kiravani, Simhendramadhyamam
   b) Hamsadhvani, Hindolam, Amrtavarshani, Latangi, Vachaspati, Ramapriya, Chakravakam, Abhogi, Suddhasaveri
   c) Vivadi Raga-s

RAGA-6: Desi Raga-s that have come from the North - Sindhubhairavi, Behaga, Kapi, Hamirkalyani, Dvijavanti, Madhuvanti, Telang, Manda, Desha,

Note: While it would be useful to get familiarised with a wide variety of Raga-s, efforts must be taken to concentrate on an intense study of a specific number of Raga-s and use them again and again through the different forms like Kruti and Alapana-Tanam-Pallavi.

**TALA-s:**

Tala-s are classified in the following table in the order of their increasing complexity.

<table>
<thead>
<tr>
<th>TALA-s</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TALA-1</td>
<td>Tala-s for Druta and Madhyamakala compositions Rupaka/Tisra-Eka, Adi (1 kalai), Misra-capu, Khanda-capu, Ata</td>
</tr>
<tr>
<td>TALA-2</td>
<td>Dvikala- Adi; Dvikala-itsraeka Rupaka (suladi type), Tisra-Triputa, Misra-Chapu</td>
</tr>
<tr>
<td>TALA-3</td>
<td>Tala-s for Pallavi singing Khanda-Triputa, Adi, Tisra-Triputa, Khanda-Jhampa - all in four-kalai</td>
</tr>
</tbody>
</table>
**THEORY:**

The areas covering theoretical study, are classified under.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
| A | Applied Theory- Aspects relating to performed Music as such:  
  1) Melodic aspect (Dhatu) - Svara, Raga, Raga classification  
  2) Tala - Different tala-s, Laya  
  3) Verbal aspect (Matu) - Prosody (prasa etc.), Theme, Language  
  4) Forms - Varnam, Krity, etc. |
| B | General areas that are extensions of Applied theory  
  1. Notation  
  2. Composers; Performers; their styles 3) Musical Instruments |
| C | History of Music |
| D | Knowledge about other systems of Music |
| E | Music and its relation with other arts and disciplines  
  1. Dance, Drama, Katha, Cinema etc.  
  2. Physics (Acoustics); Religion (music in temple rituals); Philosophy (aesthetics)  
  Sociology and Anthropology (Folk music, ethnomusicology etc.); Psychology and Medicine (Music therapy); Geography; Physiology (ear, voice box). |

**Detailed Classification**

**PRACTICAL / PERFORMANCE**

**MUSICAL FORMS:**

Each class of musical form listed earlier is being further broken up into graded topics.
### PRIMARY MUSICAL FORMS: FUNDAMENTALS:

<table>
<thead>
<tr>
<th>AF-1</th>
<th>FUNDAMENTALS — SVARASTHANA EXERCISES</th>
</tr>
</thead>
<tbody>
<tr>
<td>AF-1-1</td>
<td>Sarali, Janta varisa-s in single kala in Svarasthana-s of Malavagaula raga</td>
</tr>
<tr>
<td>AF-1-2</td>
<td>Tara-sthayi, Mandra-sthayi, Datu varisa-s in single kala</td>
</tr>
<tr>
<td>AF-1-3</td>
<td>All the varisa-s in second and third kala</td>
</tr>
<tr>
<td>AF-1-4</td>
<td>All the varisa-s in three kala-s in a-kara form / sahitya bow or mitu for instruments</td>
</tr>
<tr>
<td>AF-1-5</td>
<td>All varisa-s including Tala-alamkara-s to be rendered in other scales e.g. Non-vivadi mela-s, Shadava and Audava scales.</td>
</tr>
</tbody>
</table>

### AF-2 FUNDAMENTALS — TALA EXERCISES

<table>
<thead>
<tr>
<th>AF-2-1</th>
<th>Sapta-tala alamkara-s</th>
</tr>
</thead>
<tbody>
<tr>
<td>AF-2-2</td>
<td>Alamkara exercises to be adapted for Misra-chapu and Khanda-chapu and short Rupaka.</td>
</tr>
<tr>
<td>AF-2-3</td>
<td>Avadhana Pallavi - Ability to render two different tala-s with the left and right hand with the two tala-s encompassing the Pallavi with same gati with total duration values of the two tala-s being same</td>
</tr>
<tr>
<td>AF-2-4</td>
<td>Avadhana Pallavi - Ability to render two different tala-s with the left and right hand with the two tala-s encompassing the Pallavi with the same gati with the duration value of one tala being multiple of the other.</td>
</tr>
<tr>
<td>AF-2-5</td>
<td>Avadhana Pallavi - Ability to render two different tala-s with the left and right hand with the two tala-s encompassing the Pallavi with different gati-s with total akshara-s of the songs within the avarta of both tala-s being same.</td>
</tr>
</tbody>
</table>
### AF-3  FUNDAMENTALS — SRUTI

| AF-3-1       | Ability to tune the Sarani of a tambura or Sruti box (both Electronic and mechanical) to pitch sounded on a pitch pipe |
| AF-3-2       | Ability to tune the Sruti box to Shadja, Panchama and Tara-shadja |
| AF-3-3       | Ability to tune the Sarani of a tambura or Sruti box (both Electronic and mechanical) to pitch sounded on any musical instrument including the drum instruments like Mrdangam, Ghatam etc. |
| AF-3-4       | Ability to tune all the strings or notes on a tambura. |
| AF-3-5       | Ability to approximately identify the pitch to which a Tambura is tuned or an artist is singing or playing. |

### AF-4  FUNDAMENTALS — LAYA

| AF-4-1       | Ability to render the varisa-s in Tisra nadai (3/1) |
| AF-4-2       | Rendering jati-s or svara-s in patterns of 3, 5, 6, 7, 8 and 9 in catusra gati; in lower kala-s also. Exercises for Tisra, Misra and Khanda karvai-s |
| AF-4-3       | Render Tana-varna-s in two kala-s |
| AF-4-4       | Render varisa-s in tisra-nadai (6/1) Render varisa-s or jati-s in catusra-gati while shifting the graha fractionally in steps (1/4, 2/4,3/4) |
| AF-4-5       | Render Tana-varna-s in three kala-s |
| AF-4-6       | Render Tana-varna-s in tisra-nadai (3/1 & 6/1) Exercises for Misra-chapu and Khanda chapu tala-s |
| AF-4-7       | Render varisa-s in Khanda, Misra Nadai in two kala-s |
| AF-4-8       | Render Tana-varna-s in Khanda and Misra Nadai-s in two kala-s |
| AF-4-9       | Rendering Pallavi themes |
|              | a) in different kala-s |
|              | b) with variation of gati |
|              | c) with variation of karvai in terms of 3, 5, 7. |
| AF-5-1 | Identification of svarasthana-s when sung as a-kara or rendered on instruments. |
|.AF-5-2 | Ability to identify the duration of karvai in elongated notes rendering jati-s or svara-s in patterns of 3, 5, 6, 7, 8 and 9 in catusra gati; in lower kala-s also. Exercises for Tisra, Misra and Khanda karvai-s |
| AF-5-3 | Ability to write notation of svarasthana-s sung with proper indication of duration. |
| AF-5-4 | Ability to translate into svara syllables music passage sung in a-kara form or played on instruments with gamaka. Ability to write notation of songs from Audio-recordings |
| AF-5-5 | Ability to sing or play from notations Ability to reconstruct music from notation. |
| AF-5-6 | Ability to render into notation musical passages performed live. |
| AF-5-7 | Ability to write break up svara notation into detailed descriptive notation using gamaka signs or other devices. |

**PRIMARY MUSICAL FORMS - FORMS IN KALPITA MUSIC:**

| AK-1-1 | Pillari Gita-s in Malahari raga |
| AK-1-2 | Gita-s in other raga-s |
| AK-1-3 | Gita-s in Tamizh |
| AK-1-4 | Gita-s of Earlier period - Source: Sangita-sarvartha-sara-sangrahamu; Sangita sampradaya-pradarshini |
| AK-1-5 | Lakshana Gita-s based on  
| a) Janya raga-s  
| b) Raganga raga-s  
| c) Melakarta raga-s |
| AK-1-6 | Suladi |
| AK-1-7 | Ugabhoga |
| AK-1-8 | Prandha-s |
### JATISVARA:

| AK-2-1 | Jatisvara - Traditional and Post-1950 composed |
| AK-2-2 | Jatisvara - composed for Instruments (Vina) in Mysore and Andhra |

### SVARAJATI:

| AK-3-1 | Svarajati - Primary level |
| AK-3-2 | Svarajati - of Tanjavur quartette, Venkataramana Bhagavathar |
| AK-3-3 | Svarajati - Syama Sastri |
| AK-3-4 | Svarajati - of 20th Century composers |

### TANAVARNA:

<p>| AK-4-1 | Varna - Aditala in Raga-s selected from Raga-5 and Raga-4 |
| AK-4-2 | Varna - Aditala in Raga-s selected from Raga-3 and Raga-2 |
| AK-4-3 | Atatala varna in Raga-s selected from Raga-4, -3 &amp; -2 |
| AK-4-4 | Varna-s of Post-1950 period |
| AK-4-5 | Varna-s of early period with anubandha; Reconstructed varna-s |</p>
<table>
<thead>
<tr>
<th>AK-5</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK-5-1</td>
<td>Kriti - in Madhyamakala and in Raga-s from Raga-5, -4,</td>
</tr>
<tr>
<td>AK-5-2</td>
<td>Kriti - in Madhyamakala and in Raga-s from Raga-3, -2</td>
</tr>
<tr>
<td>AK-5-3</td>
<td>Kriti - in Vilambakala in Raga-5, -4</td>
</tr>
<tr>
<td>AK-5-4</td>
<td>Kriti - in Vilambakala in Raga-3, -2</td>
</tr>
<tr>
<td>AK-5-5</td>
<td>Kriti - special structures with Pallavi and Anupallavi only; with multiple carana-s but with differing tunes, Pancharatna etc.; with numerous sangati-s; with svara-ahitya; with Madhyamakala sahitya</td>
</tr>
<tr>
<td>AK-5-6</td>
<td>Kriti - in Raga-s from Raga-1</td>
</tr>
<tr>
<td>AK-5-7</td>
<td>Kriti- composer based , Syama Sastri, Tyagaraja etc.</td>
</tr>
<tr>
<td></td>
<td>- Composer and theme based - Ghanaraga Pancharatnam, Kamalamba navavaranam</td>
</tr>
<tr>
<td></td>
<td>Kriti-s that are sung in tunes composed later. Classical Kriti-s whose melodic settings (tunes) have been lost and which are being sung in classical melodic settings tuned by later composers. e.g. the songs of Annamacarya, Purandara Dasa and Muttuttandavar. And wherever possible the composer of the tune should also be mentioned.</td>
</tr>
<tr>
<td>AK-5-8</td>
<td>Kriti- Language based - Tamil, Telugu, Kannada, Samskrita, Malayalam etc.</td>
</tr>
</tbody>
</table>
### RAGAMALIKA:

<table>
<thead>
<tr>
<th>AK-6-1</th>
<th>Songs originally composed as Ragamalika including post-1950 Ragamalika-s</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK-6-2</td>
<td>Songs with multiple caranam-s converted as Ragamalika e.g. Bhavayami,</td>
</tr>
<tr>
<td></td>
<td>Enakkunirupadam</td>
</tr>
<tr>
<td>AK-6-3</td>
<td>Ragamalika feature in other forms, Jatisvaram, Svarajati, Varnam, Kriti, Tillana</td>
</tr>
<tr>
<td>AK-6-4</td>
<td>Ragamalika-s of Dikhsitar School</td>
</tr>
</tbody>
</table>

### PALLAVI THEMES:

<table>
<thead>
<tr>
<th>AK-7-1</th>
<th>Pallavi themes in Madhyamkala - in Raga-s from Raga-3, -5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Laya variations - See AF-4-7 above</td>
</tr>
<tr>
<td>AK-7-2</td>
<td>Pallavi themes in Tisra Nadai - oru kalai Traditional Pallavi-s in Aditala 4-kalai with +3/4 eduppu</td>
</tr>
<tr>
<td>AK-7-3</td>
<td>Pallavi themes in Madhyamkala - in Raga-s from Raga-2, -4, Pallavi Themes in Vilambakala - 4 Kalai in Raga-s from Raga-3, -5,-2 Laya variations - See AF-4-7 above</td>
</tr>
<tr>
<td>AK-7-4</td>
<td>Pallavi Themes in Tala-s in 3 kalai, 5 kalai, 7 kalai</td>
</tr>
<tr>
<td>AK-7-5</td>
<td>Pallavi Themes in Khanda Nadai, Misra Nadai, Sankirna nadai</td>
</tr>
</tbody>
</table>
### PRIMARY MUSICAL FORMS - FORMS IN MANODHARMA MUSIC:

#### ALAPANA:

<table>
<thead>
<tr>
<th>AM-1-1</th>
<th>General outline of an alapana covering three sthayi-s - about 60 to 75 seconds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-3,-2</td>
</tr>
<tr>
<td>AM-1-2</td>
<td>Brief alapana with some details - 3 to 4 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-3,-2,-4</td>
</tr>
<tr>
<td>AM-1-3</td>
<td>Large alapana with stages on different different svara-s. - 8 to 10 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-3,-2,-4,-5</td>
</tr>
<tr>
<td>AM-1-4</td>
<td>Elaborate alapana in three kala-s - 15 to 18 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-3,-5</td>
</tr>
<tr>
<td>AM-1-5</td>
<td>Brief alapana in Raga-s selected from Raga-6,-1 — 2 to 3 minutes</td>
</tr>
</tbody>
</table>

#### TANAM:

<table>
<thead>
<tr>
<th>AM-2-1</th>
<th>General outline of a Tanam covering three sthayi-s - about 60 to 75 seconds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-4,-3</td>
</tr>
<tr>
<td>AM-2-2</td>
<td>Brief Tanam with some details - 2 to 3 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-5,-3,-2,-4</td>
</tr>
<tr>
<td>AM-2-3</td>
<td>Detailed Tanam 5 to 6 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-5,-3,-2,-4</td>
</tr>
<tr>
<td>AM-2-4</td>
<td>Elaborate Tanam, in different kala-s — around 10 minutes</td>
</tr>
<tr>
<td></td>
<td>— in Raga-s selected from Raga-5,-3</td>
</tr>
<tr>
<td>AM-3-1</td>
<td>Neraval for theme from Madhyamakala kriti-s, covering three sthayi-s, in lower speed only; Raga-s chosen from Raga-3, -5</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>AM-3-2</td>
<td>Neraval for themes from Madhyamakala kriti-s, covering three sthayi-s, in two speeds; Raga-s chosen from Raga-3, -5, -2, -4 in lower speed; Raga-s chosen from Raga--2, -4</td>
</tr>
<tr>
<td>AM-3-3</td>
<td>Neraval for themes from Vilambakala kriti-s, covering three sthayi-s, in two speeds; Raga-s chosen from Raga-3, -5, -2, -4</td>
</tr>
<tr>
<td>AM-3-4</td>
<td>Neraval for themes from Vilambakala kriti-s and from Pallavi themes set to 2-kalai tala-s or to Misra-capu, in two speeds and in samakala; Raga-s chosen from Raga 3, -5, -2, -4</td>
</tr>
<tr>
<td>AM-3-5</td>
<td>Neraval for Pallavi themes set in 4-kalai tala-s; rendered in three speeds and insamakala; also for the same Pallavi rendered in 2-kalai and in 1-kalai. Neraval for Pallavi themes set in different Nadai-s</td>
</tr>
</tbody>
</table>
### AM-4 KALPANASVARA

| AM-4-1 | Kalpana-svara for theme from Ettaguda Pallavi of Aditala Varnam in samakala-covering three sthayi-s, Raga-s chosen from Raga-4, -5 |
| AM-4-2 | Kalpana-svara for themes from  
   a) Ettaguda pallavi of Aditala Varnam in samakala-  
   b) Madhyamakala kriti-s, covering three sthayi-s, in lower speed only;  
   — Raga-s chosen from Raga-5, -4 |
| AM-4-3 | Kalpana-svara for themes from Madhyamakala kriti-s, covering three sthayi-s,  
   a) in two speed; — Raga-s chosen from Raga-5, -4  
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| AM-4-5 | Kalpana-svara for themes from Vilambakala kriti-s and from Pallavi themes set to 2 kalai tala-s or to Misra-capu; for different graha or eduppu-s, - in two speeds; in three sthayi-s; in Raga-s chosen from Raga-3, -5, -2, -4 |
| AM-4-6 | Kalpana-svara for Pallavi themes set in 4-kalai tala-s; rendered in three speeds; also for the same Pallavi rendered in 2-kalai and in 1-kalai. |
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<td>E-2-3</td>
<td>Music and Religion (Temple music, Bhakti, Bhajana)</td>
</tr>
<tr>
<td>E-2-4</td>
<td>Music and Philosophy (Aesthetics)</td>
</tr>
<tr>
<td>E-2-5</td>
<td>Music and Education (Teaching of Music)</td>
</tr>
<tr>
<td>E-2-6</td>
<td>Music and Sociology/Anthropology - Ethnomusicology, Folk music etc.</td>
</tr>
<tr>
<td>E-2-7</td>
<td>Music and Psychology (Musical Imagination, Talent)</td>
</tr>
<tr>
<td>E-2-8</td>
<td>Music and Medicine (Music Therapy)</td>
</tr>
<tr>
<td>E-2-9</td>
<td>Music and Geography</td>
</tr>
<tr>
<td>E-2-10</td>
<td>Music and Computer</td>
</tr>
</tbody>
</table>

**Note:** The areas of music classified above, and more that may be added, should form the basis for framing syllabus or course content for Under-graduate and Post-graduate courses. Topics could be selected as per the requirement of specialisation, Performing artist, Teacher, Researcher etc. and syllabus suitably framed.
BACHELOR OF PERFORMING ARTS (MUSIC) DEGREE COURSE
KARNATAKA MUSIC
SYLLABUS OR COURSE CONTENT

FIRST YEAR

FOUNDATION COURSE

1. English 3 hrs 75
Same Syllabus as Prescribed for other Degree courses

2. Modern Indian Language 3 hrs. 75
Same Syllabus as Prescribed for other Degree courses

3. Indian Culture and Art 3 hrs 75

INDIAN CULTURE AND ART

Literary Heritage:

I. Samskrita tradition -
   Vedas; Upanisads; Vedangas; Upavedas; Dharmasastra; Itihasa; Puranas; Darsanas; Agama; Tantra; Mantra.

II. Regional tradition: (e.g. Tamil Nadu)
   Tolkappiyam; Ettutogai; Pattuppattu; Five main Kappiyams; Tirukkural; Works of Azhvars; Nayanmars and Siddhars; Poetic works of Kambar; Tayumanavar and Ramalingasvami.

The Arts:

III. Concept of 64 kallas.

IV. Ancient Indian Architecture, Sculpture and Painting.
   Musical Instruments in Sculpture; Ragamala Paintings.

V. Theatrical Arts -
   The Natya of Bharata; Kudiyattam; Yakshagana; Bhagavatamela nataka; Terukkuttu; Jatra; Nautanki; Ankiya-nat; Tamasha; Shadow Theatre.
   Music in these theatrical arts

VI. Styles of Indian dancing -
   Bharatanatyam; Kathakali; Kathak; Manipuri; Odissi, Kuchipudi, Sattriya
   Music in these Dance forms.
VII. Katha tradition-
    Maharashtra Kirtana; Harikatha; Villuppattu. Music in these Katha forms

VIII. Bhakti and Music-
    1. Saint singers from various parts of India.
    2. The place of Music in the religious festivals and social functions in India.

Music in Modern India:

IX. Music and Mass Media- All India Radio, Doordarshan.
    Institutions for the promotion of music -
    Government - Sangeet Natak Akademies; Department of Culture; Indian Council for Cultural
    Relations;
    Private Organisations - Sabhas - Award of titles; Music conferences, Festivals of music
    composers.

X. Music and Education-Gurukula and Institutionalised system.

XI. Indian Cinema and Music.

XII. Music and Internet

XIII. Famous musicians of 20th century- Karnataka and Hindustani. Knowledge about five
    musicians from both Hindustani and Karnataka and representative of Vocal and different
    instruments

| 4. Practical | 3 hrs | 300 |

[Note: For details on Topic Codes see Section-1]

1. FUNDAMENTALS —
   Svarasthana Exercises      AF-1-1 to AF-1-4
   Tala exercises              AF-2-1 & AF-2-2
   Sruti                       AF-3-1 & AF-3-2
   Laya                        AF-4-1 to AF-4-3
   Music transcription         AF-5-1

2. PRIMARY MUSICAL FORMS - FORMS IN KALPITA MUSIC
   Gita                        AK-1-1 & AK-1-2
   Jatisvaram                  AK-2-1
   Svarajati                   AK-3-1 & AK-3-2
   Tana-Varna                  AK-4-1 & AK-4-2
   Kriti                       AK-5-1 & AK-5-2
3 SECONDARY MUSICAL FORMS

Religious songs: B-3-1/2/3/4/5
Songs from musical dramas B-2-1/2

[Note: 1. 10% of music in each category must be learnt additionally by students on their own through self-learning and they must be evaluated for that.

2. There must be supervised listening of tape/CD recordings relating to the course content followed by discussion.]

<table>
<thead>
<tr>
<th>5. Theory - General &amp; Applied</th>
<th>3 hrs</th>
<th>75</th>
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</table>

1. APPLIED THEORY
Melodic Aspect A-1-1 to A-1-4 & A-1-7
Tala Aspect A-2-1 & A-2-2
Sahitya Aspect A-3-1
Musical Forms A-4-1 to A-4-4

2. GENERAL THEORY
Notation B-1-1 & B-1-2
Composers B-2-1
Musical Instruments B-3-1

SECOND YEAR

<table>
<thead>
<tr>
<th>6. Practical</th>
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<th>300</th>
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</table>

1 FUNDAMENTALS —
Svarasthana Exercises AF-1-5
Tala exercises AF-2-1 & AF-2-2
Sruti AF-3-3
Laya AF-4-4 & AF-4-5
Music transcription AF-5-2 & AF-5-3

2 PRIMARY MUSICAL FORMS -
FORMS IN KALPITA MUSIC
Tana-varna AK-4-2 & AK-4-3
Kriti AK-5-1 to AK-5-3
Ragamalika AK-6-1
FORMS IN MANODHARMA MUSIC

Alapanan AM-1-1
Neraval AM-3-1
Kalpana Svara AM-4-1 & AM-4-1-2

3. SECONDARY MUSICAL FORMS

Pada-Varna/ Daru-Varna B-1-1-1/2/3
Javali B-1-4-1 & B-1-4-2
Tillana B-1-5-1
Songs from Musical Poetry B-2-3
Religious songs B-3-2/3/4 & B-3-5

[Note: 1. 25% of music in each category must be learnt additionally by students on their own through self-learning and they must be evaluated for that.

2. There must be supervised listening of tape/CD recordings relating to the course content followed by discussion.]

| 7. Theory - General & Applied | 3 hrs | 200 |

1. APPLIED THEORY

Melodic Aspect A-1-3
Sahitya Aspect A-3-2
Musical Forms A-4-5

2. GENERAL THEORY

Notation B-1-2
Composers B-2-2
Musical Instruments B-3-2

3. MUSIC AND OTHER ARTS

Music in Dance E-1-1

MUSIC AND OTHER DISCIPLINES

Music and Physics E-2-1

| 8. Subsidiary Vocal/Instrument | 1 hr | 100 |
1. FUNDAMENTALS —
   Svarasthana exercises  AF-1-1 to AF-1-2
   Tala exercises  AF-2-1 & AF-2-2
   Laya  AF-4-1

2 PRIMARY MUSICAL FORMS - FORMS IN KALPITA MUSIC
   Gita  AK-1-1 & AK-1-2
   Jatisvaram  AK-2-1
   Svarajati  AK-3-1

THIRD YEAR

<table>
<thead>
<tr>
<th>Practical</th>
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<th>300</th>
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</table>

1. FUNDAMENTALS —
   Svarasthana exercises  AF-1-5
   Sruti  AF-3-4
   Laya  AF-4-6
   Music transcription  AF-5-4

2 PRIMARY MUSICAL FORMS -
   FORMS IN KALPITA MUSIC
   Tana-Varna  AK-4-2 & AK-4-3
   Kriti  AK-5-2 to AK-5-4 & AK-5-6
   Ragamalika  AK-6-1, AK-6-2 & AK-6-4
   Pallavi Themes  AK-7-1

FORMS IN MANODHARMA MUSIC
   Alapanam  AM-1-1 & AM-1-2
   Tana  AM-2-1
   Neraval  AM-3-1
   Kalpana Svara  AM-4-2 & AM-4-1-3
3. SECONDARY MUSICAL FORMS

Pada-Varna/ Daru-Varna  B-1-1-1/2/3
Pada  B-1-3-2 & B-1-3-3
Javali  B-1-4-1 & B-1-4-2
Tillana  B-1-5-1
Songs from musical dramas  B-2-1/2
Religious songs  B-3-2/3/4 & B-3-5

[Note: 1. 35% of music in each category must be learnt additionally by students on their own through self-learning and they must be evaluated for that.

2. There must be supervised listening of tape/CD recordings relating to the course content followed by discussion.]

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>10. Theory - General &amp; Applied</td>
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</tbody>
</table>

1. APPLIED THEORY

Melodic Aspect  A-1-3, A-1-5 & A-1-6
Sahitya Aspect  A-3-4
Musical Forms  A-4-6 & A-4-7

2. GENERAL THEORY

Notation  B-1-2
Composers  B-2-2
Musical Instruments  B-3-2

3. History of Music  C-1-1

MUSIC AND OTHER DISCIPLINES

Music and Physiology  E-2-2
Music and Religion  E-2-3

<table>
<thead>
<tr>
<th>Subsidiary Vocal/Instrument</th>
<th>1 hr</th>
<th>100</th>
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</thead>
</table>

1. FUNDAMENTALS —

Laya  AF-4-3

2. PRIMARY MUSICAL FORMS - FORMS IN KALPITA MUSIC

Tana-Varna  AK-4-1 & AK-4-2
Kriti  AK-5-1 & AK-5-2
FOURTH YEAR

12. Practical - Performance, Viva, 

3 hrs 

300

1. FUNDAMENTALS —

Svarasthana exercises AF-1-5
Sruti AF-3-4 & AF-3-5
Laya AF-4-6
Music transcription AF-5-5

2. PRIMARY MUSICAL FORMS -

FORMS IN KALPITA MUSIC
Svarajati AK-3-3
Kriti AK-5-3 to AK-5-4 & AK-5-5
Pallavi Themes AK-7-1 & AK-7-2

FORMS IN MANODHARMA MUSIC
Alapan a AM-1-2 & AM-1-3
Tana AM-2-1 & AM-2-2
Neraval AM-3-3 & AM-3-4
Kalpana Svara AM-4-4 & AM-4-1-5

3. SECONDARY MUSICAL FORMS

Pada B-1-3-2 & B-1-3-3
Tillana B-1-5-2
Viruttam/Sloka B-1-6-1/2

[Note: 1. 40% of music in each category must be learnt additionally by students on their own through self-learning and they must be evaluated for that.

2. There must be supervised listening of tape/CD recordings relating to the course content followed by discussion.]

13. Theory - Applied 

3 hrs 

100

1. APPLIED THEORY

Melodic Aspect A-1-3, & A-1-10
Tala Aspect A-2-3
Sahitya Aspect A-3-4
Musical Forms A-4-8 to A-4-10
2. GENERAL THEORY

<table>
<thead>
<tr>
<th>Notation</th>
<th>B-1-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composers</td>
<td>B-2-3</td>
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3. OTHER SYSTEMS OF MUSIC

| Hindustani Music | D-1-1 |

<table>
<thead>
<tr>
<th>14. Project Work</th>
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<tbody>
<tr>
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</table>

Students will be required to select, in consultation with a Faculty advisor, a subject for conducting a project work. A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.
1. **FUNDAMENTALS**

<table>
<thead>
<tr>
<th>Practical</th>
<th>4 hrs</th>
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<tr>
<td>Svarasthana exercises</td>
<td>AF-1-5</td>
<td></td>
</tr>
<tr>
<td>Sruti</td>
<td>AF-3-4 &amp; AF-3-5</td>
<td></td>
</tr>
<tr>
<td>Laya</td>
<td>AF-4-6</td>
<td></td>
</tr>
<tr>
<td>Music transcription</td>
<td>AF-5-5</td>
<td></td>
</tr>
</tbody>
</table>

2. **PRIMARY MUSICAL FORMS -**

- **FORMS IN KALPITA MUSIC**
  - Svarajati | AK-3-3 |
  - Kriti | AK-5-3 to AK-5-4 & AK-5-5 |
  - Pallavi Themes | AK-7-1 & AK-7-2 |

- **FORMS IN MANODHARMA MUSIC**
  - Alapan | AM-1-2 & AM-1-3 |
  - Tana | AM-2-1 & AM-2-2 |
  - Neraval | AM-3-3 & AM-3-4 |
  - Kalpana Svara | AM-4-4 & AM-4-1-5 |

3. **SECONDARY MUSICAL FORMS**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Pada</td>
<td>B-1-3-2 &amp; B-1-3-3</td>
</tr>
<tr>
<td>Tillana</td>
<td>B-1-5-2</td>
</tr>
<tr>
<td>Viruttam/Sloka</td>
<td>B-1-6-1/2</td>
</tr>
</tbody>
</table>

[Note: 1. 40% of music in each category must be learnt additionally by students on their own through self-learning and they must be evaluated for that.

2. There must be supervised listening of tape/CD recordings relating to the course content followed by discussion.]
<table>
<thead>
<tr>
<th></th>
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<th>3 hrs</th>
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<tbody>
<tr>
<td>1.</td>
<td>APPLIED THEORY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melodic Aspect</td>
<td>A-1-3, &amp; A-1-10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tala Aspect</td>
<td>A-2-3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sahitya Aspect</td>
<td>A-3-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musical Forms</td>
<td>A-4-8 to A-4-10</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>GENERAL THEORY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notation</td>
<td>B-1-2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Composers</td>
<td>B-2-3</td>
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</tr>
<tr>
<td>3.</td>
<td>OTHER SYSTEMS OF MUSIC</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Hindustani Music</td>
<td>D-1-1</td>
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<table>
<thead>
<tr>
<th>3.</th>
<th>Subsidiary Vocal/Instrument</th>
<th>1 hr</th>
<th>100</th>
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</table>

1. FUNDAMENTALS —

Laya AF-4-3

2. PRIMARY MUSICAL FORMS - FORMS IN KALPITA MUSIC

Tana-Varna AK-4-1 & AK-4-2

Kriti AK-5-1 & AK-5-2
# MASTER OF PERFORMING ARTS (MUSIC) DEGREE COURSE
## KARNATAKA MUSIC (PERFORMING ARTIST)
### SYLLABUS OR COURSE CONTENT

## FIRST YEAR

<table>
<thead>
<tr>
<th>1.</th>
<th>Practical</th>
<th>4 hrs</th>
<th>400</th>
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<tr>
<td>1.</td>
<td><strong>FUNDAMENTALS</strong> —</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Svarasthana exercises</td>
<td>AF-1-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tala Exercises</td>
<td>AF-2-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sruti</td>
<td>AF-3-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laya</td>
<td>AF-4-7 to A-4-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music transcription</td>
<td>AF-5-6 &amp; A-5-7</td>
<td></td>
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<tr>
<td>2.</td>
<td><strong>PRIMARY MUSICAL FORMS</strong> -</td>
<td></td>
<td></td>
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<tr>
<td>FORMS IN KALPITA MUSIC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tana-Varna</td>
<td>AK-4-4</td>
<td></td>
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<tr>
<td>Kriti</td>
<td>AK-5-3 to AK-5-6</td>
<td></td>
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<tr>
<td>Ragamalika</td>
<td>AK-6-4</td>
<td></td>
<td></td>
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<tr>
<td>Pallavi Themes</td>
<td>AK-7-2 to AK-7-4</td>
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<tr>
<td>FORMS IN MANODHARMA MUSIC</td>
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<tr>
<td>Alapanas</td>
<td>AM-1-3 to AM-1-5</td>
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<tr>
<td>Tana</td>
<td>AM-2-3 &amp; AM-2-4</td>
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<td></td>
</tr>
<tr>
<td>Neraval</td>
<td>AM-3-4 &amp; AM-3-5</td>
<td></td>
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<td>Kalpana Svara</td>
<td>AM-4-5 &amp; AM-4-7</td>
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<td>3.</td>
<td><strong>SECONDARY MUSICAL FORMS</strong></td>
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<tr>
<td>Pada</td>
<td>B-1-3-1</td>
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<tr>
<td>Tillana</td>
<td>B-1-5-2</td>
<td></td>
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<td>Viruttam/Sloka</td>
<td>B-1-6-1/2</td>
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</tbody>
</table>
1. APPLIED THEORY
   Melodic Aspect A-1-3, A-1-9 & A-1-10
   Tala Aspect A-2-3
   Musical Forms A-4-8 to A-4-10

2. GENERAL THEORY
   Notation B-1-2
   Composers and Performers B-2-4

3. HISTORY OF MUSIC
   History of contemporary music C-2-1 TO C-2-6

4. OTHER SYSTEMS OF MUSIC
   Western Music D-2-1

SECOND YEAR

3. Practical 4 hr 400

1. FUNDAMENTALS —
   Tala exercises AF-2-4 & AF-2-5
   Sruti AF-3-5
   Laya AF-4-8 to A-4-9
   Music transcription AF-5-6 & A-5-7

2. PRIMARY MUSICAL FORMS -
   FORMS IN KALPITA MUSIC
   Kriti AK-5-3, AK-5-4 & AK-5-6
   Ragamalika AK-6-4
   Pallavi Themes AK-7-3 to AK-7-5

   FORMS IN MANODHARMA MUSIC
   Alapanam AM-1-3 to AM-1-5
   Tana AM-2-3 & AM-2-4
   Neraval AM-3-4 & AM-3-5
   Kalpana Svara AM-4-5 & AM-4-7
3. SECONDARY MUSICAL FORMS

Pada B-1-3-1
Viruttam/Sloka B-1-6-1/2

4. Theory 3 hrs 100

1. APPLIED THEORY

Melodic Aspect A-1-3, A-1-8 to A-1-10

2. MUSIC AND OTHER DISCIPLINES

Aesthetics of Music
Music and Computer

5. Project Work 200

Students will be required to select, in consultation with a Faculty advisor, a subject for conducting a project work. A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.

Note: Courses for other areas specialisations in the Post-graduate programme, as for instance, Teacher training, Researcher, Applied area, could be designed by the Boards of Studies on similar lines using the areas suggested in Section-1 supplemented by other areas.
Rabindra Sangit

In the present updated curriculum the efforts have been made to synthesize the best portions of the Rabindra Sangit. At present only a few (Rabindra Bharti and Viswa-Bharti) universities have full-fledged Rabindra Sangit Departments. Recently the Calcutta and Burdwan universities have started the courses in Rabindra Sangit.

We hope that in near future each university of the country will introduce Rabindra Sangit as a course. As a musical art form it is unique in quality, variety, depth and standard. Language (Bengali) must not be a bar to its acceptance. Tagore’s Music is the best artistic expression of his creativity. It will enrich the artistic faculty of the modern youth irrespective of state, language, religion or creed. It will promote human resource development, national integrity and the national development.

The rich store of Tagore Music incorporates the essence of classical, folk, regional and even western aspects, and its main emphasis is on the total creative form, unparalleled in the history of lyrical songs of the world.

B. A. (Hons.)/B. Mus. (Hons.)

Duration: Three year  Total Marks: 1800

The students with 10+2 or equivalent qualification shall be eligible for entrance/aptitude test of the respective University / Institution for admission in three year degree course.

<table>
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<th>First Year</th>
<th>600 Marks</th>
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<tbody>
<tr>
<td>I. Theory Paper I</td>
<td>100 (50 + 50) Marks</td>
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<tr>
<td>II. Practical Paper I</td>
<td>150 &quot;</td>
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<tr>
<td>III. Practical Paper II</td>
<td>150 &quot;</td>
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<tr>
<td>IV. Tagore Studies (Foundation Course)</td>
<td>100 &quot;</td>
</tr>
<tr>
<td>V. Environment Studies / Indian Culture and Art</td>
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Note: The detail of courses for papers IV and V (Environment Studies) shall be formulated by the respective University.
### Second Year

<table>
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<tr>
<td>II. Bengali / Hindi / Vernacular / Alternative English</td>
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</tr>
<tr>
<td>III. Theory Paper II</td>
<td>100 (50 + 50)</td>
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<tr>
<td>IV. Practical Paper III</td>
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<tr>
<td>V. Practical Paper IV</td>
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**Note:** The course content for the subjects other than Rabindra Sangit shall be formulated by the respective University/Institution.

### Third Year

<table>
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<tr>
<td>II. Theory Paper IV</td>
<td>100 (50 + 50)</td>
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<tr>
<td>III. Practical Paper V</td>
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<tr>
<td>IV. Practical Paper VI</td>
<td>150</td>
</tr>
<tr>
<td>V. Aesthetics</td>
<td>100</td>
</tr>
</tbody>
</table>

Each practical and theory paper may be divided into two halves and each half may be divided into five units.

### Detail of the courses

**First Year**

**I. Theory Paper I**

First Half

<table>
<thead>
<tr>
<th>History of Indian Music:</th>
<th>2 units</th>
<th>..</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medieval</td>
<td>3 units</td>
<td>..</td>
<td>30</td>
</tr>
</tbody>
</table>
Second half

History of Music of Bengal:

Ancient : 2 units .. 20 Marks

Charya, Geet-Gobinda etc.

Medieval : 3 units .. 30 "

Vaishnava Songs, Mangal songs etc.

II. Practical Paper - I 150 Marks

First Half

Voice Culture:

Production of Shuddha and Vikrita Swaras, combination of notes (Alankaras) with the Tanpura.

Second Half

Hindustani Music:

Sargam, Chhota Kheyal, Dhrupad, Dhamar, etc. (Total ten to twelve compositions) in basic Ragas including Bilawal, Bhupali, Khambaj, Kafi, Bhairavi, Bihag, Vrindavani Sarang, Jaunpuri etc.

III. Practical Paper II 150 Marks

Songs required for some functions and festivals should be taught from the very first year so that the students may be well acquainted with them.

The list may be altered, shortened or lengthened according to requirement.

1. Amader Shantiniketan
2. Janaganamana
3. Bhengecho duyar esechho jyotirmay
4. He nutan dekha dik arbar
5. Oi mahamanaba ase
6. Maru bijayer ketana udao he shunye
7. Kon puratan praner tane
8. Ebar dunkha amar asim pathar
9. Aj bari jhare jharo jharo
10. Eso nipabane chhayabithitale
11. Megher kole rod hesechhe
12. Aj dhaner kshete raudra - chhayay
13. Hemanta kon banstri bani
14. Shitera bane kon se kathin
15. Ore grihbas, khol dwar khol
16. Ore bhai phagun legeche bane - bane
17. Tomara pataka yare dao
18. Viswa-Vidya-tirtha prangana
19. More daki layye yao muktadware
20. Aji yata tara taba akashe
21. Aji dakhina duyar khola
22. Aji Basanta jagra dware

Other than Tagore songs:

1. Vande Mataram
2. Tamiswaranam
3. Sangachchhadhwan

Notation reading and writing

Analysis of the Ragas / tunes of the songs learnt. Knowledge and practice of Talas learnt.
IV. Tagore Studies 100 marks

V. Environment Studies / Indian Culture and Art 100 marks

Indian Culture and Art

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushana-Gupta period and Harsha. Early Medieval Period, Revival of Hinduism, Bhakti Movement and its importance in reference to Kabir, Ramanand, Ravidass, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural contributions of Mughal Rulers, Impact of European culture and Reformative Movements in 19th - 20th century.

Definition of Kala, Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushan (Mathura and Gandhara Sculptures), Gupta (Evolution of Temples and Sculptures at Mathura, Sarnath) and Medieval Period (700 - 1400 A.D.). Temples and sculptures at Khajuraho, Bhubaneshwar, Ellora, Thanjavur, Ajanta and Mughal Paintings. General Features and Forms of Indo - Islamic Architecture. Art in Colonial Times - Ravi Varma and Bengal School.

Second Year 600 Marks

I. Bengali/Hindi/Vernacular/Alternative English 100 marks

II. English 100 marks

III. Theory paper - II 100 marks

First Half

A brief history of Indian Music with special reference to the Music of Bengal from the 18th century to the present days.

Second Half

A brief history of Bengali songs from the 18th century to the present days with special reference to Rabindra Sangit

Units may be divided as follows:
<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>North Indian Music</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>South Indian Music</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Music of Bengal</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Pre-Tagorean period</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Tagore and his contemporaries</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Post Tagorean period</td>
<td>1</td>
<td>10</td>
</tr>
</tbody>
</table>

**IV. Practical Paper III**  
150 Marks

First Half

Knowledge of the following Ragas with suitable Bandishes of Chhota Kheyal, Dhrupad, Dhamar etc. (about 10 to 12).

Miya ki Malhar, Megh, Desh, Jaijaiwanti, Pilu, Darbari Kanada, Malkaush, Vasanta, Bahar.  
(The list may be added and altered).

Second Half

A few compositions (10 to 12 including Dhrupad, Dhamar and Kheyal) or Vishnupur Gharana. Those may be the original compositions prior to Tagore. The songs may be selected by the Board of Studies or by the respective class teacher.

**V. Practical Paper - IV**  
150 Marks

Five Dhrupad-type songs, three Kheyal-type songs, two Tappa-type songs, three Baul-type songs, two kirtan-type songs and five other choice songs from the Geetabitan.

The selection of songs should cover various Paryayas (categories) of the Geetabitan as far as practicable.
A suggestive list of songs is given below:

1. Prathama adi taba shakti
2. Amare karo Jibana - dan
3. Bhay hote taba abhaya majhe
4. Nutan prana dao
5. E bharate rakho

1. Mana jago mangala loke
2. Dao he hriday bhare dao
3. Jibane amar yata ananda

1. Sarthaka janama amar
2. Sakal janam bhare

1. Amar praner manush acche prane
2. Amar man yakhan jaglina re
3. Amare ke nibi bhai

1. Se amar gopan katha
2. Amar malika bane

Other songs covering different Paryayas of the Geetabitan may be included.

Third year

I. Theory Paper - III

Tagore’s musical career and musical creativity.

Text suggested:

Santidev Ghosh : Rabindra Sangit, Viswa Bharti

Prabhat Kumar Mukhopadhyay : Rabindra Jibani - 4 parts, Viswa Bharati (only the selected pages relevant to Tagore’s musical experience and creativity).

Other recent books by other authors and authentic articles from different journals may be studied as reference.

Notation writing

<table>
<thead>
<tr>
<th>Units</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>80</td>
</tr>
<tr>
<td>1</td>
<td>20</td>
</tr>
</tbody>
</table>
II. **Theory Paper - IV**  
100 Marks

First Half

Aesthetics: General

Second Half

Musical Aesthetics with special reference to Tagore.

III. **Practical Paper - V**  
150 Marks

Knowledge of (at least five) obsolete ragas used by Tagore in his songs from among

Bada hansa Sarang

Lachchhasar

Rajavijay

Khat

Ananda Bhairabi

Bibhas (Vishnupur)

Ramakali (Vishnupur)

Paraj - Vasant

With simple songs.  
2 units  20

Corresponding Tagore songs (8 to 10) such as

Yanhare arati kare chandra tapan

Bahe nirantara

Sanshaya timira majhe

and etc.  
2 units  20

and 8 to 10 tagore songs of intricately mixed tunes and varied rhythms such as

Amar praner pare chale gelo ke

He nirupama

Oi ase oi ati bhairavi harashe

Ogo kishora aji

Eso eso basanta dharatale etc.  
3 units  60
IV. Practical Paper - VI

First Half

Three selected scenes from Tagore’s Geet - Natyas (Valmiki, Pratibha, Kal-Mrigaya, Mayer Khela) and Nritya - Natyas (Chitragandha, Chandalika, Shyama)

Second Half

Ten songs selected from those set to newer rhythmic patterns invented by Tagore.

1. Hriday amar Prakash holo (4+2)
2. Sakal belar kundi amar (2+4)
3. Kena saradin dhire dhire (Rupakara)
4. Ye kandane hiya kandichhe
5. Byakula bakulera phule
6. Nibida Ghana andhare
And other nine beat patterns.
7. Duyare dao more rakhya - Ekadeshi
8. Janani tomara karuna charanakhani - Navapancha (18 beats)

V. Aesthetics

Bachelor of Performing Arts (BPA)

In

Rabindra Sangit

Duration: Four years  Total Marks: 2400 (Every year 600 marks)

The students with 10 + 2 or equivalent qualification shall be eligible for entrance / aptitude test for admission in four year BPA course.

Note: The BPA First (Foundation Course), Second and Third Year course contents will be same as in B.A. Hons. / B. Mus. Hons.
Fourth Year  

Practical 500  

Paper I Practical  

Rabindra Sangit: Dhrupad and Dhamar type: 4 songs  
(Raga based)  

Kheyal type 4 songs  
Tappa type 4 songs  

Paper II Practical  

Rabindra Sangit:  
Bant type 3 songs  
Kirtan type 3 songs  
Western type 2 songs  
Provincial type 2 songs  

Paper III Practical  

Any one of the Gitinatyas (music dramas) e.g.  
Valmiki Pratibha  
Kalmrigaya  
Mayar Khela  
Any one of the Nrityanatayas (dance dramas)  
Chitragandha  
Chandalika  
Shyama  

Paper IV Practical  

Thorough knowledge of notation: Akar matrik system, Danda matrik system, Bhatkhandu system,  
Western staff Notation: Reading and writing
Paper V Theory

General Theory
1. The place of Rabindra Sangit in the world of Indian Music
2. Selected pieces from Tagore - literature:
   2 prose from Shantiniketan (Tagore’s congregation addresses)
   3 poems to be selected from Balaka, Kalpana, Purabi, Manasi, Patraput.
3. Applied Theory
   Tagore’s dialogue with Albert Einstein, Roman Rolland, H.G. Wells. (Ref. Sangit - Chinta)
4. Writing and reading of Akarmatrik and Western staff notation system
5. Knowledge of multimedia

SUBSIDIARY OR ELECTIVE MUSIC COURSE IN RABINDRA SANGIT

Subsidiary or elective Music Course for those who take up Honours in some other subject but have aptitude for music and want to study Rabindra Sangit.

Distribution of Marks in Theory and Practical papers

<table>
<thead>
<tr>
<th></th>
<th>Total Marks</th>
<th>Practical</th>
<th>Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year</td>
<td>300</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td>Second Year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

First Year

Practical Paper - I

Unit I: Voice culture, practice of note - combinations (Alankars and Paitas). 1 Unit
Acquaintance with the basic Thata Ragas and Bhupali, Vrindabani Sarang, Behag and etc.
At least 2 Dhrupads, 1 Dhamar and 3 Kheyals and Sargams in all the Ragas
Knowledge of Trital, Ektal, Jhaptal, Teebra, Choutal, Surphaktatal and Dhamar

2 units

20 × 2 = 40

6 easy tagore songs (to be selected by the class teacher)

4 classical type Tagore songs

(2 Dhrupad type, 1 Dhamar type, 1 Kheyal type).

2 units 20 × 2 = 40

**Practical Paper - II**

At least 15 Tagore songs selected from various Paryayas (Categories) so as to cover different Tals and tunes (Classical, Folk/Baul, Kirtan, regional and western). Apart from these criteria, songs may also be selected according to the need of the time i.e. functions and festivals so that the students may participate in them.

Notation reading and writing.

**Theory Paper - I**

Acquaintance with the concepts of Sangit, Swar, Sruti, Nad, Matra, Tal, Arohi, Avarohi, Raga, Thata and etc.

1 unit ... 10

A very short history of Indian Music with special reference to the music of Bengal

3 units 10 × 3 30

A short history of Tagore’s life with special reference to his musical creativity

3 units 10 × 3 30

Different Tala - patterns used by Tagore, especially those taught in the practical papers

2 units 10 × 2 20

Notation writing 1 unit 10
SUBSIDIARY OR ELECTIVE MUSIC COURSE IN RABINDRA SANGIT
STANDARD TEXT BOOKS

Rabindra Nath Tagore : Geeta-bitan, 2 parts, Viswa Bharti

Rabindra Nath Tagore : Swarabitan, the relevant portions from 62 parts

Pandit Vishnu Narayan Bhatkhande: Hindustani Sangit Paddhati, Kramik Pustak Malika (Notation) mainly the 1st, 2nd and 3rd parts

Nani Gopal Bandhopadhyay : Sangit Darshika 1st and 2nd parts

**Bridge Course**

**Duration:** One year

Total Marks: 600

The *Bridge* course is formulated for those students who have passed three year degree course (B.A. Hons) / B. Mus. Hons. and desires to get admission in Master of Performing Arts (MPA) course.

Such students after completing one year *Bridge* Course shall be eligible for entrance test for admission in MPA.

**Paper I Practical**

<table>
<thead>
<tr>
<th>Type</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rabindra Sangit: Dhrupad and Dhamar type</td>
<td>4 songs</td>
</tr>
<tr>
<td>Kheyal type</td>
<td>4 songs</td>
</tr>
<tr>
<td>Tappa type</td>
<td>4 songs</td>
</tr>
</tbody>
</table>

**Paper II Practical**

<table>
<thead>
<tr>
<th>Type</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rabindra Sangit: Baul type</td>
<td>3 songs</td>
</tr>
<tr>
<td>Kirtan type</td>
<td>3 songs</td>
</tr>
<tr>
<td>Western type</td>
<td>2 songs</td>
</tr>
<tr>
<td>Provincial type</td>
<td>2 songs</td>
</tr>
</tbody>
</table>
Paper III Practical

Any one of the Gitanatyas (music dramas) e.g.

Valmiki Pratibhas

Kalmrigaya

Mayar Khela

Any one of the Nrityanatyas (Dance Drama)

Chitragandha

Chandalika

Shayama

Paper IV Practical

100 marks

Thorough knowledge of notation: Akamatraika system, Dandamatraika system, Bhatkhande system, Western staff Notation, Reading and Writing.

Paper V Theory

General Theory

100 marks

I. The place of Rabindra Sangit in the world of Indian Culture.

II. Selected pieces from Tagore - literature:

2 prose pieces from Shantiniketan (Tagore's congregation addresses)

3 poems to be selected from Balaka, Kalpana, Purabi, Manasi, Patraput

Applied Theory

100 marks

III. Taigore's dialogue with Albert Einstein, Romain Rolland, H. G. Wells (Ref. Sangit Chinta)

IV. Writing and Reading of Akarmatraika and Western Staff Notation system.

V. Knowledge of Multimedia.
Standard Text Books

Rabindra Nath Tagore : Geeta-bitan, 3 parts, Viswa Bharti
Rabindra Nath Tagore : Swarabitan - 3 parts, Viswa Bharti
Santidev Ghosh : Rabindra Sangit, Viswa-Bharti
Pranay Kumar Kundu : Rabindra Geeti - Nyay O Nritya Natya, Orient Book Co., Calcutta 1965

Reference Books:

Ramprasanna Bandhopadyaya : Sangit-manjari
Gopeshwar Bandopadhyaya : Sangit Chandrika
Surendranath Bandopadhyaya : Geeta - Parichay - 2 parts

Other books and journals which are relevant to the discipline may be consulted for reference.

Pandit Vishnú Narayan Bhatkhande : Kramik Pustak Malika (1-6 parts), Hathras - should be consulted for study of Ragas and notation of compositions.

Text Books for History:

Sukumar Ray : Bhartiya Sangit: Itihas O Paddhati, Bangla Ganer Rup
Prabhat Kumar Goswami : Bhartiya Sangiter Katha

For reference:

Swami Prainananda : Bhartiya Sangiter Itihas - 2 parts
Sukumar Ray : Music of Eastern India
Sitansu Ray : Rabindra - Sahitya Sangit Bhavana, (Sanskrit pustak Bhandar); Sangit - Chintay RabindraNath (Chayanika)
M.A. / M. Mus.
And
Master of Performing Arts
In
Rabindra Sangit

**Duration:** Two years  
**Total Marks:** 1200

| (Number of Practical papers 8 | - | 800 marks |
| Number of Theory papers 2 | - | 200 marks |
| Project Work / Research / Dissertation | - | 200 marks |

**Eligibility:** The students qualifying Bachelor of Performing Arts (BPA) shall be eligible for admission in Master of Performing Arts (MPA). The students with three year degree course (B.A. (Hons.)/B. Mus. (Hons.) shall be eligible for admission in MPA after qualifying one year Bridge course.

The Universities/Institutions may use the Master of Performing Arts (MPA) Rabindra Sangit nomenclature in place of M.A./M. Mus. to maintain the uniformity in the subjects of Performing Arts.

<table>
<thead>
<tr>
<th>First Year</th>
<th>500 marks</th>
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</thead>
<tbody>
<tr>
<td>Theory Paper I</td>
<td>100 (50 + 50)</td>
</tr>
<tr>
<td>Practical Paper I</td>
<td>100</td>
</tr>
<tr>
<td>Practical Paper II</td>
<td>100</td>
</tr>
<tr>
<td>Practical Paper III</td>
<td>100</td>
</tr>
<tr>
<td>Practical Paper IV</td>
<td>100</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Second Year</th>
<th>700 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory Paper II</td>
<td>100 (50 + 50)</td>
</tr>
<tr>
<td>Practical Paper V</td>
<td>100</td>
</tr>
<tr>
<td>Practical Paper VI</td>
<td>100</td>
</tr>
<tr>
<td>Practical Paper VII</td>
<td>100 (50 + 50)</td>
</tr>
<tr>
<td>Practical Paper VIII</td>
<td>100</td>
</tr>
<tr>
<td>Project work / Research / Dissertation</td>
<td>200</td>
</tr>
</tbody>
</table>
Each practical and theory paper may be divided into 2 halves of 50 + 50 marks.

Each half of each paper may be divided into two to five units.

Note: The respective boards of studies may suggest changes or variations keeping the over all framework of the papers and the distribution of marks unchanged.

**Detail of the Courses**

**First Year**

First Half

**Theory Paper - I**

A brief cultural history of India with special reference to her music.

Module / Units 2 + 3, 20 + 30 = 50

**Note:** Cultural history of the world may be incorporated by the respective University.

Second Half

A brief survey of authentic old Bengali songs as well as folk songs of Bengal

Module / Units 3 + 2, 30 + 20 = 50

**Practical Paper- I  Hindustani Music**

Study of Ragas relevant to Tagore songs, with special emphasis on Dhrupad, Dhamar, Kheyal and Tappa as prevalent in Vishnupur Gharana (At least 15 compositions)

3 units \(\times\) 20 = 60

Songs of other members of the Tagore family:

Maharshi Devendranath Tagore
Dwijendranath Tagore
Jyotirindranath Tagore
Swarnakumari Devi
Sarala Devi
Dinendranath Tagore
Balendra Nath Tagore
(at least 8 songs)

2 units \(\times\) 20 = 40
Dhrupad and Dhamar type Tagore songs (at least 15 songs):

A suggested list of songs is given below:

1. Prabhat e bimala anande
2. Tomari madhura rupe
3. Dandao mana ananta
4. Aji bahichhe basanta pabana
5. Subhra assane birajo
6. Asima akashe aganya kirana
7. Ailo shanta Sandhya
8. Jagte tumi raja
9. Dhako re mukha-chandrima
10. Bani taba dhay
11. Heri Abaraha

1. Amritera sagare
2. Jage natha jochhana rate
3. Bina bajao he mama antare
4. Sudha Sagara tire

Practical Paper - III

Kheyal and Tappa type Tagore songs

(At least 20 songs)

1. Ankhijala Muchhaile janani
2. Aji Ei Gandha Bidhura Samirane
3. Aji Kamala Mukula Dala Khulila
4. Aji Basanta Jagrata Dware
5. Aji Marmara Dhwani Kena Jagilo Re
Performing Arts

6. Ananda Dhara Bahicche Bhubane
7. Oyi Bhubana Mana Mohini
8. Eki Akulata Bhubane
9. Dako More Aji e Nishithe
10. Timira Bhibhabari Kate Kemane
11. Tumi Naba Naba Rupe Esho
12. Mama Antara Udase
13. Ebar Nirab Kare Dao he Tomar
14. E ki karuna, karuna maya
15. Kakhan basanta gelo
16. Kotha je udhao holo
17. Bimala anande jagore
18. Swapana Yadi Bhangile
19. Ke basile Aji
20. Asrubhara Bedana

Practical Paper - IV

First Half Folk and Kirtan - type Tagore songs - 10 to 12 songs
1. Prabhu aji tomat dakshina hat
2. Ami jakhan chillem andha
3. Diner pare din ye gelo
4. Krishnakali ami tarei bali
5. Ami sansare mana diyechhinu
6. One jibana ballabha
7. Andhajane deho alo
8. Eso eso phire eso
9. Ami tarei khunje bedai
10. Yete yete chay na yete
11. Ye ami oi bhese chale
12. Ei to bhalo legechhilo
(Songs may be altered from the list)

Second half (Songs from Tagore’s later phase 10 to 12 songs)

1. Ogo amar Shraban - megher kheya - tarir
2. Khelar Chhole Sajiye amar
3. Akashe aj kon charaner
4. Rajanir shesh tara
5. Aj taray taray
6. Nishita ratera pran
7. Shukno pata ke je chhaday
8. Yuge yuge bujhi amay cheyechhilo se
9. O chand, chokher jaler laglo joyar
10. Asru - bhara bedana
11. Bandhu raho raho sathe
12. Keno amay pagal kore yas
13. Chahiya dekho rasera srote
14. Nrityera tale tale
15. Ajie nirala kunja
16. Ajana khanir nutana manir
17. Jago alasa - shayana bilangna
18. Nilanjana chhaya
19. Basanti, he bhubana mohini
20. Aan go tora kar ki ache
21. Kakhan dile paraye
22. Tumi kichchu diya yao
23. Baje karuna sure
24. Amar ye din bhave gechhe
25. Prathama yugera uday digangane
26. Yadi hay jibana purna nai holo.
Second Year

Theory Paper - II 100 marks

Tagore on Musical Aesthetics

First Half

Tagore’s lectures and essays from his Sangit-Chinta (Thoughts on Music)

Second Half

Tagore’s Letters, discussions, diary notes and short extracts on music from his Sangit-Chinta (Thoughts on Music)

Practical Paper - V 100 marks

First Half

Selected Scenes from tagore’s Geetinatyas (Music dramas):

Valmiki Pratibha

Kal Mrigaya

Maya Khela

Second Half

Nritya Natya Chitrangada

Nritya Natya Chandalika

Nritya Natya Shyama

Practical Paper VI 100 marks

First Half

Notation rendering from unknown songs

Second half

Notation writing

The examiner or a demonstrator will sing Tagore song or other song, preferably unknown to the examinees and they will have to write notation in Akar-matrik a system.
Practical Paper - VII 100 marks

Knowledge of multimedia, Staff notation as to be associated with music in general and Rabindra Sangit in particular.

Practical Paper VIII 100 marks

Public performance in front of an invited audience

Project Work/Research/ Dissertation 200 marks

Suggested fields/topics

1. Tagore’s Treatment of Sandhiprakash Ragas: (Dissertation along with own cassette is to be submitted)

2. Obsolete ragas reintroduced by tagore in his songs e.g. Sanshaya timir majhe; Rajvijay, Prathama adi tabla shakti; Dipak; Hridaya; Nandana Bane; Lalita-Gauri; Baje Karuna Suri; Simhendra Madhuyam


4. The Tagorean vision of Music aesthetics

5. Rabindra Sangit compared to other selected songs / Musical forms of India: COMPARATIVE MUSIC.

6. Judgement of notations as printed in Swaravitan

Other fields/topics may be suggested by the candidates and their guides.

Standard Text Books

Rabindra Nath Tagore : Geeta-bitan, 3 parts, Viswa Bharti

Rabindra Nath Tagore : Swarabitan 62 parts and further parts to be published, Viswa Bharti

Ramprasanna Bandhopadyaya : Sangit-Manjari

Gopeshwar Bandopadhaya : Sangit Chandrika

Surendranath Bandopadhaya : Geeta - Parichay - 2 parts

Pandit Vishnu Narayan Bhatkhande : Hindustani Sangit Paddhati, Kramik Pustak Mallika 1-6 parts, Hathras
<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rabindra Nath Tagore</td>
<td>Sangit Chinta, Viswa Bharti - 2nd Edition, 1392 Relevant portions form tagore's works</td>
</tr>
<tr>
<td>Santidev Ghosh</td>
<td>Rabindra Sangit, Viswa-Bharti, Rabindra Sangit Vichitra, Ananda publishers</td>
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<tr>
<td>Pranay Kumar Kundu</td>
<td>Rabindranather, Geetinatya O Nrityanataya, Orient Book Co., Calcutta 1965</td>
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<td>Arun Kumar Basu</td>
<td>Bangla Kavya- Sangit O Rabindra sangit, Rabindra- Bharati Univeristy Publications</td>
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<tr>
<td>Sadhan Bhattacharya</td>
<td>Sangite-Sundar, Jijnasa, 1969</td>
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<td>Sitansu Ray</td>
<td>Rabindra - Sahitya Sangit Bhavana; (Sanskrit Pustak Bhandar) sangit - Chintay Rabindra Nath (Chayanika)</td>
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<td>Amiya Ranjan Banerjee</td>
<td>Sangiter Shilpa- Darshan, Dey Book Store, 1975</td>
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All other important publications including relevant issues of journal like Viswa-Bharti Patrika, Viswa-Bharati Quarterly, Rabindra Baharati Patrika, Desh etc.

Addenda

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<td>Sitansu Ray</td>
<td>Saundarya Darshana, S.P. Book Sellers, Calcutta</td>
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SYLLABUS FOR B. MUS. (HONS.) / B.A. (HONS.) COURSE IN
TABLA AND MRIDANG (PAKHAWAJ)

First Year

Theory Papers are common for Tabla and Mridang (Pakhawaj)

Theory Paper - I

1. History of the origin of Tabla or Mridang (Pakhawaj).
2. Technique of producing the syllables (varna) on Tabla and Banya individually and jointly
3. Definitions of the following terms:
   Sangit, tat vadya, Avanaddha vadya, Ghana vadya, Sushir vadya, Laya, tala, Matra, Sam, Khali, Bhari, Tali, Vibhag, Avaran, Thaka, Vilambit, Madhya, Drut, Barabar, Dugun, Tigin, Chougun
4. Definitions and explanation of the distinctive features and applications of the following:
   Quida, Gat, Khukda, Rela, Tukda, Mohara, Tihai, Bol, Palta
5. Method of writing notation of all Talas prescribed in Practical Paper - I and II
6. Comparative study of the features and the application of Damdar, Bedam and Chakkradar Tihais
7. Life history and contribution to the field of Tabla or Mridang of the following:
   Wajid Hussain Khalifa, Pandit Sakhararam, Ayodhya Prasad

Practical Paper - I

1. Practice of producing different syllables (Varna) on Tabla and Banya
2. Study of the Thekas of the following Talas in Barabar and Dugun Laya with oral rendering:
   (i) Trital
   (ii) Jhapatal
   (iii) Dadra
   (iv) Kharva
   (v) Ektal
3. Study of simple Tihai, Quida, Gats, Tukdas and Mukhras in Trital, Jhaptal and Ektal with Paltas in each

4. Oral renderings of the Tihai, Quida, Mukhras learnt with Tali and Khali

5. Practice of tuning the Tabla or Mridang

Note: Students should be provided with facilities for practice of accompaniment along with practice for solo demonstration.

Practical Paper - II

1. Study of the Thekas with simple compositions and their oral renderings in the following Talas:
   
   (i) Choutal
   (ii) Sooltal
   (iii) Rupak
   (iv) Adachoutal
   (v) Dhamar

2. Practice of tuning the Tabla or Mridang

3. At least four variations of the Thekas of Dadra and Kaharva

4. Solo playing in Trital, Jhaptal and Sooltal with simple Quida, Gats, Tukda, Mukhda with oral renderings

Second Year

Theory papers are common for Tabla and Mridang

Theory Paper - II

1. Merits and Demerits of Tabla and Mridang player.

2. Definitions and principles of application of the following terms:
   
   Laggi, Lari, Paran, Uthan, Peshkar

3. General knowledge and practical usefulness of different Tal Vadyas (Percussion instruments)
4. Writing notation of all the Talas prescribed in the practical course of second year and their layakaris in Digun, Trigun and Chougun

5. Comparative study of the different Bajs of Tabla

6. Definition and knowledge of the application of the following:
   Zarab, Wazen, Ayti Vilambit, Ati Drut, Jati (five kinds), Yati (five kinds), Graha (four kinds)

7. Life history and contribution of the following:
   Ustad Ahmed Jan Thirakwa
   Ustad Habibuddin Khan
   Kanthe Maharaj
   Ramashahay
   Ustad Natthu Khan
   Ustad Karamatullah Khan

Practical Paper - III  
100 marks

1. Ability to play Thekas of the prescribed Talas of first year in Dugun and Chougun Layas

2. Advanced playing in Trital, Jhaptal, Ektal, Dadra and Kaharva

3. Two advanced Quidas, four Tukdas, two Relas, two Mukhras and simple Tihais, Ektal and Jhaptal

4. Variations of the the Thekas of Dadra and Kaharva

5. Oral renderings of all Talas and Bols

Practical Paper - IV  
100 marks

1. Study of relas in Rupaktal and Ektal

2. Advanced study of solo playing in Jhaptal

3. Advanced Quidas, Gats, Mukhdas, Relas, Tukdas and Tihais in Trita

4. Study of Thekas of 1) Deepchandi,  2) Jhumra ;  3) Teora  and 4) Pancham - Sawari

5. Solo playing in Ektal and Rupaktal

6. Oral renderings of all Talas and Bols prescribed in second year.
Third Year

(Theory Papers are common for Tabla and Mridang)

**Theory Paper - III**

1. Definition and knowledge of application of the following:
   - Gat - Quida, Gat - Paran, Navahakka, Tripalli and Choupalli Gats, Bant and Chalan
2. Knowledge of Jati Bhed (Tisra, Chatasar, Misra, Khanda and Sankirna)
3. Study of Adi, Kuwadi, Bijadi and Savai Laya
4. Writing in notation of all Talas, Bols etc. prescribed for third year practical course along with their different Layakaris
5. Comparative study of North Indian and the South Indian Tal systems and notation systems
6. Theoretical details of all practical portions of the syllabus
7. Comparative study of Khulla and Bandh Baj

**Theory paper - IV**

1. Definition, principles and importance of Upaj in Tabla or Mridang playing
2. Comparative study of the Tal Lipi systems of Pandit Bhatkhande
3. General knowledge and the study of distinctive features of different Gharanas of Tabla or Mridang
4. Comparative study of the different modern trends of Tabla or Mridang playing
5. System of accompaniment with Thumri; Gazal; Dadra and other light music as distinct from the system of accompaniment with Kheyal and other classical Vocal and Instrumental Music. System of accompaniment in Dhrupad and Dhamar with Mridang.
6. Life history and contributions of the following:
   - Ustad Kale Khan
   - Ustad Shamru Khan
   - Ustad Munne Khan
   - Ustad Mashit Khan

**Practical Paper - V**

1. Advanced study of Peshkars, Quidas, Gats, Mukhdas, Tukdas and Relas (at least three in each) with Paltas in Trital.
2. Four Tukdas and two Parans (simple and chakradar) with advanced types of Tihais in Choutal and Sooltal

3. Tukdas, Gats, Relas, Mukhdas, Quidas (two each) and advanced Tihais in Rupak, Pancham Sawari, Deepchandi and Jhumra.

4. Thekas in the following Talas in Barabar, Dugun, Trigun and Chaogun Layas with simple Tukdas and Tihais:
   1. Matta
   2. Gajajhampa
   3. Shikhar
   4. Rudra
   5. Jhampa

5. Oral renderings in all Talas and Bols prescribed.

**Practical Paper - VI**

100 marks

**First Half (50 marks)**

1. Solo demonstration along with oral renderings in any two Talas of the course selected by the student

**Second Half (50 marks)**

2. Solo demonstration along with oral renderings in any two Talas of the course selected by the examiner

**SYLLABUS FOR THE PRACTICAL PAPERS OF B. MUS. (HONS.) / B.A. (HONS.) IN MRIDANG (PAKHAWAJ)**

(Theory Papers are same as in Tabla)

**First Year**

**Practical Paper - I**

100 marks

1. General exercises for both the hands (Hasta - Sadhan)

2. The Thekas of the following Talas in Thah or Barabar, Dugun, Trigun Layas:
   Choūtal, Jhaptal, Teora and Trital
3. Variations of the above Thekas
4. One Rela in each of the above Talas
5. Two Parans in each of the above Talas
6. One simple Mohra in each of the above mentioned Talas
7. Simple Tihais in all the above mentioned Ragas
8. Oral renderings of all the Talas prescribed above showing Khali, Bhari by hand and counting the Matras in fingers.

**Note:** Students should be provided with facilities for practice of accompaniment along with practice for Solo demonstration

**Practical Paper - II**

1. Study of Thekas of the following Talas in Thah or Barabar, Dugun, Trigun and Chougun layas:
   - Choutal, Dhamar, Sooltal and Teora
2. Two simple (Sada) Parans in each of the above mentioned Talas
3. Two Parans in Trigun Laya in each of the above mentioned Talas
4. Two Relas in each of the above Talas
5. One Chakrader Paran in each of the above Talas
6. One Mohra in each of the above Talas
7. Simple Tihais in each of the above Talas
8. Oral renderings with Tali and Khali of all the Talas and Bols mentioned above
9. Tuning of the instrument

**Second Year**

**Practical Paper - III**

1. Study of Thekas of the following Talas in Thah or Barabar, Dugun, Trigun and Chougun Layas in the following Talas:
   - Pancham Swari, Matta, Gajajhampa and Choutal
2. Variations of the above Thekas
3. Paltas of “Dhinanaks” in all the above mentioned Talas
4. One Mohra in each of the above mentioned Talas
5. Two simple (Sada) Parans in each of the above mentioned Talas
6. One Chakradar Paran in each of the above Talas
7. One Rela in each of the above Talas
8. One Paran in Trigun Laya (Trigun - Laya ki Paran) in each of the above Talas
9. Simple Bedam and Damdar Tihais in each of the above Talas. Oral renderings of all Talas and Bols prescribed above

Practical Paper - IV

1. Study of Thekas of the following Talas in Thah or Barabar, Dugun, Trigun and Chougun Athgun Layas:
   Shikhar, Rudra, Fardast, Dhamar and Choutal
2. Variations of the above Thekas
3. One Chakradar and two simple Sada (Parans) in each of the above Talas
4. One Adilaya-ki-Paran in each of the above Talas
5. Tihais of advanced Layas in all the above Talas (Bedam and Damdar)
6. Introduction to “Sath-Parans” if any one of the prescribed Talas
7. Mohras or Mukhdas in all the above mentioned Talas
8. One Rela in each of the above Talas
9. Paltas of “Dhinanaks” in the above mentioned Talas
10. Oral renderings in all prescribed Talas and Bols

Third Year

Practical Paper - V

1. Study of Thekas of the following Talas in Thah or Barabar, Dugun, Trigun and Chougun Athgun Layas:
   Basmant, Brahma, Laxmi, Ganesh and Vishnu
2. Variations of the above Thekas of the above mentioned Talas.
3. One Chakradar and two simple Sada (Parans) in each of the above Talas
4. Advanced Parans or Tukdas in Trital starting from various Matras
5. One Adi-laya-ki-Paran in each of the above Talas prescribed
6. Sath-Parans in all the Talas prescribed above
7. One Tukda or Mukhda in each of the Talas mentioned above
8. Advanced Tihais in all the Talas prescribed
9. Oral renderings of all the prescribed Talas and Bols
10. Perfect tuning of the instrument

Practical Paper - VI

First Half (50 marks)

1. Solo demonstration along with oral renderings in any two Talas of the course selected by the student

Second Half (50 marks)

2. Solo demonstration along with oral renderings in any two Talas of the course selected by the examiner

BOOKS RECOMMENDED FOR B. MUS. (HONS.) / B.A. (HONS.)

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<td>Tal Parichaya, Parts I and II</td>
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<td>R N Talegaonkar</td>
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7. Dr. P Dhadeech  
8. M L Joshi  
9. Shanti Gobardhan  
10. S. C. Paranjpe  
11. Arun Kumar Sen  
13. Manuji Misra  
14. Dr. Lalmani Misra  
15. Laksminarayan Garg  
16. Arvind Mulgaonkar  
17. Harish Chandra Srivastava  
18. Dr. Aban E Mistry  
19. Girish Chandra Srivastava

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Abhinava Tal Manjari  
Tal Vigyan  
Tal Martand  
Bharatiya Sangit - Ka - Itihas  
Bharatiya Tala-ka-Shastriya Vivechan  
Mridanga -Tabla vadan  
Tal Dipika  
Tabla Vigyan  
Hamare Sangit Ratna  
Tabla (Marathi)  
Vadya Shastra  
Pakhawaj and Tabla ke Gharana  
Aur Parampara  
Tal Kosh

SYLLABUS FOR M.A. / M. MUS. COURSE
IN TABLA AND MRIDANG (PAKHAWAJ)

(Theory Papers are common for Tabla and Mridang)

First Year

Theory Paper - I  

1. Study of rhythm in general and its application to music and dance.

2. Comparative study of the ancient and modern Tala system. Study of Shastras of Tala. Knowledge of Tala system as given in “Natya Shastra” and “Sangit Ratnakar” and their changes in medieval and modern period.

3. Knowledge of Geetika, Ekkala, Dwikala and Chatus kala, Kala Matra, Laya, Kriya, Graha, Pani, Marga Tal, Deshi Tal of the ancient Tala systems

100 marks
4. Tala Prastar i.e. formation of Tala by mathematical process and the total number of Talas derivable from a given number of matras.

5. Critical study of the different Gharanas of Tabla / Mridang with reference to their style (Baj) of playing.

6. Importance of Tala-Vadyas (percussion instruments) in Indian Classical Music as compared to that of Western Music.

7. Difference in the construction of Indian percussion instruments like Table, Banya, Mridang etc. as compared to the various types of drums used in Western music.

**Practical Paper - II**  
**100 marks**

**First Half (50 marks)**

1. Basic principles of Aesthetics

2. Emotional expression through music

3. Definition of Rasa and its varieties according to Bharat and Abhinava Gupta

4. Ancient principles regarding relationship of music with Rasas (Swar - rasas, Laya - rasa, Raga- rasa and Chhanda rasa)

5. General knowledge of the western theories of Aesthetics of music

**Second Half (50 marks)**

1. A brief cultural history of India with special reference to music from the vedic period to modern period

2. Knowledge of the ancient Musicology from selected Sanskrit texts of Bharata (Natya Shastra), Sarangdev (Sangit Ratnakar), Matanga (Brihadesshi). Knowledge of 'Swaraprasstara', "Khandamaru", and "Nashtoddisti".

3. History of the development of Dhrupad, Dhamar, Kheyal, Thumri and Tappa and Vocal Music and Drut and Vilambit Gats of Instrumental Music and the system of accompaniment in Tabla or Mridang

4. History of the origin of Drum as given in Natya Shastra

5. History of the origin and evolution of Tabla or Mridang
Practical Paper - I

1. Comprehensive study of Trital, Jhaptal, Ektal, Rupak and Adachoutal with at least two Peshkars, Quidas, Paltas, Gats, Tukdas, Relas, and Chakradar Tihais in the styles of different Gharanas of Tabla.

2. One Gat in Adilaya and Tisra and Misra Jati Layas in each Tala mentioned above.

3. Tihais both Bedam and Damdar in all the Talas mentioned above.

4. One Manjhedhar Gat in all the prescribed Talas.

5. Oral renderings of the above mentioned Talas and Bols.

Practical Paper - II

1. Comprehensive study of Trital, Rupak, Sooltal, Pancham Sawari, Choutal and Dhamar with at least two Peshkars, Quidas, Paltas, Gats, Tukdas, Relas, and Chakradar Tihais in the styles of different Ajrada, Farrukhabad and Delhi Gharanas.

2. One Gat of Kuwadi Laya and Khanda and Chatasra Jatis in each of the above mentioned Talas.

3. Two Mukhdas of advanced pattern in different Layakaris in each Tala prescribed Talas.

4. Damdar and Bedam Tihais in all the above mentioned Talas.

5. One Kamal-ki-Gat and one Framaish Gait in all the above mentioned Talas.

6. Oral renderings of all the above mentioned Talas and Bols.

Practical Paper - III

First Half (50 marks)

1. Solo demonstration in any one of the following Talas selected by the students:
   (i) Trital
   (ii) Jhaptal
   (iii) Rupak
   (iv) Adachoutal
   (v) Ektal
   (vi) Dhamar
   (vii) Sooltal
2. Solo demonstration of different Laggi, Lari, Rau and Angusthana in any one of the following Talas:
   Dadra, Kaharva, Dhumali, Sitarkhani and Deepchandi

Second Half (50 marks)

1. Solo demonstration in any one of the following Talas mentioned in No. 1 of first half selected by the examiner

2. Solo demonstration of different Laggi, Lari, Rau and Angusthana in any one of the following Talas:
   Dadra, Kaharva, Dhumali, Sitarkhani and Deepchandi

M.A. / M. MUS. IN TABLA OR MRIDANG

Second Year

(Theory Papers are common for Tabla and Mridang)

Theory Paper - III 100 marks

1. Detailed study of the ten Pranas (Dasha-Pran) of Tala with special reference to Graha, Jati and Yati

2. Study of the following Layakaris and ability to write in notation the Layakaris in any Theka prescribed in the course:
   Pounung (3 / 4), Sawagun (5 / 4), Pounedugun (7 / 4), Sawadugun (9 / 4), Dhaigun (5 / 2), Pounetingun (11 / 4), Sawatingun (13 / 4)

3. Definition and explanation of the following terms:
   (i) Choupalli Gat
   (ii) Farmayashi Gat
   (iii) Darjewali Gat
   (iv) Charbag
   (v) Kamali
   (vi) Chakradar Paran
   (vii) Udan - ki - Fard
   (viii) Stutu - Paran of Pakhawaj
4. General knowledge of the different Classical and Folk Tal - vadya (Percussion Instruments) of North and South India and their application in different types of music

5. Ability to write in notation all the Talas and Bols prescribed for practical papers along with their prescribed layakaris

6. Life history and contribution to music of the following:
   - Ustad Manne Khan
   - Ustad Abid Hussain Khan
   - Pt. Ram Sahai
   - Ustad Ahmad Jan Thirakwa
   - Ustad Fakirbaksha
   - Usatd Kale Khan
   - Ustad Mashit Khan
   - Pt. Kanthe Maharaj
   - Pt. Nana Saheb Panse
   - Pt. Kodaun Singh
   - Ustad Natthan Singh
   - Ustad Munir Khan
   - Pt. Parvat Singh
   - Pt. Ghanshyam Pakhawaji
   - Sri Durlabh Chandra Bhattacharya
   - Sri Jnan Prakash Ghosh

Second Year

Theory Paper - IV

100 marks

Essays on the following topics:

1. North Indian and South Indian music with special reference to the Tala systems and Tal lipi.

2. The necessity and origin of various Talas having same Matras
3. Ancient and modern style of accompaniment and solo performance in Tabla or Mridang

4. Tabla or Pakhawaj playing as a compulsory subject for all music students in educational institutions

5. The place of “Upaj and Creativity” in accompaniment and solo performance

6. Importance of the knowledge of theoretical aspects of Tabla or pakhawaj playing

7. Importance of Tal - Lipi (Notation)

8. Role of rhythm in every day life

9. Aesthetical value of various compositions of different Gharanas of Tabla or Pakhawaj

10. Laya and its various forms as the base of all music

11. Contribution of Pt. Bhatkhande and Pt. Vishnu Digambar to music and particularly in the evolution of Tal-lipi

12. Importance of various aspects of Bol compositions in the Tala system

Note: Such other broad topics may be included for essay writing

Practical Paper - IV  100 marks

1. Comprehensive study of Trital, Shikhartal, Lakshmi, Gaja-Jhampa and Pancham Sawari with Peshkar, Quida, Paltas, Gats, Tukdas and Relas in the style of Banaras and Punjab Gharanas

2. One Tripalli Gat and one Choupalli Gat in Adi and Vilambit laya in each Tala mentioned above (both simple and Chakradar)

3. Two Mukhdas of advanced pattern in each of the above Talas in different Layakaris

4. Tihais both Bedam and Damdar of different patterns in the above mentioned Talas

5. Oral renderings of all the above mentioned Talas and Bols with their Layakaris

Practical Paper - V  100 marks

1. Advanced study of all the Talas and Bols learnt

2. Study of decorative “Bharava” in Ati-Vilambit Laya in the following Talas:
   Tilwada, Jhumra, Adachoutal, Jhaptal, Trital and Ektal
3. Uthan with at least two Mohras, Tukdas, Chakradar Tukdas and Chakradra Tihais in Farodesta and Sooltal

4. Study of Choupalli Gat, Farmayashi Gat, Darje-wali Gat, Charbag, Kamali, Chakradar Paran and Udän-ki-Fard in Trital

5. Ability to compose advanced Tukdas, Mukhdas, Mohoras, Tihais in different Talas prescribed in the course

6. Study of decorative Laggi, Lari, Rau and Angustana in Dadra, Kaharva, Dhumai, Sitarkhani and Deepchandi

7. Study of “Laharas” on Harmonium in different Talas and in Rāgas suitable for playing in the morning, evening and night performance

Practical Paper - VI

First Half (50 marks)

1. Solo demonstration in any one of the following Talas selected by the students:
   1) Tilwada
   2) Jhumra
   3) Trital
   4) Mattatal
   5) Pancham Sawari
   6) Gaja Jhampa

2. Solo demonstration of different Laggi, Lari, Rau and Angusthana in any one of the following Talas:
   Dadra, Kaharva, Dhumai, Sitarkhani and Deepchandi

Second Half (50 marks)

1. Solo demonstration in any one of the following Talas mentioned in No. 1 of first half selected by the examiner

2. Accompaniment with Vocal / Instrumental / Dance Performance
SYLLABUS FOR M.A. / M. MUS. IN MRIDANG (PAKHAWAJ)
PRactical Papers

First Year

(Theory Papers are same as in Tabla)

Practical Paper - I

1. Detailed study of Choutal, Dhamar, Teora, Sooltal and Jhampa with all common varieties of Parans e.g. Sath Paran, Gat Paran, etc. giving emphasis on the Panse Gharana style
2. Parans in Adi, Kuadi and Biadi Laya in the above Talas
3. Paran in Tisra and Misra Jatis in the above Talas
4. Bedam and Damdar Tihais in different Layas in the above mentioned Talas
5. Ganesh Paran and Gaj Paran in any one Tala mentioned above
6. Oral renderings of all Talas and Bols mentioned above

Practical Paper - II

1. Comprehensive study of Trital, Lakshmi, Jhaptal and Shikhar Tal giving all common varieties of Parans e.g. both simple and Chakradar with emphasis on Kudao Singh Gharana style
2. Parans and Tukdas of Viadi and Kuadi Layas in the Talas mentioned above
3. Parans, Tukdas Lom and Bilom in Chatsara and Khanda Jatis in Talas mentioned above
4. Thap - ki - Paran and Gaj - Paran in any one Tala
5. Bedam and Damdar Tihais in any one Tala
6. Oral renderings of all Talas and Bols mentioned above

Practical Paper - III

First Half (50 marks)

1. Solo demonstration in any one of the following Talas selected by the students:
   (i) Choutal
   (ii) Dhamar
   (iii) Teora
(iv) Jhampa
(v) Sooltal
(vi) Shikar and
(vii) Laxmi

2. Solo demonstration of different Layakaris including Adi, Kuadi, Biadi in any one of the above mentioned Talas

**Second Half (50 marks)**

1. Solo demonstration in any one of the following Talas mentioned in No. 1 of first half selected by the examiner

2. Solo demonstration of different Layakaris selected by the examiner in any Tala from the above mentioned Talas

**Second Year**

**Practical Paper - IV**

1. Detailed study of Choutal, Dhamar, Ganesh, Vishnu, Rudra, Basant, Brahma, Mani and Laxmi Talas with varieties of Parans both simple and Chakradar and giving emphasis on the style of Nathawada Gharana

2. Practical exposition of the different Gharanas and their Bajs of Mridang

3. Peshkars of “Dhinanak” in the above mentioned Talas

4. Parana and Tukdas in Sankirna Jati in the Talas mentioned above

5. Kamal-ki-Parans and Farmaishi Parans in the above mentioned Talas

6. Oral renderings of all the above mentioned Talas and Bols

**Practical Paper - V**

1. Demonstration of the following complex Layakaris by rhythmical variation of Thekas in one and the same time circles:

   Poungun (3 / 4), Sawagun (5 / 4), Pounedugun (7 / 4), Sawadugun (9 / 4), Dhaigun (5 / 2), Pounetingun (11 / 4), Sawatingun (13 / 4)
2. Simple expositions of Yatis

3. Advanced study and practice of all the Talas and Bols learnt

4. Ability to compose advanced Parans, Tukdas, and Tihais in different Talas prescribed in the course.

5. Mastery in the following Talas:
   Choutal, Dhamar, Sooital, Teora and Jhampa, Matta, Laxmi and Shikhar

6. Oral renderings of the complex Layakaris mentioned above

7. Study of some simple compositions of Dhrupad in different Talas and Dhamar for improving the level of efficiency and understanding in accompaniment

Practical Paper - VI

First Half (50 marks)

1. Solo demonstration in any one of the following Talas selected by the students:
   
   (i) Choutal
   
   (ii) Dhamar
   
   (iii) Ganesh
   
   (iv) Vishnu
   
   (v) Rudra
   
   (vi) Laxmi
   
   (vii) Brahma and
   
   (viii) Basant

2. Solo demonstration of different Layakaris including Adi, Kuadi, Biadi in any one of the above mentioned Talas including Adi Kuadi and Biadi

Second Half (50 marks)

1. Solo demonstration in any one of the following Talas mentioned in No. 1 of first half selected by the examiner

2. Accompaniment with Dhrupad and Dhamar and / or instrumental recital
<table>
<thead>
<tr>
<th>Authors</th>
<th>Name of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Arun Kumar Sen</td>
<td>Bharatiya Tala-ka-Shastriya</td>
</tr>
<tr>
<td></td>
<td>Vivechan</td>
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<tr>
<td>2. Ram Shankar Shukla</td>
<td>Chhanda Shastra</td>
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<tr>
<td>Ram Narayan Pal</td>
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<tr>
<td>3. Sharang Dev</td>
<td>Sangit Ratnakar</td>
</tr>
<tr>
<td>4. Acharya Brahaspati</td>
<td>Bharat-ka-Sangit Siddhant</td>
</tr>
<tr>
<td>5. V. N. Bhatkhande</td>
<td>Sangit Shastra, Parts I, II, III and IV</td>
</tr>
<tr>
<td>6. Prof. P. Sambamurthy</td>
<td>South Indian Music</td>
</tr>
<tr>
<td>7. Gangadas</td>
<td>Chanda Manjari</td>
</tr>
<tr>
<td>8. Rabindra Nath Tagore</td>
<td>Chanda</td>
</tr>
<tr>
<td>9. Prof. Nikhil Ghosh</td>
<td>Fundamentals of Raga and Tala with a New system of Notation</td>
</tr>
<tr>
<td>10. S.K. Chaube,</td>
<td>Sangit-ke-Gharanomi</td>
</tr>
<tr>
<td>11. B. S. Sharma</td>
<td>Paschatya Sangit Shiksha</td>
</tr>
<tr>
<td>12. Bhatkhande,</td>
<td>Historical Study of Indian Music</td>
</tr>
<tr>
<td>13. Prof. P. Sambamurthy</td>
<td>Laya Vadyas</td>
</tr>
<tr>
<td>14. Lakshminarayan Garg</td>
<td>Hamare Sangit Ratna“</td>
</tr>
<tr>
<td>15.</td>
<td>Sangit Natak Academy Bulletins (Relevant portions only)</td>
</tr>
<tr>
<td>16. Yudhistira Mimasak</td>
<td>Vaidic Chandanimamsa</td>
</tr>
<tr>
<td>17. Swami Prajnananda</td>
<td>History of Indian Music (Vol. I)</td>
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<td>Course Title</td>
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<tr>
<td>19</td>
<td>Acharya Brihasapati</td>
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<td>20</td>
<td>Sarat Chandra Paranjpe</td>
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<tr>
<td>21</td>
<td>Pt. Ravi Shankar</td>
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<td>22</td>
<td>Dr. Lalmani Misra</td>
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<td>M. G. Godbole</td>
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<td>Bhanukavi</td>
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<td>27</td>
<td>Dr. Lalmani Misra</td>
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<td></td>
<td>Sangit Chintamani</td>
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<td>Bhartiya Sangit - ka - Itihas</td>
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<td></td>
<td>Music of East and West</td>
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<td></td>
<td>Bhartiya Sangit Vadya</td>
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<td>Tabla Shastra</td>
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<td>Tal Dipika</td>
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<tr>
<td></td>
<td>Historical Survey of Music in Ancient India</td>
</tr>
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<td></td>
<td>Chhand Prabhakar</td>
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<td>Tabla Vigyan</td>
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</tbody>
</table>
Bachelor of Performing Arts (BPA)  
In Tabla & Pakhawaj

Duration: 4 Years

**1st year (Foundation Course)**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Total Marks</th>
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<tbody>
<tr>
<td>English</td>
<td>75 Marks</td>
</tr>
<tr>
<td>Hindi/Regional Language</td>
<td>75 Marks</td>
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<tr>
<td>Indian Culture and Art</td>
<td>75 Marks</td>
</tr>
<tr>
<td>Theory</td>
<td>75 Marks</td>
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<tr>
<td>Three practicals of 100, 75 &amp; 75 marks</td>
<td>250 Marks</td>
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<tr>
<td>Internal assessment</td>
<td>50 Marks</td>
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</table>

**Note:** There will be one common Tabla & Pakhawaj theory paper of 75 Marks

The detail of courses for Papers 1 and 2 shall be framed by respective Universities / Institutions.

**Paper 3**

**Indian Culture and Art**

75 Marks

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushana-Gupta period and Harsha. Early Medieval Period, Revival of Hinduism, Bhakti Movement and its Importance in reference to Kabir, Ramanand, Ravidass, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural contributions of Mughal Rulers, Impact of European Culture and Reformative Movements in 19th - 20th century.

Definition of Kala, Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushan (Mathura and Gandhara Sculptures), Gupta (Evolution of Temples and Sculptures at Mathura, Samath) and Medieval Period (700 - 1400 A.D.). Temples and Sculptures at Khajuraho, Bhubaneswar, Ellora, Thanjavur, Ajanta and Mughal Paintings. General Features and Forms of Indo - Islamic Architecture. Art in Colonial Times - Ravi Varma and Bengal School.

**Paper 4**

**Theory Paper**

1. History of Pakhawaj and study of different views of origin of Tabla.

2. Definition of the following terms:
   - Sangit, Laya, Tal, Matra, Sam, Bhari or Tali, Khali, Vibhag, Avartan, Theka, Tehai, Kaida, Patla, Mukhra, Mohra, Tukra, and Paran.
3. Definition and interpretation of Laya and its different patrons viz. Vilambit, Madhya and Drut.


5. Knowledge of writing in notation of all the Talas and Bol's prescribed in practical course.


V. 1. Practical Paper - I

1. Practice of producing different syllable (Varna) on Tabla and Banya as well as on Pakhawaj.

2. Study of following Talas in detail:
   (a) Teental :- Four Kayadas with 5 Paltas and Tihai. Four Tukras and one Paran.
   (b) Jhaptal :- Two Kayadas with 5 Paltas and Tihai. Two Tukra and two Tehai.
   (c) Ektal :- Two Kayadas with 5 Paltas and Tihai. 2 Simple Tukra and 2 Mukhra.
   (d) Dadra :- 5 Variations of the Theka.
   (e) Kaharva :- 5 Variations of the Theka and simple Tehai.


V. 2. Practical Paper - II

1. Study of the Thekas with simple compositions and their oral renderings. The following Talas with simple and double Layas.
   (a) Chautal  (b) Sooltal  (c) Rupakatal
   (d) Ada-Chautal  (e) Teevratal

V. 3. Practical Paper - III

1. Ability to accompany Drut Kheyal and light Music.

2. Subsidiary Practical :- Tabla/Pakhawaj Student may offer Vocal Music, Swar Instrument and Dance if available.
3. Practice of all the swars (Shudha & Vikrit) and ability to recognize different styles of
singing viz Kheyal, Dhrupad and Tarana.

Student offering swar Instrument may learn simple alankars Rag Yaman, Bhairav and ...
Rag. Practice of handling the instrument.

4. Students offering Tabla should play simple Bols on Pakhawaj and students offering
Pakhawaj should able to play simple Thekas on Tabla.

VI. INTERNAL ASSESSMENT BY THE TEACHER CONCERN ON THE BASIS OF OVERALL
PERFORMANCE OF THE STUDENT DURING THE YEAR 50 MARKS.

<table>
<thead>
<tr>
<th>Ind year</th>
<th>600 Marks</th>
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<tbody>
<tr>
<td>Practical (Main Subject)</td>
<td>300 Marks</td>
</tr>
<tr>
<td>Paper I Applied Theory &amp; Notation System</td>
<td>75 Marks</td>
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<tr>
<td>Paper II General Theory</td>
<td>75 Marks</td>
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<tr>
<td>Subsidiary Practical</td>
<td>75 Marks</td>
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<tr>
<td>Internal assessment</td>
<td>75 Marks</td>
</tr>
</tbody>
</table>

**Theory paper - I** 75 Marks

Applied Theory and Notation system:

1. Ability to write all the Talas and matter prescribed in practical course in notation system.


3. Definition of the following terms :-
Layakari and its different types viz. Barabar, Dugun, and Chaugun, ade, Kuade and Biade.
Pashkara, Gat and its different varieties and simple Chakradar.

4. Study of different styles of accompaniment.

**Theory paper II** 75 Marks

General Theory

1. Study of characterstics of different styles of singing viz. Kheyal, Dhrupad, Tarana, Thumari & Folk-music etc.

2. Ability to write essay on general interest of music.
3. Elementary knowledge of Ten Parans of Talas and their application in Music.

4. Writing of Talas in different layakaries.

5. Life account & contribution of the following artists in music:

   Maharaj Kudau Singh, Nana Sahib Panse, Ustad Habib Uddin Khan & Pt. Samta Prasad
   (Gudai Maharaj).

**Practical Paper - I (Main Subject)** 100 Marks

Manch Pradarshan (Stage demonstration before an invited audience for minimum 30 minutes
in any of the following Talas :-

(a) Tintal  (b) RupaktaI    (c) Chautal  (d) Sooltal

**Practical Paper - II** 100 Marks

Demonstration of Tabla/Pakhawaj on any of the Tala as mentioned in Paper I but should not
be the same as in Paper I (Paper I)

**Practical Paper - III** 100 Marks

Practice of fine tuning of the instrument offered and simple tuning of the other instrument
(Tabla/Pakhawaj).

1. Knowledge of playing Lahra of different Talas on harmonium on any other swar instrument.

2. Practice of accompaniment of string instruments.

3. Knowledge of affixing dough on the left side of Pakhawaj.

**Practical Paper IV (Subsidiary Practical)** 75 Marks

Students offering Tabla should be able to play Pakhawaj for 15 minutes in Pakhawaj Tal and
visa-versa.

**INTERNAL ASSESSMENT BY THE TEACHER CONCERN ON THE BASIS OF OVERALL
PERFORMANCE OF THE STUDENT DURING THE YEAR** 75 - Marks

<table>
<thead>
<tr>
<th>Illrd year (Tabla &amp; Pakhawaj)</th>
<th>600 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical (Main Subject)</td>
<td>300 (100+100+100) Marks</td>
</tr>
<tr>
<td>Paper I Applied Theory</td>
<td>75 Marks</td>
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<tr>
<td>Paper II General Theory</td>
<td>75 Marks</td>
</tr>
<tr>
<td>Paper III Subsidiary Theory</td>
<td>75 Marks</td>
</tr>
<tr>
<td>Internal assessment</td>
<td>75 Marks</td>
</tr>
</tbody>
</table>
Theory Paper - I

Applied Theory:

1. Ability to compose Kayada, Peshkara, Rela, Tukra and Paran in different Talas.

2. Definition of the following terms in detail:
   - Fashbandi, Chala, Paral, Tehai (Damdar and Badam) Chakradar (Simple, Farmaishi Chakradar & Kamali Chakradar), Ganda Bandhan, Chilla, Manchadar Gat, Bant, Laggi, Lari.

3. Ability to compare the following pairs:
   - (a) Kayada-Pashkara
   - (b) Paran-Tukra
   - (c) Kayada-Gat
   - (d) Damdar-Bedam Tehai
   - (e) Rela-Rau
   - (f) Palta-Bant
   - (g) Farmaishi-Kamali Chakradar Paran
   - (h) Rupak Tevratal
   - (i) Dhamar-Deepchandi
   - (J) Teental-Tilvataral
   - (K) Panchsavari-Gajhampa Tal

4. Ability to write all the Talas learnt in different Laikaries in notation system.

Theory Paper - II

General Theory:

1. Study of different Gharanas of Tabla/Pakhawaj.

2. Study of different styles of playing viz. Delhi, Ajrara, Lucknow, Farrukhabad & Banaras with their examples.

3. Ability to write short essay on any general subject concerning Music.

4. Fundamental knowledge of accompaniment of Kathak style of dance.

5. Life account and contribution of the following artist in the field of Tabla and Pakhawaj:
   - Purashotam Das Pakhawaji, Govind Rao Burhanpurkar, Ustad Mashit Khan, Ustad Karamat Ulla Khan, Deeru Mishra & Kishan Maharaj.

Theory Paper III (Subsidiary Theory)

1. Study of characteristics of different styles of Gats (Masikhani & Razakhani).

2. Knowledge of any five basic Ragas (Aaroh-Avaroh, Pakar Lakhangeet, Chota Kheyal etc).

3. Definition of the following terms:
   - Rag, That, Alap, Tan, Ghala, Kheyal (Vilambit and Drut) Meed, Khatka etc.

4. A general knowledge of Karnataka & Western music.
Performing Arts

Practical Paper - I (Main Subject) 100 Marks

Stage Performance of any two Talas selected by the candidate in front of an invited audience for 30 minutes.

Practical Paper - II 100 Marks

Solo performance, in front of an invited audience, on any two tals of odd Matras as 11, 13, 15, 17 different than Talas played in paper I. Short playing of 9½ & 11½ matras.

Practical Paper - III 100 Marks

Ability to recite with the clap and play on instrument the following tals in different Layakaris:

Bramha tal, Matt tal, Kumbha tal, Pasto tal, Punjabi tal, Tappa tal, Laxami tal, Rudra tal, Basant tal, Ganesh tal & Shikhar tal.

Candidate must be able to play simple Tukra & Tehais etc. in the above talas.

INTERNAL ASSESSMENT BY THE TEACHER CONCERN ON THE BASIS OF OVERALL PERFORMANCE OF THE STUDENT DURING THE YEAR 75 MARKS

Fourth Year 600 Marks

Practical (Stage Performance) 300 Marks
Viva-Voce. 100 Marks
Special assigned project 100 Marks
Applied Theory 50 Marks
Internal Assessment 50 Marks

Practical Paper I

Stage performance: 300 Marks

The time allotted for the performance will be 30 minutes for one tal and 15 minutes for any other tal asked by the examiner.

Practical Paper II (Viva-Voce) 100 Marks

1. Practical knowledge to differentiate various Gharanas of Tabla & Pakhawaj.

2. Practical knowledge of Punjab Gharana of Tabla & capacity to differentiate it with other Gharanas of Tabla.
Students offering Pakhawaj should be able to differentiate between Kudau Singh and Nana Panse Gharana. He is also required to know the characteristic of Nath Dwara Gharana.

3. Candidates offering Tabla should be able to accompany with various styles of singing. They should have preliminary knowledge to accompany Kathak dance.

4. Students offering Pakhawaj should be able to accompany Dhrupad and Dhamar style of singing.

5. The student should know the following Layakaris:

\[
\begin{array}{cccccc}
2 & 3 & 4 & 5 & 7 & 4 \\
3 & 2 & 5 & 4 & 7 & etc.
\end{array}
\]

6. Knowledge of selecting good instrument and principle of applying DOUGH on the left side of Pakhawaj.

Special assigned Project: 100 Marks

Candidate is required to submit a dissertation of about 1000 words on any of the following subjects or any other subject suggested by the teacher concerned:

(a) Critical study of the style of playing of any famous Tabla/Pakhawaj player.

(b) Tabla/Pakhawaj as a Solo and as well as an accompany instrument.

(c) Suggestions for improving and popularizing solo performance.

(d) Study in Tala system of Karnataka/Wetern music.

Applied Theory Paper 50 Marks

1. Ability to write in Bhatkhande as well as in Vishnu Digamber Notation system all the matters and Talas learnt so far.

2. Ability to write North Indian Talas into Karnataka and Western notation system.

3. Knowledge of composing various types of Tehai and different kinds of Chakradas in different talas.
4. Knowledge to compare the following and similar terms.
   (a) Palta-Bant (b) Kayada-Peshkara (c) Mukhra-Tukra-Paran (d) Rela-Rau (e) Gat-Kayada.

5. Life account and contribution in the field of Tabla and Pakhawaj of the following artists:

**INTERNAL ASSESSMENT BY THE TEACHER CONCERN ON THE BASIS OF OVERALL PERFORMANCE OF THE STUDENT DURING THE YEAR**  
50 MARKS.

**Bridge Course in Tabla and Pakhawaj**

**Duration:** One Year  
600 Marks

This bridge course is specially designed for those students who have done their B.A. (General Course) of Three year duration and desires to join the Professional Course in Post Graduation that is (M.P.A.). Such students have to complete the Bridge Course.

<table>
<thead>
<tr>
<th>Practical Paper I</th>
<th>300 Marks</th>
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<tbody>
<tr>
<td>Practical Paper II (Subsidiary)</td>
<td>75 Marks</td>
</tr>
<tr>
<td>Applied Theory</td>
<td>75 Marks</td>
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<tr>
<td>General Theory</td>
<td>75 Marks</td>
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<tr>
<td>Internal Assessment</td>
<td>75 Marks</td>
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</table>

**Practical paper - I**  
300 Marks

1. The following talas are prescribed for detailed study. Candidates should be able to perform at least for 20 minutes. They should learn Peshakara, Kayda, Tukra, Paran, Gat and different varieties of Chakradars.
   Teental, Jhaptal, Rupaktal, Dhamar, Chartal and Rudratal

2. The following talas are prescribed for non-detailed study. Candidate should know simple Tukra, Paran, Tehai etc.
   Dadra, Kharva, Matt tal, Deepchandi tal, Jhumartal, Sooltal, Laxmi tal and Brahma tal.
Practical II (Subsidary)  

1. Perfect knowledge of tuning instruments and ability to accompany Vocal & Instrumental Music.

2. Student may offer subjects viz. Vocal music, Instrumental (Swar Vadya or dance). Knowledge to differentiate all the twelve swars and ability to sing, play or dance at the elementary level.

3. Ability to demonstrate difficult Layakaris as Adi, Kuadi and Bade on hand claps.

Theory Paper (Applied)  

1. Definition and explanation of the following terms:
   
   Peshkara, Kayada, Rela, Parar, Mukhra, Tukra, Paran, Simple, Farmaishi, and Kamali, Chakradas, Paran Tehai, Gat, Palta, Bant, Lari, Laggi, Theka.

2. Study of different Gharanas with their main characteristic.

3. Ability to write Paran, Pashkara and Thekas of different talas in various Layakaris in notation system.

4. Simple knowledge of Karnataka system and Tal Ke Das Pranas.

5. Life account and contribution in the field of Tabla and Pakhawaj of the following artists: Pt. Anokhe Lal, Ustad Ahamad Jan, Ustad Amir Husain Khan, Pt. Samta Prasad, Ustad Gami Khan, Ustad Zakir Husain, Dr. Aban Mistari, Nana Panse, Pagal Das, Ayodha Prasad and Chaturlal.

General Theory  

1. Candidates should able to write an essay on general interest of music.

2. They should be able to compose Kayada and Tukra in different tals on given set of bols.


4. Role of tal instruments in Indian Music.

5. Knowledge of different parts of the instrument and their importance.

6. Comparative study of different notation systems.
INTERNAL ASSESSMENT BY THE TEACHER CONCERN ON THE BASIS OF OVERALL PERFORMANCE OF THE STUDENT DURING THE YEAR 75 MARKS.

Master of Performing Arts (MPA) in Tabla & Pakhawaj

Duration: Two Years  
Note: Theory papers are common for Tabla and Pakhawaj.

First Year  
Note: There will be two practicals of 400 marks (300+100) and one Theory paper of 100 marks.

Practical Paper I (Stage performance)  
300 Marks

First Half (200 Marks)

Candidates have to perform their solo demonstration at least for 30 minutes in traditional manner in any of the following talas selected by the examinee:

(1) Teental  (2) Roopaktal  (3) Jhaptal
(4) Chautal  (5) Sooltal  (6) Dhamar tal
(7) Pancham Swari  (8) Radran tal  (9) Basant tal

Candidates have to play Laggi, Lari and Bant in Dadra and Kharwa talas.

Second Half (100 Marks)

The candidates has to perform, at least for 20 minutes any one of the talas mentioned above selected by the examiner.

Practical Paper II (Viva-Voce)  
100 Marks

1. Solo demonstration of any tal of Fractional matra as 5½, 7½, 9½ etc.
2. Capacity to play Kayada, Gat and Parans of different Gharanas in various Talas.
3. The candidate should compose different Bandish asked by the examiner at the spot.
4. Candidate should be able to demonstrate with the clap of hands the advance patterns of Layakaries asked by the examiner.
5. Candidate must know the following talas with their full details:

(1) Laxmi tal (2) Addha tal (3) Punjabi tal (4) Tappa tal (5) Ganesh tal (6) Vishnu tal
(7) Bramha tal (8) Shikher tal (9) Jhumara tal (10) Sitarkhani

Theory Paper (Applied) 100 Marks

(Different notation systems, application of Jatis in tal, western (staff) notation system, Study
of Karnataka tal system etc.)

1. History and development of notation system in North and South India as well as Western
countries.

2. Critical study of Pt. Bhatkhande and Vishnu Digamber notation systems and their
comparisons with the suggestions to improve them.

3. Deep study of ten parans of the tal and practical application of them in Music (specially in
tal system).

4. Study of staff notation system and ability to write North Indian Talas in that system.

5. Comparative and critical knowledge of all the technical terms used in Tabla and Pakhawaj.

6. Detailed knowledge of South Indian tal system and its comparison with other system.

Second Year 700 marks

Note: There will be two practicals of 400 Marks (300+100) and one theory paper of 100 marks.
The paper will be common for Tabla and Pakhawaj. The examinee will submit a practical oriented
project at least 10 days before the commencement of the practical examination of 200 marks.

Practical Paper I (Stage performance) 300 Marks

First Half (200 Marks)

Candidate has to perform his/her solo/demonstration at least for half an hour in any of the
following talas of his/her choice, before an invited audience.

(1) Tilwara tal (2) Pasto tal (3) Basant tal (nine matras)
(4) Ade-Chautal (5) Jhumara tal (6) Matt tal
(7) Rudran tal (8) Ek tal (9) Shikar tal

Candidates has to play any other percussion instrument too, else than his/her instrument.
Second Half (100 Marks)

The candidates has to perform atleast for 20 minutes in any one of the tals mentioned above selected by the examiner.

Practical Paper II (Viva - Voce) 100 Marks

1. The candidate has to perform Solo demonstration of any tal asked by the examiner. He/She must be able to differentiate all the prevailing Gharanas with practical examples.

2. Ability to recite traditional composition of different Gharanas with special emphasis on Punjab Gharanas of Tabla.

3. Student offering Pakhawaj should be able to perform the traditional composition of Nana Panse, Kudau Singh and Nath Dwara styles.

4. Candidate should be able to demonstrate with the clap of hands the advance patterns of layakaries asked by the examiner.

5. Candidate must have the practical knowledge to accompany Kathak style of dancing. He/She must know traditional compositions of different schools of dance.

Theory Paper 100 Marks

1. Study of Chapters dealing with tal system of Natya Shastra and Sangit Ratnakar.

2. Capacity of composing different Bandish on the basis of given set of Bol.

3. Capacity to write an essay on any subjects related with Music.

4. Study of modern history of Music and great masters.

5. Study of Folk Percussion instruments of North India.


Practical Oriented Project

All the candidates offering Tabla/Pakhawaj will prepare a practical oriented project of atleast ten fullscape pages and submit it at least ten days ago of the examination. The project will be divided into following two subjects.

1. Critical study of style of playing of any reputed Tabla/Pakhawaj player. The candidate may use recordings of the artist if desired. 100 Marks

2. Candidate own composition Kayda, Gat and Chakradars in Teen tals as well as other tals. 100 Marks
Bachelor of Performing Arts (BPA) in DANCE

Duration: 4 years

Total Marks: 2400 (600 marks for each year)

Note for the 1st Year Foundation Course

1. The Foundation Course is to be undertaken by a student after completing 10+2.

2. A student can seek admission to the B.P.A. degree of 3 years only after doing the Foundation Course. This would mean that the graduation scheme would be 10+2+4.

3. Those Universities, which would like to continue with the scheme of 2+3 in Dance exclusively after 10th S.S.C., do not have to do this course. In the event their student wishes to acquire professional equivalent of 10+2+4 = 16, then he/she would be required to do the one year Bridge Course before seeking admission to the higher degree.
Dance

1st Year (Foundation Course) Total - 600 marks

I. Paper-1 English 75 marks

II. Paper-2 Regional language/Sanskrit 75 marks

Note: For English and Regional Language respective universities will formulate their courses.

Sanskrit

Section-I - 35 marks

(i) Introduction to Sanskrit grammar

(ii) Small excerpts from Ramayana, Mahabharata, Natyashastra, Purana, Classical plays and poetry.

Section-II - 40 marks

1. Brief introduction to Sanskrit classical literature.

   (i) Ornate poetry.

   (ii) Historical poems.

   (iii) The erotic satakas.

   (iv) The didactic poetry

   (v) Satiric poems

   (vi) Anthologies

   (vii) Gitagovinda

   (viii) The classical dramas

   (ix) The narrative literature

   (x) The prose romance

   (xi) The scientific literature.

III. Paper-3 Indian Culture and Art 75 marks

   Section-I - 35 marks

1. Concept of culture and civilisation.

2. Ancient Indian Culture and its evolution
3. Indus Valley Civilisation

4. Division in Vedas.


Section-II - 40 marks

1. Mauryan India.

2. India in the Gupta Period.

3. Buddhism and Jainism - Status of music, dance and drama.

4. Mythological origin of music, dance and drama.

IV. Dance  

(Any one of the 7 classical styles which will be continued till Degree)

Bharata Natyam

Practical - 60 marks

1. \textit{Nritta} - (30 marks)
   a. Adavu rendering
   b. Alarippu.

2. \textit{Abhinaya} - (30 marks)
   a. Rendering of Ashta rasas

Paper-IV. Theory  

Origin, History and Development of Bharata Natyam.

V. Music  

Practical - 60 marks

1. An Introduction to the Elements of Indian Music.

2. A study of the music of the selected dance style.

VI. Theatre Arts  

Practical - 60 marks
### Paper-VI
**Theory**
40 marks

**Choreography**
75 marks

**Practical - 50 marks**

1. An Introduction to Abhinaya Darpanam (selected shlokas.)
2. Choreography of simple episodes from mythology.

### Paper-VII
**Theory**
25 marks

1. Transliteration of shlokas with meanings.
2. Sketching of nritta units.
3. A study of Ramayana, Mahabharata and the Bhagavata Purana.

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**Foundation Course - Total - 600 marks**

<table>
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<th>I. Paper-1 English</th>
<th>75 marks</th>
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<tr>
<td>II. Paper-2 Regional language/Sanskrit</td>
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### Sanskrit

**Section-I - 35 marks**

(i) Introduction to Sanskrit grammar

(ii) Small excerpts from Ramayana, Mahabharata, Natyashastra, Purana, Classical plays and poetry.

**Section-II - 40 marks**

- a. Ornate poetry.
- b. Historical poems.
- c. The erotic satakas.
- d. The didactic poetry
- e. Satiric poems
- f. Anthologies
- g. Gitagovinda
h. The classical dramas
i. The narrative literature
j. The prose romance
k. The scientific literature.

III. Paper-3 Indian Culture and Art 75 marks

Section-I - 35 marks

1. Concept of culture and civilisation.
2. Ancient Indian Culture and its evolution
3. Indus Valley Civilisation
4. Division in Vedas.

Section-II - 40 marks

1. Indian Mauryan India.
2. India in the Gupta Period.
(Any one of the 7 classical styles which will be continued till Degree)

IV. Dance 100 marks

(Any one of the 7 classical styles which will be continued till Degree)

Kathak

Practicals - 60 marks

a. Nritta - 30 marks
toda’s, tatkar, aamad, paran, thai, padhant, thaat
b. Abhinaya - 30 marks
Shloka
Gat bhava
Performing Arts

Paper-IV

Theory

Origin, History and Development of Kathak

V. Music 100 marks

Practical - 60 marks

Paper-V.

Theory 40 marks

1. An Introduction to the Elements of Indian Music.

2. A study of the music of the selected dance style.

VI. Theatre Arts 100 marks

Practicals - 60 marks

Paper-VI

Theory 40 marks

VII.

Choreography 75 marks

Practicals - 50 marks

1. An introduction to Abhinaya Darpanam (selected shloka’s)

2. Choreography of simple episode from mythology.

Paper-VII

Theory 25 marks

1. Transliteration of shlokas with meanings.

2. Sketching of nritta units.

3. A study of Ramayana, Mahabharata and the Bhagavata Purana.

Foundation Course

I. Paper-1 English 75 marks

II. Paper-2 Regional language/Sanskrit 75 marks
Sanskrit

Section-I - 35 marks

(i) Introduction to Sanskrit grammar

(ii) Small excerpts from Ramayana, Mahabharata, Natyashastra, Purana, Classical plays and poetry.

Section-II - 40 marks

(iii) Brief introduction to Sanskrit classical literature.

l. Ornate poetry.

m. Historical poems.

n. The erotic satabas.

o. The didactic poetry

p. Satiric poems

q. Anthologies

r. Gitagovinda

s. The classical dramas

t. The narrative literature

u. The prose romance

v. The scientific literature.

III. Paper-3 Indian Culture and Art 75 marks

Section-I - 35 marks

6. Concept of culture and civilisation.

7. Ancient Indian Culture and its evolution

8. Indus Valley Civilisation


Section-II - 40 marks

5. Mauryan India.
6. India in the Gupta Period.
7. Buddhism and Jainism - Status of music, dance and drama.
8. Mythological origin of music, dance and drama.

IV. Dance 100 marks

(Any one of the 7 classical styles which will be continued till Degree)

Kathakali

Practicals - 60 marks

1. (Male) Nritta - 30 marks
   a. Todayan
   b. Purappadu
   c. Paguti Purappadu

2. Abhinaya - 30 marks
   Kirata and Arjuna-Kiratan
   Two padams - importance of kirata

   OR

   (Female) Nritta - 30 marks
   a. Todayan
   b. Purappadu

Abhinaya - 30 marks
   a. Draupadi - Kalyanasangandhikam
   b. Draupadi - Dushasanavada

Paper-IV Theory 40 marks

Origin, History and Development of Kathakali
V. Music
   Practical - 60 marks

Paper-V.
   Theory 40 marks

1. An Introduction to the Elements of Indian Music.
2. A study of the Music of the selected dance style.

VI. Theatre Arts 100 marks

Paper-VI
   Theory 40 marks

VII. Choreography 75 marks

Practicals - 50 marks

   a. An introduction to Hastalakshanadeepika (selected shloka’s)

Paper-VII
   Theory 25 marks

1. Transliteration of shlokas with meanings.
2. Sketching of nritta units.
3. A study of Ramayana, Mahabharata and the Bhagavata Purana and Atta Kathas

Foundation Course - Total - 600 marks

I. Paper-1 English 75 marks

II. Paper-2 Regional language/Sanskrit 75 marks

Sanskrit

Section-I - 35 marks

i. Introduction to Sanskrit grammar

ii. Small excerpts from Ramayana, Mahabharata, Natyashastra, Purana, Classical plays and poetry.
Section-II - 40 marks

(iv) Brief introduction to Sanskrit classical literature.

a. Ornate poetry.
b. Historical poems.
c. The erotic satakas.
d. The didactic poetry
e. Satiric poems
f. Anthologies
g. Gitagovinda
h. The classical dramas
i. The narrative literature
j. The prose romance
k. The scientific literature.

III. Paper-3 Indian Culture and Art 75 marks

Section-I - 35 marks

1. Concept of culture and civilisation.
2. Ancient Indian Culture and its evolution
3. Indus Valley Civilisation
4. Division in Vedas.

Section-II - 40 marks

1. Mauryan India.
2. India in the Gupta Period.
3. Buddhism and Jainism - Status of music, dance and drama.
4. Mythological origin of music, dance and drama.
IV. Dance

(Any one of the 7 classical styles which will be continued till Degree)

Kuchipudi

Practical - 60 marks

1. Nritta - 30 marks
   a. Practice of “Adavalu” in trikala
   b. “Adulugulu - another type of steps chaturasra jathi in triputa.
   c. Theerikal (Chaturasra Jathi)

2. Abhinaya - 30 marks
   a. Prayer shlokas with accompanying hastas.

Paper-IV Theory

Origin, History and Development of Kuchipudi

VI.

Theatre Arts

Practical - 60 marks

Paper-VI

Theory

40 marks

Paper-VII

Choreography

Practical - 60 marks

a. An Introduction to Abhinayadarpanam-Selected Shlokas.

b. Choreography of Simple episodes from mythology.

c. A study of Ramayana, Mahabharata and Bhagavata Purana.
Performing Arts

I. Nritta 20 marks
   m. Adavu rendering
   n. Alarippu.

II. Abhinaya 20 marks
   a. Rendering of ashta rasas

Theory Paper 4 35 marks

Origin, History and Development of Bharata Ntyam

Music 100 marks

Practical - 60 marks

Theory Paper 5 40 marks

1. An Introduction to the Elements of Indian Music.
2. A study of the Music of the selected dance style.

Theatre Arts 100 marks

Practical - 60 marks

Choreography 75 marks

Practical - 50 marks

1. An introduction to Abhinaya Darpanam Selected Shlokas
2. Choreography of simple episode from mythology.

Theory Paper-VII 25 marks

1. Transliteration of shlokas with meanings.
2. Sketching of Nritta units.
Foundation Course

Vaibhav's

I. Paper-1 - English 75 marks
II. Paper-2 - Regional language/Sanskrit 75 marks

Section-I

(i) Introduction to Sanskrit grammar
(ii) Small excerpts from Ramayana, Mahabharata, Natyasastra, Purana, plays and poetry.

Section-II

(i) Brief introduction to Sanskrit classical literature.

a. Ornatepoetry.
b. Historical poems.
c. The erotic satakas.
d. The didactic poetry
e. Satiric poems
f. Anthologies
g. Gitagovinda
h. The classical dramas
i. The narrative literature
j. The prose romance
k. The scientific literature.

III. Paper-3 Indian Culture and Art 75 marks

IV. Dance (Kathak) 100 marks

Practical - 60 marks

a. Nritta 30 marks

Toda’s, tatkar, aamad, paran, tihai, padhant, thaat
Abhinaya 30 marks  
  a. Shloka  
  b. Gat bhava

Theory  
Abhinaya Paper-4 40 marks  

Origin, History and Development of Kathak  

V. Music 100 marks  
Practical - 60 marks

V. 
An introduction to the elements of Indian Music.  
A Study of the Music of the selected dance style.

VI. Theatre Arts 100 marks  
Practical - 60 marks

VII. Choreography 75 marks  
Practical - 50 marks

1. An introduction to Abhinaya Darpana -  
Selected Shloka’s from Mythology

Theory  
Paper VII 25 marks  

1. Transliteration of Shlokas  
2. Dance Notations  
3. A Study of Ramayana Mahabharata and the Bhagavata Purana.

Vaibhav’s (2nd)
Foundation Course

Total 600 marks

I. Paper- 1  English  75 marks

II. Paper- 2  Regional language/Sanskrit  75 marks

Section-I

(i) Introduction to sanskrit grammar

(ii) Small excerpts from Ramayana, Mahabharata, Natyasatra, Purana, Classical plays and poetry.

Section-II

(ii) Brief introduction to Sanskrit classical literature.

a. Ornatpoetry.

b. Historical poems.

c. The erotic satakas.

d. The didactic poetry

e. Satiric poems

f. Anthologies

g. Gitagovinda

h. The classical dramas

i. The narrative literature

j. The prose romance

k. The scientific literature.

Paper-3  Indian Culture and Art  75 marks

Section-I - 35 marks

1. Concept of culture and civilisation.

2. Ancient Indian Culture and its evolution
3. Indus Valley Civilisation
4. Division in Vedas.

Section-II - 40 marks
1. Indian Mauryan India.
2. India in the Gupta Period.

Dance. Any One of the 7 - Classical styles which will be continued till degree

Kathakali

Practical - (male) Nritta

a. Todayan 30 marks
b. Purappaadu

c. Paguti Purappaadu

Abhinaya 30 marks

Kirata and Arjuna-Kiratan

Two padams - importance of kirata

OR

(Female) Nritta 30 marks

Todayan

Purappadu

Abhinaya 30 marks

Draupadi - Katyanasangandhikam

Draupadi - Dushasanavada.
Theory

Paper IV - Origin, History and Development of Kathakali

V. Music 100 marks
   Practical - 60 marks

VI. Theory Arts. 125 marks

Theory - Paper 5 40 marks

1. An introduction to the elements of Indian Music.
2. A Study of the music of the selected dance style.

VIII. Choreography: 100 marks
   Practicals - 75 marks

   a. An introduction to Hastalakshanadeepika--selected Shlokas.

Theory 25 marks

a. Transliteration of shlokas with meaning
b. Sketching of nritta units
c. A study of Ramayana, Mahabharata, Bhagvata Purana and Atta Kathas

c. A study of Ramayana, Mahabharata, Bhagvata Purana and Atta Kathas

Kuchipudi

Practical - 60 marks

I. Nritta 40 marks
d. Practice of “Adavalu” in trikala
e. “Adulugulu - another type of steps chaturasra jathi in triputa.
f. Theerikalu (Chaturra Jathi)

Abhinaya 30 marks
b. Prayer shlokas with accompanying hastas.
Paper-IV

Origin, History and Development of Kuchipudi

75 marks

Paper-VI.

Choreography

Practical - 50 marks

c. An Introduction to Abhinayadarpanam-Selected Shlokas.

d. Choreography of simple episodes from mythology.

Paper-VII

Theory

25 marks

d. Transliteration of shlokas with meaning

e. Sketching of Nritta units.

f. A study of Ramayana, Mahabharata and Bhagavata Purana.

Odissi

Practicals - 60 marks

I. Nritta

30 marks

a. Practice of bhangis

b. Mangalacharan

c. Batu Nritya

II. Abhinayā

30 marks

a. Rendering of a Shloka with hastas.

Theory

Paper-IV

Origin, History and Development of Odissi

75 marks

Choreography

Practical - 50 marks

a. An Introduction to Abhinaya Chandrika - Selected shlokas

b. The Odissi Dance Path Finder - Published by Odissi Research Centre, Bhubaneswar.

c. Choreography of simple episodes from mythology.
Mohini Attam

Practicals - 60 marks

Nritta 30 marks

- Adavu rendering
- Chollukettu

Abhinaya 30 marks

- Rendering of Ashta rasas

Choreography

Practical - 60 marks

- An introduction to Hastalakshanadeepika Shlokas
- Choreography of simple episodes from mythology
Kathak

Practical

Dance -  100 marks

I. Nritta  30 marks
   a. Toda-s teen taal
   b. Tatkar
   c. Paran
   d. Tihai
   e. Asmad
   f. Padhant
   g. Thaat

Abhinaya  30 marks
   a. Shloka
   b. Gat bhav

II. Paper-IV  Theory  40 marks

   Origin, History and Development of Bharata Natyam

   Paper-VI  Choreography  Practical - 50 marks

   1. An introduction to Abhinaya Darpanam.
      Selected Shlokas.

   Theory  25 marks

   1. Notations
Manipuri

Practicals - 60 marks

I. Nritta
   a. Fundamental steps and various movements of the body.
   b. Chali Nritya in Teen Tala.
   c. Bhangi Pareng
   d. Nrittabandha

II. Abhinaya
   a. Nritya Prabandha

Paper-IV

Origin, History and Development of Manipuri

Choreography

Practicals - 50 marks

a. Selected shlokas from traditional texts.

b. Choreographing simple episodes from mythology.

Theory

25 marks

a. Writing of tala notations

b. Sketching of fundamental steps

c. A Study of Bhagavata Purana and myths and legends of Manipur.
Bachelor of Performing Arts (Dance)

Manipur

Second Year

<table>
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<tr>
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<td><strong>Total</strong></td>
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**Theory - 300 Marks**

I. Paper - I  
Fundamental Technique and Historical Background of Manipuri

100 marks

**Section - I** - 50 marks

- A General introduction to the technique based on the Natyashastra.
- Natya, nritta and nritya
- Number of rasas and bhavas
- Abhinayas, dharmis and vrittis
- Classification of nayaka and nayika
- Nayakalakshanas and nayika alamkaras.

**Section - II** - 50 marks

- Importance of religion in the life of people of Manipur
- Importance of Gaudiya Vaishnav Sangeet Shaastra and literature in Manipuri dance
- Characteristics of Manipuri dancing
- Importance of Maibi in the Lai Haroba festival
- Different forms of Manipuri dancing
- Difference between Tandava and Lasya
- Contribution of important personalities and their life sketches
- Institutions teaching Manipuri
II. Paper - II

Indian Mythology

Section - I - 50 marks

a. Vishnu and his incarnations
b. The image of Vishnu
c. Shiva and his aspects
d. The image of Shiva and Shakti
e. The consorts of the three gods
f. Ganapati and Karttikeya

Section - II - 50 marks

a. The representation of deities
b. Mantra, yantra and images of deities
c. Concept of a Hindu temple
d. Rituals in Dance and Dance as a ritual
e. Bhagavata Puran

III. Paper - III

Elective - I

Music of India - Hindustani and Karnataka

Theory

Section - I - 50 marks

a. Ancient tradition of music in India.
b. Characteristic of Hindustani and Karnataka Music
   (i) The raga treatment and classification in both
   (ii) Special items of both
   (iii) Difference between the two
iv. Important musicians and sahityakartas
Practical - 50 marks

Section - II - 50 marks

Singing in either Hindustani or Carnatic System - whichever is applicable

Elective - 2 - 100 marks

III. Paper - III

Study of Ancient Indian Theatrical Practice

Section - I

Theory 50 marks

a. Types of characters in Sanskrit Drama

b. The problems of tragedy in Sanskrit Drama

c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri, Harsha

d. Study of the following Sanskrit plays:

1. Svapnavasavadatta (Bhasa)

2. Urubhanga (Bhasa)

3. Vikramoravashiyam (Kalidasa)

4. Mrichhakatikam (Shudraka)

5. Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Section - II

Practical - 50 marks

Enacting a scene from the above referred plays

Practical - 300 marks
IV. Practical - I

The distribution of marks will be as follows:

A. Performance  -  50 marks
B. Technical Analysis  -  25 marks
C. i. Prabandha Nritta  -  25 marks
   ii. Explanation of technical terms  -  100 marks

**Details of Practicals**

a. Nritta-
   (i) Chali Pareng in Lasya and Tandava
   (ii) Tanchepe Pareng in Lasya and Tandava
   (iii) Menkup Pareng in Lasya and Tandava
   (iv) Prabandh nritta
   (v) Balakrishna nartan

b) Padbhedas, hastas, charis etc. reference
   (i) Shastroiya Manipuri Nartan by Darshana Jhaveri and Kalavati Devi in Hindi and English
   (ii) Marg Publications - Dances of manipur

c) Dance on Prabandha Gana.

d) Technical Terms in dance - Pareng, Akhaiba, Athaba, Ghattaba, Baglei, Sathek, Ipom, Phibam, Mathangchatpa, Ajibi.

Practical - II

The distribution of marks will be as follows:

A) Performance  -  50 marks
B) Technical analysis in terms of rasa, bhava, nayika, nayaka etc.  -  15 marks
C) Meanings of songs, their philosophical content and explanation of the dance choreography  -  10 marks
D) Sequence of Nityarasa Krishna Abhisara  -  25 marks

Total  -  100 marks
Details of Practical

a. Laiching Jagoi - Creation of earth

b. Laibaou Jagoi -
Creation of body, building the house, weaving the cloth etc.

VI. Practical - III 100 Marks

Music, Tala, etc. - 40 marks


2. Tala - Tevada, Rupak, Meitei - Surfak, Chartal and Brahmtal.

B. Recitation of rhythmic patterns 30 marks

C. Singing of the items 30 marks

Total 100 marks
Bachelor of Performing Arts (Dance)

Manipuri

Third Year

Theory - 200 marks
Practical - 400 marks

Total - 600 marks

Theory - 200 marks

I. Paper - I

Natyashastra

100 marks

a. General introduction; origin, nature and scope of natya

b. Natyamandapa

c. Nritta karanas

d. Angika abhinaya, ch. 8, 10, 11, 12, 13

e. The dharmis and the vrittis


g. Success in presentation. Ch 27.

h. Dasharupaka

II. Paper - II

Aesthetics, Religion and Philosophy

Section - I - 50 marks

Aesthetics: The Rasasutras

a. Emotional content in Indian dance with special reference to the “Rasa theory” and its exposition by different theoreticians like Bhatta Lollatta, Shankuka, Bhatta Nayaka and Abhinavagupta.

b. The location of Rasa.

c. The schools of Poetics.
Section - II - 50 marks

Religion and Philosophy

a. Vedic Religion and the emergence of Hinduism
b. Shaivism, Vaishnavism, Tantrism and Shaktism.
c. Bhakti movement
d. Philosopy of the Upanishads and the six systems of Philosophy.

Practical - 400 marks

III. Practical - I  
Nritta  

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<td>50 marks</td>
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<tr>
<td>B. Technical analysis</td>
<td>25 marks</td>
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<tr>
<td>C. Knowledge of Festival Dances</td>
<td>25 marks</td>
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</table>

Total 100 marks

Details of Practicals

a. Tevda Pareng.
b. Chautal Pareng.
c. Surfak Pareng.
d. Radha Pareng.
e. Gostha Bhangi Pareng in Tandava
f. Achouba Bhangi Pareng in Lasya
IV. **Practical - II**  

**Nritya**  

100 marks

The distribution of marks will be as follows:

A. Performance  
50 marks

B. Technical analysis in terms of rasa, bhava, nayika, nayaka etc.  
15 marks

C. Meanings of songs, their philosophical content and explanation of dance 
Choreography  
10 marks

D. Mapop jagoi  
Dances done by Gopi’s in Nitya Ras  
25 marks

Total  
100 marks

**Details of the Practicals**

a. Nayikabhedha

b. Nanni Churi

V. **Practical - III**  

**Music, Tala, etc.**  

100 marks

I. 1. Different Prabandhs  
40 marks

2. Technical terms in Tala - Pungloe, Tankok, Thaminnaba, Tantha, Paring, Ghat, Sheikhonnabi

3. Tal performance - Rajmel, Teentalmacha, Teental Achouba, Lakshmi Tal, Rudra Tal

II. Recitation of rhythmic syllables.  
30 marks

III. Singing of the items  
30 marks

Total  
100 marks

VI. **Practical - IV**  

**Elective**  

100 marks

**Choreography**

1. **Nritta - Swara Prabandha or Tanum**

2. **Nritya, one line of Ishai Jagoi**

Or

1. **Playing of Pung**

2. **Sequence of Natpala, Raga, Sanchar, Mel, Teental, Tanchep and Menkup.**
Bachelor of Performing Arts (Dance)

Manipuri

Fourth Year

Theory - 200 marks
Practical - 400 marks

Total - 600 marks

Theory

I. Paper - I  History of Indian Culture and Dance  100 marks

Section - I - 50 marks

a. Concepts of culture and civilization
b. Ancient Indian culture and its evolution
c. Dance as an important facet of Indian culture

Section - II - 50 marks

a. Study in general of the seven classical Dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Oddisi and Mohini Attam
b. Tribal and Folk dances of India.

II. Paper - II  Sculpture, Iconography, Painting and their Co - relationship to Dance  100 marks

a. History of development of the traditional Indian sculpture, iconography and painting.
b. The basic principles governing these arts and their influence on one another.
c. Principles of aesthetics applicable to these arts and their co - relationship.
d. Analysis of dance sculptures in the major temples of India.
e. Cave paintings and murals as models and illustrations of dance movements
f. The miniature paintings which inspire 'natya' moods and movements
g. The importance of iconography to dance technique

Practical - 400 marks
III. Practical - I

Nritta  

100 marks

The distribution of marks will be as follows:

A. Performance  

50 marks

B. Technical analysis of the above based on the NatyaShastra  

25 marks

C. 1. Khamba Thoibi  

25 marks

2. Knowledge of Maharas and Vasant Ras

3. Knowledge of Goshthaleela

Total  

100 marks

Details of the Practicals

a. Goshtha Brindavan Bhangi Pareng

b. Jugal Nartan

c. Tanum

IV. Practical - II  

Nritya  

100 Marks

The distribution of marks will be as follows:

A. Performance  

50 marks

B. Technical analysis in terms of rasa, bhava, nayika, nayaka etc.  

15 marks

C. Meanings of songs their philosophical content and explanation  

10 marks

D. 1. General knowledge of Vaishnavite Text  

25 marks

2. Sequence of Lai Haroba

Total  

100 marks

Details of Practicals

a. One of the 32 divisions Vipralambha Sringara

b. Jugalrup Varnan

c. Krishnarup Varnan
V. Practical - III  
Music, Tala etc.  

1. Tala Dashapranas in the Manipuri system  
   40 marks

2. Definition of Technical terms - laya jati, gati, prabandha, naitom, tonbang, ponthajagoi, chinkonnabi, bagchongba, phamlei, longhaul etc.  
   30 marks

II. Rotation of rhythmic syllables of the Nritta items  
   30 marks

III. Singing of the items  
   30 marks

Total  160 marks

VI. Practical - IV  
Elective  

Choreography  

1. Nritta - Chaturang  

2. Nritya - Sequence from Maha Ras/Vasant Ras  

Or  

Playing of Pung
Bachelor of Performing Arts (Dance)

Odissi

Second Year

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Theory - 300 marks

I. Paper - I

**Fundamental Technique of Odissi**

100 marks

**Section - I - 50 marks**

A. General introduction to the technique based on the Natyashastra
   a. Natya, nritta and nritya
   b. Number of rasas and bhavas
   c. Abhinayas, dharmis and vrittis
   d. Classification of nayaka - nayika
   e. Nayakalakshanas and nayika alamkaras

**Section - II - 50 marks**

a. Repertoire
b. The Mahari and Gotipua
c. The spiritual background of Odissi
d. History and development of Odissi
e. Contribution of important personalities and their life sketch - important institutions.

II. Paper - II

**Indian Mythology**

100 marks

**Section - I - 50 marks**

a. Vishnu and his incarnations
b. The image of Vishnu
c. Shiva and his aspects
d. The image of Shiva
e. Shakti
f. The consorts of the three Gods
g. Ganapati and Karttikeya
Section - II - 50 marks

a. The representation of deities.
b. Mantra, yantra and images of deities.
c. Concept of a Hindu Temple
d. Rituals in dance and Dance as a ritual
e. Bhagavata Puran

III. Paper - III

Music of India - Hindustani and Carnatic

Elective - I 100 marks

Section - I - 50 marks

a. Ancient tradition of music in India
b. Characteristics of Hindustani and Carnatic Music
   (i) The raga treatment and classification in both.
   (ii) Special items of both.
   (iii) Difference between the two.
   (iv) Important Musicians and Sahityakartas

Practical - 50 marks

Section - II - 50 marks

Singing in either Hindustani or Carnatic System - whichever is applicable

Elective-II 100 marks

III. Paper - III

Study of Ancient Theatrical Practice

Section - I

Theory - 50 marks

a. Types of characters in Sanskrit drama.
b. The problem of tragedy in Sanskrit drama.
c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri Harsha
d. Study of the following Sanskrit plays.
(i) Svapnavasadatta (Bhasa)
(ii) Urubhanga (Bhasa)
(iii) Vikramorvashiyam (Kalidasa)
(iv) Mrichhakatikam (Shudraka)
(v) Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Section - II

Practical - 50 marks

Enacting a scene from the above referred plays.

Practical - 300 marks

IV. Practical - I

<table>
<thead>
<tr>
<th>Nritta</th>
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<tbody>
<tr>
<td>A. Performance</td>
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</tr>
<tr>
<td>B. Technical Analysis based on the Abhinayadarpana and Abhinayachandrika</td>
<td>25 marks</td>
</tr>
<tr>
<td>C. Shlokas from Abhinayadarpana</td>
<td>25 marks</td>
</tr>
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</table>

Total 100 marks

Details of Practicals

a. Batu Nritta
b. Pallavi
c. Classification of big “arasas”.
d. Shlokas from Abhinayadarpana pertaining to nritta - bhangis (basic) and padabhedas of Odissi.
V. Practical - II  

**Nritya**  

100 marks

The distribution of marks will be as follows:

A) Performance  

50 marks

B) Technical analysis in terms of rasa bhavas, nayika, nayaka etc.  

15 marks

C) Meanings of songs, their philosophical content and explanation of the dance Choreography  

10 marks

D) Shlokas  

25 marks

**Total**  

100 marks

---

**Details of the Practicals**

- a. Ashtapadi - "lalitalavanga"
- b. Banamali Padyavali - any one pada
- c. Shlokas for hastas from Abhinayadarpana with practical demonstration

VI. Practical - III  

**Music, Tala etc.**  

100 marks

A. Test on seven talas of Odissi and their varieties - 3 speeds - Eka, Triputa, 50 marks  


B. Singing of items  

50 marks

**Total**  

100 marks
Bachelor of Performing Arts (Dance)

Odissi

Third Year

<table>
<thead>
<tr>
<th>Theory</th>
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</table>

Theory - 200 marks

I. **Paper - I**

Natyashastra 100 marks

a. General introduction; origin, nature and scope of natya

b. Natyamandapa

c. Nritta karanas

d. Angika abhinaya, ch 8, 10, 11, 12, 13

e. The dharmis and the vrittis

f. Samanya abhinaya inclusive of the nayaka - nayika bhedas ch. 24

g. Dashrupkas

II. **Paper - II**

Aesthetics, Religion and Philosophy 100 marks

**Section - I** - 50 marks

Aesthetics: The Rasasutras

a. Emotional content in Indian dance with special reference to the “Rasa theory” and its exposition by different theoreticians like Bhatta Lollatta, Shankuka, Bhatta Nayaka and Abhinavagupta.

b. The location of Rasa.

c. The schools of Poetics.

**Section - II** - 50 marks

Religion and Philosophy

a. Vedic Religion and the emergence of Hinduism

b. Shaivism, Vaishnavism, Tantrism and Shaktism.

c. Bhakti movement

d. Philosophy of the Upanishads and the six systems of Philosophy.

Practical - 400 marks
Performing Arts

A) Performance 50 marks
B) Technical Analysis based on the Abhinayadarpana and Abhinayachandrika 25 marks
C) Selected shlokas (in Oriya) Of the Abhinayachandrika 25 marks

Total 100 marks

Details of the Practicals

a. Pallavi - Shankarabharanam
b. Pallavi - MishraKhamaj (Tripuat tala)
c. Shlokas from Abhinayachandrika
   (i) bhakya chalan
   (ii) beli-s
   (iii) bhangi - s

IV. Practical - II Nritya 100 marks

The distribution of marks will be as follows:

A. Performance 50 marks
B. Technical analysis in terms of rasa bhavas, nayika, nayaka etc. 15 marks
C. Meanings of songs, their philosophical content and explanation of the dance Choreography 10 marks
D. Shlokas from Abhinayadarpana 25 marks

Total 100 marks

Details of the Practicals

d. Ashtapadi from Geetagovinda

e. Gopal Padyavali - one pada

f. Selected hasta and drishti shlokas from Abhinayadarpana
V. Practical - III  
Music, Tala etc  

A. Recitation of ukutas in the seven talas  
   40 marks  
B. Recitation of rhythmic syllables of the nritta item  
   30 marks  
C. Singing of the items  
   30 mark  

Total  
100 marks  

VI. Practical IV  
Elective  

1. Choreography  
Choreographing nritta and nritya  

a) Nritta - Choreographing a small “arasa” in the seven basic talas each.  

b) Nritya - Choreographing a sanchari or one stanza of any ashtapadi.  

Or  

2. Manjira playing i.e. conducting dance by way of recitation of mnemonics singing of swara patterns - accompanied by playing on cymbals.
Bachelor of Performing Arts (Dance)

Odissi

Fourth Year

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<table>
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Theory - 200 marks

I. **Paper - I**  
   **History of Indian Culture and Dance**  
   100 marks

   **Section - I** - 50 marks
   
   d. Concepts of culture and civilization
   
   e. Ancient Indian culture and its evolution
   
   f. Dance as an important facet of Indian culture
      From Indus Valley upto the 21st century.

   **Section - II** - 50 marks
   
   c. Study in general of the seven classical Dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Oddisi and Mohini Attam

   d. Tribal and Folk dances of India.

II. **Paper - II**  
   **Sculpture, Iconography, Painting and their Co - relationship to Dance**  
   100 marks

   a. History of development of the traditional Indian sculpture, iconography and painting.

   b. The basic principles governing these arts and their influence on one another.

   c. Principles of aesthetics applicable to these arts and their co - relationship.

   d. Analysis of dance sculptures in the major temples of India.

   e. Cave paintings and murals as models and illustrations of dance movements

   f. The miniature paintings which inspire ‘natya’ moods and movements

   g. The importance of iconography to dance technique

   **Practical - 400 marks**
III. Practical I  Nritta  100 marks

The distribution of marks will be as follows:

A. Performance 50 marks
B. Technical analysis of the above based on the Abhinayachandrika 25 marks
C. Shlokas from Abhinayachandrika 25 marks

Total 100 marks

Details of Practicals

a. Pallavi - Bhageshwari
b. Dashavatara of Jayadeva
c. Moksha
d. Remaining shlokas from Abhinayachandrika

IV. Practical II  Nritya  100 marks

The distribution of marks will be as follows:

A. Performance 50 marks
B. Technical analysis in terms of rasa, bhavas, nayika, nayaka etc. 15 marks
C. Meanings of songs, their philosophical content and explanation of the dance Choreography 10 marks
D. Shlokas from Abhinayadarpana 25 marks

Total 100 marks

Details of the Practicals

(i) Ashtapadi - “Kuru Yadunandana”
(ii) Champu of Kavisoorya Upendrabhanaja
(iii) Remaining shlokas of abhinayadarpana (hastas, greeva, drishtis and shira)
V. Practical - III  
Music, Tala etc.  
100 marks

A. Fixing “arasa” and tihaayi (maana) in two avatars of any tala  
   40 marks

B. (i) Definitions of technical terms like laya, jaati, gati, maana, 
mukti, khandi, gadi etc.  
   30 marks

   ii) Recitation of rhythmic syllables of the nritta item

C. Singing of the items  
   30 marks

Total 100 marks

VI. Practical - IV  
Elective  
100 marks

1. Choreography

   Choreographing nritta and nritya

   c) Nritta - Choreographing a small "arasa" in the seven basic talas each.

   d) Nritya - Choreographing a sanchari or one stanza of any ashtapadi.

   Or

2. Manjira playing i.e. conducting dance by way of recitation of mnemonics singing of swara patterns - accompanied by playing on cymbals.
Bachelor of Performing Arts (Dance)

Kathak

Second Year

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</tbody>
</table>

Theory - 300 marks

I. **Paper - I**  
**Fundamental Technique and Historical Background of Kathak**  
100 marks

Section - I - 50 marks

A. General introduction to the technique based on the Natyashastra.
   
   a. Natya, nritta and nritya
   
   b. Number of rasas and bhavas
   
   c. Abhinayas, dharmis and vrittis
   
   d. Classification of nayaka - nayika
   
   e. Nayakalakshanas and nayika alamkaras.

Section - II - 50 marks

   
   b. History and development of Rasaleela and its relation to Kathak Dance.
   
   c. A study of the two streams (pravaha) in the Kathak dance tradition viz. Mandir and Darbar.
   
   d. Contribution of Wajid Ali Shah and Raja Chakradhar Singh to Kathak.
   
   e. Contribution of important personalities and their life sketch-important institutions teaching Kathak.

II. **Paper - II**  
**Indian Mythology**  
100 marks

Section - I - 50 marks

   a. Vishnu and his incarnations.
   
   b. The image of Vishnu
   
   c. Shiva and his aspects
   
   d. The image of Shiva
e. Shakti
f. The consorts of the three gods
g. Ganapati and Karttikeya

Section - II - 50 marks

a. The representation of deities
b. Mantra, yantra and images of deities
c. Concept of a Hindu Temple
d. Rituals in dance and dance as a ritual.

III. Paper - III Elective 100 marks

Music of India - Hindustani and Karnataka

Theory

Section - I - 50 marks

a. Ancient tradition of music in India.
   (i) The raga treatment and classification in both.
   (ii) Special items of both.
   (iii) Difference between the two.
   (iv) Important Musicians and Sahityakartas.

Practical

Section-II-50 marks

Singing of either
Karnataka or Hindustani mode
whichever is applicable.

OR

III. Paper - III Study of Ancient Indian Theatrical Practice 100 marks

Section - I

Theory - 50 marks

a. Types of characters in Sanskrit drama.
b. The problem of tragedy in Sanskrit drama.
c. Playwrights : Bhasa, Kalidasa, Shudraka and Shri Harsha.

d. Study of the following Sanskrit plays:
   1. Svapanavasavadatta (Bhasa)
   2. Uribhanga (Bhasa)
   3. Vikramorvashiyam (Kalidasa)
   4. Mrichhakatikam (Shudraka)
   5. Ratnavali (Shri Harsha)

**Note:** The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

## Section - II

**Practicals**

<table>
<thead>
<tr>
<th>Practical</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enacting a scene from the above referred plays.</td>
<td><strong>300 marks</strong></td>
</tr>
</tbody>
</table>

**Details of the Practicals:**

- a. Amad and That in teen tal
- b. Tatkar in teental in Thah, Dugun and Chaugun with five kinds of hastakasanchalan and padhant
- c. Teen tal-five simple tukdas, three cakradas todes, two parans and one cakrada paran
- d. Tal Rupak - three small tukdas, two dimple parans and one chakrada toda.
- e. Definition of samyuta hastas
- f. Shlokas from the Abhinayadarpanam.
V. **Practical - II**  

The distribution of marks will be as follows:

A) Performance  
   50 marks  

B) Technical analysis in terms of rasa, bhava, nayika, nayaka, etc.  
   15 marks

C) Meanings of songs, their philosophical content and explanation of the dance Choreography.  
   10 marks  

D) Shlokas  
   25 marks  

Total  
100 marks

**Details of the Practicals**

a. Gat-bhav - makhani chori, paniya bharan  
b. Sidhi gat, matki gat and murli gat  
c. Bhavabhinaya of any one bhajan  
d. Shlokas from Abhinayadarpanam
   1. Usages of asamyuta and samyuta hastas  
   2. Devata hastas  
   3. Dashavatara hastas  
   4. Jati hastas  
   5. Bandhava hastas  
   6. Navagraha hastas

VI. **Practical - III**  

Music, tala etc.  
100 marks

A) Padhant (recitation) of rhythmic patterns  
   40 marks  

B) Test on talas and their varieties  
   30 marks

C) Singing of the items.  
   30 marks  

Total  
100 marks
Bachelor of Performing Arts (Dance)

Kathak

Third Year

<table>
<thead>
<tr>
<th>Theory</th>
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<tbody>
<tr>
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</table>

Theory-200 marks

I. Paper - I  Natyashastra  100 marks
   a. General introduction; origin, nature and scope of natya.
   b. Natyamandapa
   c. Nritta karanas
   d. Angika abhinaya, ch. 8,10, 11, 12, 13.
   e. The dharmis and the vrittis.
   f. Samanya abhinaya inclusive of the nayaka-nayika bhedas. ch. 24
   g. Success in presentation. Ch. 27
   h. Dasharupaka.

II. Paper - II  Aesthetics, Religion and Philosophy  100 marks

   Section - I - 50 marks
   Aesthetics : The Rasasutras
   a. Emotional content in Indian dance with special reference to the “Rasa Theory” and its
      exposition by different theoreticians like Bhatta Lollata, Shankuka, Bhatta Nayaka and
      Abhinavagupta.
   b. The location of Rasa.
   c. The schools of Poetics.
Section - II - 50 marks

Religion and Philosophy

a) Vedic Religion and the emergence of Hinduism. Shaivism, Vaishnavism, Tantrism and Shaktism.

b) Bhakti movement.

c) Philosophy of the Upanishads and the Six Systems of Philosophy.

Practical-400 marks

Distribution of marks will be as follows:

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<tr>
<th>III. Practical - I</th>
<th>Nritta</th>
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<tbody>
<tr>
<td>A. Performance</td>
<td></td>
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</tr>
<tr>
<td>B. Technical analysis of the above based on Abhinayadarpana and Natyashastra.</td>
<td></td>
<td>25 marks</td>
</tr>
<tr>
<td>C. Shlokas of the Abhinaya-Darpanam</td>
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<td>25 marks</td>
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<tr>
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</tbody>
</table>

Details of the Practicals

a. That in teental with Kasak Masak and Kataksh

b. Teental - five todas and two cakradar todas, one praranjudi amad, three types of tatkar, two thais, four parans and two cakradar parans.

c. Jhaptal - tatkar (thah, dugun and chougun) three parans, three todas, two thais, one mind.

d. Dhamar - tatkar, four todas, two cakradar todas, two parans two cakradar parans

e. One parimalu.

f. One toda with natwari bol.

g. Shlokas from Abhinayadarpanam
1. Natyotpiti
2. Natya, nritta, nritya
3. Mantrilakshanam
4. Sabhalakshanam and sabhapatilakshanam
5. Sabharachana
6. Patralakshanam and Varjaneeya-patra
7. Patrapranas
8. Kinkinlakshana

IV. Practical - II  

Distribution of marks will be as yollows -

A. Performance  
   50 marks

B. Technical analysis in terms of rasa, bhava, nayika, nayaka, etc.  
   15 marks

C. Meanings of songs, their philoso-phical content and 
   explanation of the dance choreography.  
   10 marks

D. Shlokas from Abhinayadarpanam  
   25 marks.

Total  
100 marks

Details of the Practicals :

a. Two Kavits
b. Three gatbhavs-Draupadivastraharan, Kaliya Daman and Hori

c. Three Gat-nikas-ghoongat ki gat, matki ki gat, ruksar ki gat

d. Four nayikas-vasakhasajjit, virahotkanthita, svadhinabhatrka kalahantarita (gatbhav or 
based on song)
e. Shlokas from Abhinayadarpanam
   1. Anga, upanga, pratyanga
   2. Abhinaya shlokas
   3. Shiro bhadas-definitions and usages
   4. Griva bhadas-definitions and usages
V. Practical - III

Music, Tala etc. 100 marks

A. Padant of nritta sequences (all toda, tukdas parans etc.) 40 marks
B. Fixing tihayis in teental 30 marks
C. Singing of the items 30 marks

Total 100 marks

VI. Practical - IV Electives 100 marks

1. Choreography

Choreographing nritta-toda/paran (teental) 50 marks
Choreographing nritya-one line of a thumri/bhajan 50 marks

OR

2. Lehra Playing

This is a compulsory accompaniment done on Harmonium for Kathak dance. Just in other styles like Bharata Natyam where the accompaniment is done on talams (manjira) which a student has to learn, this accompaniment should be learnt in its different facets specially the “layakari” (rhythm).
Bachelor of Performing Arts (Dance)

Kathak

Fourth Year

<table>
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</table>

Theory-200 marks

I. **Paper - I**  
History of Indian Culture and Dance  
100 marks

Section - I - 50 marks

a. Concepts of culture and civilisation

b. Ancient Indian culture and its evolution.

c. Dance as an important facet of Indian culture from Indus valley upto the 21st century.

Section-II - 50 mark

a) Study in general of the seven classical dance styles-Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Oddisi and Mohini Attam.

b) Tribal and Folk dances of India

II. **Paper - II**  
Sculpture, Iconography, Painting and their co-relationship to Dance.  
100 marks

a. History of development of the traditional Indian sculpture, iconography and painting.

b. The basic principles governing these arts and their influence on one another.

c. Principles of aesthetics applicable to these arts and their co-relationship.

d. Analysis of dance sculptures in the major temples of India.

e. Cave paintings and murals as models and illustrations of dance movements

f. The miniature paintings which inspire “natya” moods and movements

g. The importance of iconography to dance technique.

Practical-400 marks
### III. Practical - I: Nritta 100 marks

Distribution of marks will be as follows:

- **A. Performance** 50 marks
- **B. Technical analysis of the items based on the Natyashastra** 25 marks
- **C. Shlokas of the Abhinayadarpanam** 25 marks

**Total: 100 marks**

### Details of the Practicals

- **a) Teental - me - upaj (tihai)**
- **b) Dhamar - four todas, two cakradar todas, four parans, two cakradar-parans, two tihais**
- **c) Gajajhampa tal - four todas, four parans, two cakradar todas and parans, two tihais.**
- **d) Ashtamangal tal - three todas and two cakradar todas, three parans and two two cakradar parans, two two tihais**
- **e) Shlokas from Abhinayadarpana -**
  1. Definitions and usages of padabhedas
  2. Definitions of mandalas
  3. Definitions and usages of sthanakas
  4. Definitions and usages of utplavanas
  5. Definitions and usages of charis
  6. Definitions and usages of bhramaris
  7. Definitions and usages of gatis.

### IV. Practical - II: Nritya 100 marks

Distribution of marks will be as follows -

- **I. Performance** 50 marks
- **II. Technical analysis in terms of rasa, bhava, nayika, nayaka, etc.** 15 marks
- **III. Meanings of songs, their philosophical content and explanation of the dance choreography.** 10 marks
- **IV. Shlokas from Abhinayadarpanam with practical demonstration.** 25 marks

**Total: 100 marks**
Details of the Practicals

a. Two kaveets
b. One thumri
c. One bhajan
d. Gat bhava (based on any episode from Ramayana or Mahabharata using all aspects of Kathak i.e. todas, tihais etc.)
e. Shlokas from Abhinayadarpana
   1. Full Abhinayadarpana excluding those specified in Practical-I Nritta

V. Practical-III Music, Tala etc. 100 marks

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<td>a. Padant of all nritta patterns</td>
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<tr>
<td>b. Singing of the items</td>
<td>30</td>
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<tr>
<td>c. 1)Definitions of technical terms like laya, tala, jaati, toda, parans etc.</td>
<td>30</td>
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<tr>
<td>2)Fixing a tihai in Dhamar/Rupak-tala</td>
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VI. Practical - IV (Elective) 100 marks

1. Choreography
   Choreography in nritta and nritya; Nritta-toda/paran,(any tal except Teental); Nritya - a small traditional bandish.
   OR

2. Lehra Playing
   This is a compulsory accompaniment done on Hormonium for Kathak dance. Just in other styles like Bharata Natyam where the accompaniment is done on talams (manjira) which a student has to learn, this accompaniment should be learnt in its different facets specially the “layakari” (rhythm).
Bachelor of Performing Arts (Dance)
Mohini Attam
Second Year

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**Theory**

### I. Paper - I

**Fundamental Technique and Historical Background of Mohini Attam**

**Section - I**

- A general introduction to the technique based on the Natya Shastra
  - Natya, nrutta and nritya
  - Number of rasas and bhavas
  - Abhinayas dharmis and vrttis
  - Classification of nayaka.
  - Nayaka lakshanas and nayika alamkaras

**Section - II**

- History and development of Mohini Attam with a special reference to the eras of Karttika Tirunal, Balarama Verma and Svati Tirunal.
- The standard repertoire and the emergent repertoire based on Sopana Sangitam.
- **Contribution of important personalities and their life sketch - important institutions.**

### Paper - II

**Indian Mythology**

**Section - I**

- Vishnu and his incarnations
- The image of Vishnu
- Shiva and his aspects
- The image of Shiva
- Shakti
- The consorts of the three gods
- Ganapati and Karttikeya
Section - II

a. The representation of deities
b. Mantra, yantra and images of deities
c. Concept of a Hindu Temple
d. Rituals in dance and dance as a ritual

Elective

Elective-1: Music of India-Hindustani and Karnataka

Theory - 50 marks

a. Ancient tradition of music in India.
   (i) The rage treatment and classification in both.
   (ii) Special items of both.
   (iii) Difference between the two.
   (iv) Important Musicians and Sahityakartas.

Practical - 50 marks

Singing in either Hindustani or Karnataka system - whichever is applicable.

OR

Elective-2

Elective - 2

Study of Ancient Indian Theatrical Practice

Theory - 50 marks

a. Types of characters in Sanskrit drama
b. The problem of tragedy in Sanskrit drama
c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri Harsha.

Study of the following Sanskrit plays:
Performing Arts

a. Svapnavasadatta (Bhasa)
b. Urubhanga (Bhasa)
c. Vikramorvashiyam (Kalidasa)
d. Mrichhakatikam (Shudraka)
e. Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Practical - 300 marks

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The distribution of marks will be as follows:

I. Performance 50 marks

II. Technical analysis of the above based on the Balaramabharatam and Natyashastra 25 marks

III. Shlokas from Balaramabharatam and Abhinayadarpanam 25 marks

Total 100 marks

Details of Practicals

I.  a. Performance of adavus in Panchajati
   b. Either Chollukettu (standard repertoire) or Ganapati (sopanam repertoire)

II. Technical analysis of the above based on the Balaramabharatam and Natyashastra.

III. Balaramabharatam:
   a. Definitions shlokas of sthira and asthira Padabhedas.
   b. Definition shlokas of Shirobheda
   c. Definition shlokas of Vakshabheda
   d. Definition shlokas of Parshvabheda
V. Practical - II  

**Nritya**  
100 marks

The distribution of marks will be as follows:

I. Performance  
   50 marks

II. Technical analysis in terms of rasa, bhava, nayaka, nayika etc.  
    15 marks

III. Meanings of songs, philosophical content and explanations of dance choreography.  
     10 marks

IV. Shlokas from Hastalakshandeepika and Balaramabharatam  
    25 marks

Total  
100 marks

*The details of Practicals*

I. Performance of 2 abhinaya items :-
   a) Padam - by Svati Tirunal
   b) Padam - by Irainman Thampi

II. Technical analysis in terms of rasa, bhava, nayaka, nayika etc.

III. Meaning of songs, philosophical content and explanations of dance choreography

IV. Shlokas - Abhinayaradpanam :
   a. Devata hastas
   b. Bandhava hastas
   c. Jati hastas
   d. Navagraha hastas
   e. Dashavatara hastas

Hastalakshandeepika :-

The usages of 24 hastas from Hastalakshandeepika (both single hand and double hand)

VI. Practical - III  

**Music, Tala etc.**  
100 marks

The distribution marks will be as follows:

I. Test on talas both Carnatic and sopana systems and varieties  
   40 marks

II. Recitation of Jatis and Kalashams  
    30 marks

III. Singing of the items  
    30 marks

Total  
100 marks
Bachelor of Performing Arts (Dance)

Mohini Attam

Third Year

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Theory-200 marks

I. Paper - I  \quad \textbf{Natyashastra} \quad 100 marks

- General introduction; origin, nature and scope of natya
- Natyamandapa
- Nritta karanas
- Angika abhinaya, ch. 8,10,11,12,13.
- The dharmis and the vrittis.
- Samanya abhinaya inclusive of the nayaka-nayika bhedas. ch.24.
- Success in presentation. Ch. 27.
- Dasharupaka.

II. Paper - II  \quad \textbf{Aesthetics, Religion and Philosophy} \quad 100 marks

Section - I - 50 marks

Aesthetics: The Rasasutras

- Emotional content in Indian dance with special reference to the “Rasa Theory” and its exposition by different theorists like Bhatta Lollata, Shankuka, Bhatta Nayaka and Abhinavagupta.
- The location of Rasa
- The schools of Poetics.
Section - II - 50 marks
Religion and Philosophy

a. Vedic Religion and the emergence of Hinduism.
b. Shaivims, Vaishnavism, Tantrism and Shaktism
c. Bhakti movement.
d. Philosophy of the Upanishads and the Six Systems of Philosophy

III. Practical - I Nritta 100 marks

The distribution of marks will be as follows:

I. Performance 50 marks

II. Technical analysis of the above Based on Balaramabharatam and the Natyashastra 25 marks

III. Shlokas from the Balarama-bharatam and Abhinayadarpanam 25 marks

Total 100 marks

The details of Practicals

I. a. Performance of adavus in pancha jaati 3 speeds.

   b. Nritta items - Jatisvaram (standard repertoire) OR Mukhachalam (sopanam repertoire)

II. Technical analysis of the above based on the Balaramabharatam and the Natyashastra

III. Shlokas from Abhinayadarpanam:

   a. Mantri lakshanam

   b. Sabhalakshanam, sabhapatilakshanam and sabha rachana.

   c. Patra pranas, patralakshanam, varjaneeya-Patra.

   d. Kinkini lakshana

   e. Pushpanjali
Shlokas from Balaramabharatam:

a. Lakṣaṇa shlokas for sthira and asthira shirobheda

b. Definition and lakshana shlokas for greeva

IV. Practical - II  Nritya  100 marks

The distribution of marks will be as follows -

I. Performance  50 marks

II. Technical analysis of the above in terms of rasa, bhava, nayaka, nayika etc.  15 marks

III. Meanings of songs of philosophical contents and explanation of the dance choreography  10 marks

IV. Shlokas from Hastalakshanadeepika And Balaramabharatam.  25 marks

Total 100 marks

Details of the Practicals

a. Padam by any recognised poet or
   An ashtapadi from Geeta govinda

b. Definition and lakshana shlokas for drishtibhedas from Balaramabharatam.

c. Mishra mudra and samana mudra from Hastalakshanadeepika.

V. Practical - III  Music, Tala etc.  100 marks

I. 1. Recitation of Panchaja ti tirmanams in 3 speeds.  40 marks

   2. Fixing tirmanams in one avartana of Adi tala.

II. Recitation of rhythmic syllables of the nritta item  30 marks

III. Singing of the items  30 marks

Total 100 marks
VI. Practical - IV  Elective  100 marks

Choreography

1. Choreographing nritta and nritya
   i) Nritta-Choreographing svara or jati  50 marks
   ii) Nritya-Choreographing a pallavi of a padam, javali or varnam  50 marks

OR

2. Nattuvangam -Conducting dance by way of recitation of mnemonics, singing of a svara patterns accompanied by playing on stick and plank.
Bachelor of Performing Arts (Dance)

Mohini Attam

Fourth Year

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Theory-300 marks

I. **Paper - I**

History of Indian Culture and Dance

**Section - I - 50 marks**

a. Concepts of culture and civilisation.

b. Ancient Indian culture and its evolution.

c. Dance as an important facet of Indian culture from Indus valley up to the 21st century.

**Section - II - 50 marks**

a. Study in general of the seven classical dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Odissi and Mohini Attam.

b. Tribal and Folk dances of India

II. **Paper - II**

Sculpture, Iconography, Painting and their co-relationship to Dance

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a. History of development of the traditional Indian sculpture, iconography and painting.

b. The basic principles governing these arts and their influence on one another

c. Principles of aesthetics applicable to these arts and their co-relationship

d. Analysis of dance sculptures in the major temples of India.

e. Cave paintings and murals as models and illustrations of dance movements

f. The miniature paintings which inspire “natya” moods and movements

g. The importance of iconography to dance technique
III. Practical - I  

Nritta  

The distribution of marks will be as follows -

I. Performance  
   50 marks

II. Technical analysis of the above based on the Natya shastra in terms of nritta karanas and charis  
   50 marks

III. The shlokas from Balaramabharatam  
   25 marks

Total  
100 marks

Details of Practicals

a. Varnam (standard repertoire)

b. Tillana (standard repertoire) OR Jeeva (sopanam repertoire)

c. Balaramabharatam -
   1. Lakshana shlokas of sthira and asthira padabhedas.
   2. Definition and lakshana-shlokas for kati, vaksha and parshva.

II. Practical - II  

 Nritya  

The distribution of marks will be as follows -

I. Performance  
   50 marks

II. Technical analysis of the above in terms of rasa, bhava, nayika, nayaka etc.  
   15 marks

IV. Meanings of songs, their philosophical content and explanation of the dance choreography  
   10 marks

IV. Shlokas of Balaramabharatam  
   25 marks

a. Ashtapadi

b. A long shlokas

c. Abhinayadarpanam
   1. Natyotpatti
   2. Natyaprasamsa
   3. Natanabheda
   4. Natanaprayogakala

d. Revision of Hastalaksanadeepika-shlokas-definition and usages of all the 24 hastas.

e. Revision of Balaramabharatam shlokas.
III. Practical - III

Music, Tala etc.

1. Fixing adavus and tirmanams in two avartanas of any tala 40 marks
   2. Definitions of technical terms like laya, jaati, gati, korvai, jati etc. 30 marks

II. Recitation of rhythmic syllables of the nritta item. 30 marks

III. Singing of the items. 30 marks

Total 100 marks

IV. Practical - IV. Elective

1. Choreographing nritta & nritya
   
a. nritta-svara/jati
   
b. nritya-pallavi of a padam or shloka

OR

2. Nattuvangam- Conducting dance by way of recitation of mnemonics, singing of a svara patterns accompanied by playing on cymbals.
Bachelor of Performing Arts (Dance)

Bharata Natyam

Second Year

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Theory-300 marks

I. Paper - I Fundamental Technique and Historical Background of Bharata Natyam 100 marks

Section - I

A. General introduction to the technique based on the Natyashastra
   a. Natya, nritta and nritya
   b. Number of rasas and bhavas
   c. Abhinayas, dharmis and vrittis
   d. Classification of nayaka - nayika
   e. Nayakalakshanas and nayika alamkaraas.

Section - II

a. Historical Background of Bharata Natyam

b. The devadasi system in South India

c. The spiritual background of Bharata Natyam

d. History and Development of Bhagavata Mela-Nataka and Kuravanji Natakam

e. Contribution of important personalities and their life skotch; important institutions teaching Bharata Natyam

f. Emergence of Bharata Natyam in the Maratha Tanjore Court and its subsequent development.
II. Paper - II  
Indian Mythology  100 marks

Section - I
1. Vishnu and his incarnations
2. The image of Vishnu
3. Shiva and his aspects
4. The image of Shiva
5. Shakti
6. The consorts of the three gods
7. Ganapati and Karttikeya

Section - II
1. The representation of deities
2. Mantra, yantra and images of deities
3. Concept of a Hindu Temple
4. Rituals in dance and dance as a ritual
5. Bhagavata Purana

III. Paper - III  
Elective-1  100 marks

Music of India-Hindustani and Karnataka

Theory

Section - I - 50 marks

a. Ancient tradition of music in India.

   (i) The raga treatment and classification in both.
   (ii) Special items of both.
   (iii) Difference between the two.
   (iv) Important Musicians and Sahityakartas.

Practical

Section - II - 50 marks

Singing in either Hindustani or Karnataka modes-whichever is applicable.

OR
III. Paper - III  
Study of Ancient Indian Theatrical Practice  
Elective 2  
Theory - 50 marks

a. Types of characters in Sanskrit drama  

b. The problem of tragedy in Sanskrit drama  

c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri Harsha  

d. Study of the following Sanskrit plays:  

   (i) Svapnavasavadatta (Bhasa)  

   (ii) Urubhanga (Bhasa)  

   (iii) Vikramorvashiyam (Kalidasa)  

   (iv) Mrichhakatikam (Shudraka)  

   (v) Ratnavali (Shri Harsha)  

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Section - II  
Practical  
Enacting a scene from the above referred plays.  
Practical - 300 marks

Distribution of marks will be as follows: -

IV.  
Practical - I  
Nritta  

A. Performance  

B. Technical analysis based on Abhinayadarpanam  

C. Shlokas from the Abhinayadarpanam  

D. Nritta hastas shlokas  

Total 100 marks
V. Practical - II

Distribution of Marks will be as follows

A. Performance 50 marks
B. Technical analysis in terms of rasa, bhava, nayika, nayaka etc. 15 marks
C. Meanings of songs, their philosophical content and explanation of the dance choreography 10 marks
D. Shlokas 25 marks

Total 100 marks

Details of the Practicals

A. Shabdam
B. Padam
C. Shlokas from Abhinayadarpanam
   1. Usages of asamyuta and samyuta hastas
   2. Devata hastas
   3. Dashavatara hastas
   4. Jati hastas
   5. Bandhava hastas
   6. Navagraha hastas

VI. Practical - III

Music, Tala etc. 100 marks

A. Test on talas and their varieties 40 marks
B. Recitation of rhythmic patterns, jatis and korvais 30 marks
C. Singing of the items 30 marks.

Total 100 marks
Bachelor of Performing Arts (Dance)

Bharata Natyam

Third Year

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Theory-200 marks

I. **Paper - I**

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- a. General introduction; origin, nature and scope of natya
- b. Natyamandapa
- c. Nritta karanas
- d. Angika abhinaya, ch. 8,10,11,12,13.
- e. The dharmis and the vrittis.
- g. Success in presentation. Ch. 27
- h. Dasharupaka.

II. **Paper - II**

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<td>Aesthetics, Religion and Philosophy</td>
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**Section - I - 50 marks**

Aesthetics: The Rasasutras

- a. Emotional content in Indian dance with special reference to the “Rasa Theory” and its exposition by different theoreticians like Bhatta Lōllata, Shankuka, Bhatta Nayaka and Abhinavagupta.
- b. The location of Rasa
- c. The schools of Poetics.
Section - II - 50 marks

Religion and Philosophy

a. Vedic Religion and the emergence of Hinduism
b. Shaivism, Vaishnavism, Tantrism and Shaktism
c. Bhakti movement
d. Philosophy of the Upanishads and the Six Systems of Philosophy

III. Practical - I  Nritta  100 marks

The distribution of marks will be as follows -

1. Performance  50 marks
2. Technical analysis of the above based on Abhinaya Darpanam and Natya-shastra  25 marks
3. Shlokas of the Abhinaya Darpanam  25 marks

Total  100 marks

Details of the Practicals

A. Adavus in Panchajatis - (three speeds)
B. Tillana
C. Shlokas from Abhinayadarpanam-pertaining to
   1. Natyotpati
   2. Natya, nritta, nritya
   3. Mantrilakshanam
   4. Sabhalakshanam and Sabhapatiilakshanam
   5. Sabharachana
   6. Patralakshanam and Varjaneeyapatra.
   7. Patrapranas
   8. Kinkinlakshana

IV. Practical-II-Nritya  100 marks

The distribution of marks will be as follows :

1. Performance  50 marks
2. Technical analysis in terms of rasa, bhava, nayika, nayaka etc.,  15 marks
3. Meanings of songs, their philosophical content and explanation of choreography.
   10 marks
4. Shlokas  25 marks

Total  100 marks
Details of the Practicals

A. Javali

B. Keertanam

C. Shlokas from Abinayadarpanam
   1. Anga, upanga, pratyanga
   2. Abhinaya shlokas
   3. Shiro bhedas-definitions and usages.
   4. Griva bhedas-definitions and usages

V. Practical-III-Music, Tala etc.  

The distribution of marks will be as follows:

1. (i) Panca jati teermanams in three speeds  
   (ii) fixing teermanams in one avartana of adi tala.  

2. Recitation of rhythmic syllables of the nritta item.

3. Singing of the items

Total  

VI. Practical - IV  

(Elective)  

1. Choreography:

   Choreographing nritta and nritya

   1. Nritta - svara or jati  50 marks

   2. Nritya - one pallavi of padam or javali or varnam.  50 marks

   OR

2. Nattuvangam - i.e. conducting dance by way of recitation of mnemonics, singing of
   svara patterns - accompanied by playing by stick and plank.
Bachelor of Performing Arts (Dance)

Kathak

Fourth Year

Theory - 200 marks

Practical - 400 marks

Total - 600 marks

Theory-200 marks

I. Paper - I  
History of Indian Culture and Dance  
100 marks

Section - I - 50 marks

a. Concepts of culture and civilisation.

b. Ancient Indian culture and its evolution.

c. Dance as an important facet of Indian culture from Indus valley upto the 21st century.

Section - II - 50 marks

a. Study in general of the seven classical dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Odissi and Mohini Attam

b. Tribal and Folk dances of India

II. Paper - II  
Sculpture, Iconography, Painting and their Co-relationship to Dance  
100 marks

a. History of development of the traditional Indian sculpture, iconography and painting

b. The basic principles governing these arts and their influence on one another

c. Principles of aesthetics applicable to these arts and their co-relationship

d. Analysis of dance sculptures in the major temples of India.

e. Cave paintings and murals as models and illustrations of dance movements

f. The miniature paintings which inspire “natya” moods and movements.

g. The importance of iconography to dance Technique.
Practical - 300 marks

III. Practical - I  Nritta  100 marks

The distribution of marks will be as follows:

1. Performance  50 marks
2. Technical analysis of the above based on the Natyashastra  25 marks
3. Remaining shlokas of the Abhinayadarpanam  25 marks

Total  100 marks

Details of the Practicals

A. Varanam

B. Shlokas from Abhinayadarpana
   1. Definitions and usages of Padabhedas
   2. Definitions and usages of mandalas
   3. Definitions and usages of stanakas
   4. Definitions and usages of utpiavanas
   5. Definitions and usages of charis
   6. Definitions and usages of bhramaris
   7. Definitions and usages of gatis

IV. Practical - II  Nritya  100 marks

Distribution of marks will be as follows:

1. Performance  50 marks
2. Technical analysis in terms of rasa, bhava, nayika, nayaka etc.,  15 marks
3. Meanings of songs, their philosophical content and explanation of choreography  10 marks
4. Shlokas (remaining shlokas of Abhinayadarpanam)  25 marks

Total  100 marks
Details of the Practicals

A. Ashtapadi
B. Shlokam
C. Shlokas from Abhinayadarpana
   1. Full Abhinayadarpana excluding those specified in Practical-I Nritta

V. Practical - III  Music, Tala etc.  100 marks

Distribution of marks will be as follows -

1. i. Fixing adavus and teermanam in two avartanas of any tala  40 marks
   ii. Definitions of technical terms like laya, jaati, gati, korvai, jati etc.,

2. Recitation of rhythmic syllable of the nritta item  30 marks

3. Singing of the items  30 marks

Total  100 marks

VI. Practical - IV  Ejective  100 marks

1. Choreography
   Choreographing nritta and nritya; Nritta - svara or jati  50 marks
   Nritya - one pallavi of padam or javali or varnam.  50 marks
   OR

2. Nattuvangam
   Nattuvangam - i.e. conducting dance by way of recitation of mnemonics singing of svara patterns-accompanied by playing on cymbals
Bachelor of Performing Arts (Dance)

Kathakali

Second Year

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Theory

I. Paper - I  
**Fundamental Technique and Historical Background of Kathakali**  
100 marks

Section - I

A. General introduction to the technique based on the Natyashastra
   a. Natya, nritta and nritya
   b. Number of rasas and bhavas
   c. Abhinayas, dharmis and vrittis
   d. Classification of nayaka - nayika
   e. Nayakalakshanas and nayika alamkarais.

Section - II

a. Dance in the Shilappadikaram
b. The ancient Kerala society and the place of the Nairs and the Namboodiris in it.
c. Chakkyar kuttu, Nangyar kutty, Prabandham-Kuttu and Kutiyattam
d. Krishnattam
e. Ramanattam
f. Kathakali - its format in brief
g. The spiritual background of Kathakali
h. Contribution of important personalities and their life sketches; important institutions teaching Kathakali
II. Paper - II

Indian Mythology 100 marks

Section - I

a. Vishnu and his incarnations.
b. The image of Vishnu
c. Shiva and his aspects
d. The image of Shiva
e. Shakti
f. The consorts of the three gods
g. Ganapati and Karttikeya

Section - II

a. The representation of deities.
b. Mantra, yantra and images of deities
c. Concept of a Hindu Temple
d. Rituals in dance and dance as a ritual

III. Paper - III

Elective 100 marks

Elective-1 Music of India - Hindustani and Karnataka

Theory - 50 marks

a. Ancient tradition of music in India.
   (i) The raga treatment and classification in both.
   (ii) Special items of both.
   (iii) Difference between the two.
   (iv) Important Musicians and Sahityakartas.

Practicals : 50 marks

Singing in either Hindustani or Karnataka system - whichever is applicable.

OR

Elective 2 100 marks
III. Paper - III Study of Ancient Indian Theatrical Practice 100 marks

Theory-50 marks

a. Types of characters in Sanskrit drama
b. The problem of tragedy in Sanskrit drama
c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri Harsha

Study of the following Sanskrit plays:

a. Svapnavasadatta (Bhasa)
b. Urubhanga (Bhasa)
c. Vikramorvashiyam (Kalidasa)
d. Mrichhakatikam (Shudraka)
e. Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Practicals - 50 marks

Enacting a scene from the above referred plays.

VI. Practical - 300 marks

Distribution of marks will be as follows

I. Nritta 100 marks

II. Nritya (abhinaya) 100 marks

which would include proficiency in eyes, neck and other co-related movements.

III. Clarify and angashuddha in rendering in hastas. 50 marks

IV. General knowledge of the sahitya, musical content 50 marks

and the Kathakali talas.

Total 300 marks
Details of Practicals

**Male:**

1. Ashta Kalasham
2. Ravana - Bali Vijayam (two padams)
3. Bheema - Kalyana Saugandhikam (1st Part)
4. Arjuna - Kalakeya Vadha (2nd Part)
5. Shlokas from Hastalakshanadeepika - Definitions of the 24 basic hastas.
6. Talas

**Female:**

1. Ashta Kalasham
2. Sairandhri - Kechaka Vedha
3. Lalita-Kreemeera Vadha
4. Usha and Chitralekha (2 padams)
5. Shlokas from Hastalakshanadeepika - Definitions of the 24 basic hastas
6. Talas.
Bachelor of Performing Arts (Dance)

Kathakali

Third Year

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<tr>
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**Theory**

I. **Paper - I**

Natyashastra 100 marks

a. General introduction; origin, nature and scope of natya.

b. Natyamandapa

c. Nritta karanas

d. Angika abhinaya, ch. 8,10,11,12,13.

e. The dharmis and the vrittis

f. Samanya abhinaya inclusive of the nayaka-nayika bhedas. ch. 24

g. Success in presentation. Ch. 27

h. Dasharupaka.

II. **Paper - II**

Aesthetics, Religion and Philosophy 100 marks

**Section - I - 50 marks**

**Aesthetics : The Rasasutras**

a. Emotional content in Indian dance with special reference to the “Rasa Theory” and its exposition by different theoreticians like Bhatta Lollata, Shankuka, Bhatta Nayaka and Abhinavagupta.

b. The location of Rasa.

c. The Schools of Poetics.
Section - II - 50 marks
Religion and Philosophy

a. Vedic Religion and the emergence of Hindustani.
b. Shaivism, Vaishnavism, Tantrism and Shaktism
c. Bhakti movement
d. Philosophy of the Upanishads and the Six Systems of Philosophy

Practical-300 marks

The distribution of marks for practicals will be as follows -

1. Nritta  
2. Nritya (Abhinaya)  
3. Proficiency in eye, neck and other co-related movements  
4. General knowledge of musical content, Kathakali talas and the meanings of the lyrics.

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<td>3</td>
<td>Proficiency in eye, neck and other co-related movements</td>
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<td>4</td>
<td>General knowledge of musical content, Kathakali talas and the meanings of the lyrics.</td>
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Total 300 marks

Details of Practicals

Male :

1. Arjuna - Subhadraharanam
2. Ravana - Ravanodhava (two padams)
3. Nala & Pushkara - Nalacharitam (one padam each)
4. Narasura - Narasuravadha (two padams)
5. Shlokas from hastalakshanadeepika.

Female :

1. Damayanti - Nalacharitam (3rd & 4th days)
2. Lalita (complete) - Narasura Vadha
3. Putana (complete)
4. Shlokas from Hastalakshanadeepika
Details of Practicals

Male:
1. Arjuna - Subhadrahanam
2. Ravana - Ravanodbhava (two padams)
3. Nala & Pushkara - Nalacharitam (one padam each)
4. Narasura - Narakasuravadha (two padams)

Shlokas from Hastalakshanadeepika - Usages of the 24 basic hastas (asmyuta and samyuta)

Female:
1. Damayanti - Nalacharitam (3rd & 4th days)
2. Lalita (complete) - Narakasura Vadha
3. Putana (complete)
4. Shlokas from Hastalakshanadeepika - Usages of the 24 basic hastas (asmyuta and samyuta)

Practical - IV Elective 100 marks

Choreographing a short padam either male or female as applicable.

OR

Aharya (make-up) excluding the chutti of
1. Paccha
2. Katti
3. Minukku
Bachelor of Performing Arts (Dance)

Kathakali

Fourth Year

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**Theory**

I. **Paper - I**  
**History of Indian Culture and Dance**  
100 marks

**Section - I**  
- 50 marks

- b. Ancient Indian culture and its evolution.
- c. Dance as an important facet of Indian culture from Indus valley upto the 21st century.

**Section - II**  
- 50 marks

- a. Study in general of the seven classical dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Odissi and Mohini Attam.
- b. Tribal and Folk dances of India.

II. **Paper - I**  
**Sculpture, Iconography, Painting and their Co-relationship to Dance**  
100 marks

- h. History of development of the traditional Indian culture, iconography and painting.
- i. The basic principles governing these arts and their influence on one another.
- j. Principles of aesthetics applicable to these arts and their co-relationship.
- k. Analysis of dance sculptures in the major temples of India.
- l. Cave paintings and murals as models and illustrations of dance movements.
- m. The miniature paintings which inspire “natya” moods and movements.
- n. The importance of iconography to dance technique.
Practicals - 300 marks

The distribution of marks will be as follows:

1. Nritta 100 marks
2. Nritya (abhinaya) 100 marks
3. Proficiency in eye, neck and other co-related movements 50 marks
4. General knowledge of musical content, Kathakali talas and the meanings of the lyrics 50 marks.

Details of Practicals

Male:
1. Nala - Nalacharitam (3rd and 4th days) 2 padams
2. Rukmangada - Rukmangadacharitam
3. Daksha - Dakshayaga (2 padams)
4. Hanumana - Kalyana sangandhikam (2 padams)
5. Shlokas from Hastalakshanadeepika - mishra and samana hastas.

Female:
1. Mohini - Rukmangadacharitam
2. Urvashi - Kalakeya Vadham
3. Damayanti
4. Sita - Lavanasura Vadham
5. Shlokas from Hastalakshanadeepika - mishra and samana hastas

Practical - IV    Elective 100 marks

1. Choreographing an episode from either Ramayana or Mahabharata with at least 3 different types of characters.

OR

2. Aharya (make-up) excluding the chutti of
   1. Chokanna Tadi (red beard)
   2. Vella Tadi (white beard)
Bachelor of Performing Arts (Dance)

Kuchipudi

Second Year

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Theory - 300 marks

I. **Paper - I**

**Fundamental Technique of Kuchipudi**

100 marks

**Section - I - 50 marks**

A general Introduction to the Technique based on the Natyashastra

a. Natya, nritta and nritya

b. Number of rasas

c. Abhinayas, dharmis and vrittis

d. Classification of nayaka and nayika bheda

e. Nayakalakshanahas and nayika-alamkaras

**Section - II - 50 marks**

a. The devdasi system

b. The spiritual background of Kuchipudi village - gurus and literature, music and dance

c. Emergence of Bhama Kalapam, and Golla Kalapam-Bhagavatmelaa nataka at Kuchipudi village (Andhra) and Melatur (Tamilnadu).

d. Yakshagana tradition.


f. Emergence of solo dance technique.

g. Repertoire in Yakshagana and solo dance tradition and their lyrical structure.

h. Contribution of important personalities and their life sketches.
Paper - II  
Indian Mythology  
100 marks

Section - I

a. Vishnu and his incarnations
b. The image of Vishnu
c. Shiva and his aspects
d. The image of Shiva
e. Shakti
f. The consorts of the three gods.
g. Ganapati and karttikeya

Section - II

a. The representation of deities
b. Mantra, yantra and images of deities.
c. Concept of the Hindu temple
d. Rituals in dance and dance as a ritual
e. Bhagavat Purana

Paper - III  
Elective - I  
Music of India - Hindustani and Karnataka  
100 marks

Theory-50 marks

a) Ancient tradition of music in India
b) Characteristics of Hindustani and Karnataka music
   i) The raga treatment and classification in both.
   ii) Special items of both.
   iii) Difference between the two.
   iv) Important Musicians and Sahityakartas.

Practical- 50 marks

Singing in either Hindustani or Karnataka system-whichever is applicable

OR

Paper IV Elective - 2  
Study of Ancient Indian Theatrical Practice
Theory-50 marks

a. Types of characters in Sanskrit drama.
b. The problem of tragedy in Sanskrit drama
c. Playwrights: Bhasa, Kalidasa, Shudraka and Shri Harsha
d. Study of the following Sanskrit plays
   (i) Svapnavasavadatta (Bhasa)
   (ii) Urubhanga (Bhasa)
   (iii) Vikramorvashiyam (Kalidasa)
   (iv) Mrichhakatikam (Shudraka)
   (v) Ratnavali (Shri Harsha)

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, music and drama in Sanskrit natya. The study of these plays is not from the language point of view.

Practicals-50 marks

Enacting a scene from the above referred plays.

Practical-300 Marks

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<tr>
<th>Practical - I</th>
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<tr>
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<tr>
<td>2. Technical analysis based on Abhinayadarpana</td>
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<td>3. Shlokas from Abhinayadarpana</td>
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Details of Practicals

a. Traditional namaskara vidhi
b. Adavus, jatis and teermanams in 3 speeds
c. Ganapati Kautuvam or Jati Kattu
d. Shlokas from Abhinayadarpana
   (i) Definitions of Samyuta hastas
   (ii) Definitions of nritta hastas
V. Practical - II  

**Nritya**  

The distribution of marks will be as follows -

1. Performance  
   50 marks

2. Technical analysis in terms of rasa, bhava, nayika, nayaka etc.  
   15 marks

3. Meanings of songs, their philosophical content and explanation of the dance Choreography  
   10 marks

4. Shlokas from the Abhinayadarpana  
   25 marks

**Total**  

100 marks

**Details of Practicals**

a. Ramapattabhisheka shabdam

b. Any Keertanam - Annamacharya or Adhyatma Ramayana

c. Shlokas from Abhinayadarpana
   (i) Usages of asamyuta and samyuta hastas
   (ii) Devata hastas
   (iii) Bandhava hastas
   (iv) Jati hastas
   (v) Navagraha hastas
   (vi) Dashavatara hastas

VI. Practical - III  

**Music, tala etc.**  

The distribution of marks will be as follows -

1. Test on talas and their varieties in three speeds  
   40 marks

2. Recitation of rhythmic patterns and teermanams  
   30 marks

3. Singing of the items  
   30 marks

**Total**  

100 marks
Bachelor of Performing Arts (Dance)

Kuchipudi

Second Year

Theory - 200 marks
Practical - 400 marks
Total - 600 marks

Theory-200 marks

Paper - I  Natyashastra  100 marks
b. Natyamandapa
c. Nritta karanas
d. Angika abhinaya. Ch.8,10,11,12,13
e. The dharmis and the vrittis
g. Success in presentation. Ch. 27
h. Dasharupaka.

Paper - II  Indian Aesthetics, Religion and Philosophy  100 marks

Section - I - 50 marks

Aesthetics - The Rasasutra
a. Emotional content in Indian dance with special reference to the "Rasa Theory" and its exposition by different theoreticians like Bhatta Lollata, Shankuka, Bhatta Nayaka and Abhinavagupta.
b. The location of Rasa
c. The schools of Poetics.

Section - II - 50 marks

Religion and Philosophy
a. Vedic Religion and the emergence of Hinduism.
b. Shaivism, Vaishnavism, Tantrism and Shaktism
c. Bhakti movement
d. Philosophy of the Upanishads and the six systems of Philosophy.

Practical-400 marks
III. Practical - I  

**Nritta**  

100 marks

The distribution of marks will be as follows:

1. Performance  
2. Technical analysis based on the Natyashastra and Abhinayadarpana  
3. Shlokas from the Abhinayadarpana

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<td>Technical analysis</td>
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<td><strong>Total</strong></td>
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**Details of Practicals**

a. Adavus in 3 speeds and pancha jati

b. Pancha gatis


d. Shlokas from Abhinayadarpanam pertaining to:
   
   (i) Natya, nritta and nritya  
   (ii) Mantri lakshanam  
   (iii) Sabha lakshanam, sabhapati lakshanam, and sabha rachana  
   (iv) Patra pranas, patralakshanam and varjaneeya patra  
   (v) Kinkini lakshana  
   (vi) Pushpanjali

IV. Practical - II  

**Nritya**  

100 marks

The distribution of marks will be as follows:

1. Performance  
2. Technical analysis in terms of rasa, bhava, nayika, nayak etc.  
3. Meanings of songs, their philosophical content and explanation of the dance choreography  
4. Shlokas from the Abhinayadarpana

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Details of Practical

a. Dashavatara Shabdam
b. Taranga nritya-neelameghashareera Raga: Mohanam Tala : Adi
c. Shlokas from Abhinaya darpana:
   (i) Anga, upanga, pralyanga
   (ii) Shirobhedas - definitions and usages.
   (iii) Drishti bhedas- definitions and usages.
   (iv) Griva bhedas - definitions and usages.

V. Practical - III  Music, Tala etc  100 marks

The distribution of marks will be as follows:

1. Pancha jati teermanams. Fixing teermanams in one avartana 40 marks
   of Adi tala
2. Recitation of the rhythmic syllabus of the nritta items. 30 marks
3. Singing of the items 30 marks

   Total 100 marks

VI. Practical IV Elective  100 marks

1. Choreography of unknown pieces of nrutta and nritya 50 marks
   a. Nrutta : Svara or jati
   b. Nritya: Pallavi of a padam or a jawali or a varnam

   OR

2. Nattuvangam i.e., conducting dance by way of recitation of mnemonics, singing of patterns - accompanied by a stick and plank.
Bachelor of Performing Arts (Dance)

Kuchipudi

Fourth Year

Theory - 200 marks
Practical - 400 marks

Total - 600 marks

Theory-200 marks

Paper - I

History of Indian Culture and Dance 100 marks

Section - I - 50 marks

a. Concepts of culture and civilisation

b. Ancient Indian culture and its evolution.

c. Dance as an important face of Indian culture from Indus Valley upto the 21st century.

Section - II - 50 marks

a. Study in general of the seven classical dance styles - Bharata Natyam, Kathakali, Manipuri, Kathak, Kuchipudi, Odissi, and Mohini Attam-and their comparative analysis

b. Tribal and folk dances of India.

Paper - II

Sculpture, Iconography, Painting and their co-relationship to Dance 100 marks

a. History of development of the traditional Indian sculpture, iconography and painting.

b. The basic principles governing these arts and their influence on one another.

c. Principals of aesthetics applicable to these arts and their co-relationship.

d. Analysis of dance sculptures in the major temples of India.

e. Cave painting and murals as models and illustrations of dance movements.

f. The miniature paintings which inspire natya moods and movements.

g. The importance of iconography to dance technique.

Practical-400 marks
III. Practical - I

**Nritta**

100 marks

The distribution of marks will be as follows:

1. Performance 50 marks
2. Technical analysis of the items based-on the Natyashastra 25 marks
3. Shlokas from the Abhinayadarpana 25 marks

Total 100 marks

**Details of Practicals**

a. Tillana

b. Any Jatisvaram

c. Shlokas from Abhinayadarpana
   (i) Definitions and usages of padabhedas
   (ii) Definitions of mandalas.
   (iii) Definitions of sthanakas
   (iv) Definitions and usages of utplavanas
   (v) Definitions and usages of charis
   (vi) Definitions and usages of bhramaris
   (vii) Definitions and usages of gatis

IV. Practical - II

**Nritya**

100 marks

The distribution of marks will be as follows:

1. Performance 50 marks
2. Technical analysis in terms of rasa, bhava, nayika, nayaka etc. 15 marks
3. Meanings of songs, their philosophical - content and explanation of the dance choreography 10 marks
4. Shlokas from the Abhinayadarpana 25 marks

Total 100 marks
Details of Practicals

a. A Kshetragya padam

b. Praveshika daru from Bhama Kalapam - “Bhamane Satyabhamane”.

c. Shlokas from Abhinayadarpana

   (i) Full Abhinayadarpana excluding those specified in Practical I - Nritta.

V. Practical - III      Music, Tala etc.      100 marks

The distribution of marks will be as follows:

1. (i) Fixing of adavus and teermanams in 2 avartanas of any tala 40 marks

   (ii) Definitions of technical terms like laya, jati, gati Koravai etc.

2. Reciation of the rhythmic syllables of the nritta item 30 marks

3. Singing of the item 30 marks

   Total 100 marks

VI. Practical - IV      Elective      100 marks

1. Choreography of:

   (i) Nritta - long svara or jati 50 makrs

   (ii) Nritya - Pallavi and anupallavi of a padam/javali/varnam 50 makrs

   OR

2. Nattuvangam i.e. conducting dance by way of recitation of mnemonics, singing of svara patterns accompanied by playing on cymbals.
Bridge Course

Duration : One Year

Total Marks : 800

Note for Bridge Course

1. This course is meant for those students who have completed the scheme of 10+2+3 (not in Performing Arts) but who have interest in Dance and have done at least a Full Time DIPLOMA COURSE recognised by the University or the Govt. of the duration of 2 years. Such students would be eligible for admission to the M.P.A. (Dance) course after completing the one year full time Bridge Course. For example a student with full time two years Diploma in Dance only can be admitted to the Bridge Course in Dance leading him/her to admission in M.P.A. (Dance).

2. This course can also be taken by the students of those Universities which continue with 10+2+3 scheme in Dance. In case a student wishes to go abroad where 12th standard scheme is prevalent then after completing 2+3 in Dance he/she can do the Bridge Course which would make it 10+2+3+1 and then seek admission to M.P.A. (Dance) or proceed abroad.
Bridge Course in Dance

8 papers of 100 marks each

Total marks-800

Paper - I  
FUNDAMENTAL TECHNIQUE AND HISTORICAL BACKGROUND OF BHARATA NATYAM/KATHAKALI/KATHAK/MANIPURI/KUCHIPUDI/ODISSI/MOHINI ATTAM  
100 marks

Section - I

A General Introduction to the Technique of Dance Based on the Natyashastra

a. Natya, nritta and nritya

b. Number of rasas and bhavas.

c. Abhinayas, dharmis and vrittis.

d. Classification of nayaka and nayika

e. Nayaka lakshanas and nayika alamkaras

Section - II

A General Introduction to the following dance styles.

a. Bharata Natyam

b. Kathakali.

c. Kathak.

d. Manipuri.

e. Kuchipudi.

f. Odissi.

g. Mohini Attam

in terms of their origin and history of development.

Paper - II  
INDIAN MYTHOLOGY  
100 marks

Section - I

a. Vishnu and his incarnation.

b. The image of Vishnu.

c. Shiva and his aspects.
d. The image of Shiva.

e. Shakti.

f. The consorts of the three gods.

g. Ganapati and Karttikeya

Section - II

a. The representation of deities.

b. Mantra, yantra and images of deities.

c. Concept of the Hindu Temple

d. Rituals in dance and dance as a ritual

e. Bhagavat Purana

Paper - III MUSIC OF INDIA (HINDUSTANI AND KARNATAKA) AND ANCIENT INDIAN THEATRICAL PRACTICE 100 marks

Music

Section - I

a. Ancient tradition of music in India.

b. Characteristics of Hindustani and Karnataka music

c. The raga in Indian music and its treatment.

d. Classification of the ragas in both the systems.

e. Chief items of both the systems.

f. Difference between the two systems.

g. Important musicians and sahityakartas.

Section - II

Ancient Indian Theatrical Practice.

a. Types of characters in Sanskrit drama

b. The problem of tragedy in Sanskrit drama

c. Sanskrit playwrights and their plays.

(i) Bhasa - Svapnavasadatta

(ii) Kalidasa - Vikramorvashiyam

(iii) Shtudraka - Mricchakatika

(iv) Shri Harsha - Ratnavali

Note: The Sanskrit texts of these plays are not to be taught. The study of these plays is from the point of view of dramatic conventions as well as the integration of dance, drama and music in Sanskrit natya.
Paper - IV

NATYASHASTRA 100 marks


b. Natyamandapa

c. Nritta karanas Ch. 4

d. Angika abhinaya Ch. 8, 10, 11, 12, 13

e. The vrittis and dharmis Ch. 22

f. Samanya abhinaya inclusive of the nayaka-nayika bheda Ch. 24

g. Success in presentation Ch. 27

h. Dasharupaka.

Paper - V

INDIAN AESTHETICS, RELIGION AND PHILOSOPHY 100 marks

Section - I

Aesthetics - The Rasasutras.

a. Emotional content in Indian dance with special reference to the 'Rasa Theory', and its exposition by different theoreticians like Bhatta Lollata, Shankuka, Bhatta Nayaka, and Abhinavagupta.

b. The location of Rasa.

c. The schools of Poetics.

Section - II

Religion and Philosophy

a. Vedic religion and the emergence of Hinduism.

b. Shaivism, Vaishnavism, Tantrism, Shaktism.

c. Bhakti movement.

d. Philosophy of the Upanishads and the six systems of Philosophy.
Paper - VI  HISTORY OF INDIAN CULTURE AND DANCE  100 marks

Section - I

Culture

a. Concepts of culture and civilisation.

b. Ancient Indian culture and its evolution.

c. Dance as an important facet of Indian culture from Indus Valley upto the 21st century.

Section - II

Dance

a. Study in general and a comparative study of the seven classical dance styles.

b. Tribal and Folk dances of India.

Paper - VII  SCULPTURE, ICONOGRAPHY, PAINTING IN DANCE  100 marks

a. History of development of the traditional Indian sculpture, iconography and painting in relation to dance.

b. The basic principles governing these arts and in the Indian tradition.

c. Aesthetics applicable to these arts and their influence on one another.

d. Analysis of dance sculptures in the major temples of India.

e. Cave paintings and murals as models and illustrations of dance movements.

f. The miniature, paintings, which inspire 'natya' moods and movements.

g. The importance of iconography to dance technique.

Paper - VIII  SANSKRIT  100 marks

Section - I

a. A brief introduction to sanskrit grammer.

b. Introduction to sanskrit classical literature.

(i) Ornate poetry

(ii) Historical poems
(iii) The Shatakas
(iv) Gitagovinda
(v) The classical dramas
(vi) The narrative literature
(vii) The prose romance

Section - II

Introduction to Abhinayadarpanam, Learning following selected shlokas with translation as well as their transliteration in Roman script by using diacritical marks.

Abhinaya Darpanam :

Shloka nos. - 1 to 16, 20 to 28, 32 to 48.

Natyashastra :

Learning selected shlokas with translation as well as their transliteration in Roman script by using diacritical marks.

Chapter VI : 15 to 22, rasa, sthayi, vyabhicari, sattvika bhava
Chapter XXIV : 212 to 219 ashtanayika
MASTER OF PERFORMING ARTS (DANCE)
OR
MASTER OF FINE ARTS (DANCE)

Duration: Two Years
Total Marks: 1000

THEORY - 200 MARKS
PRACTICAL - 300 MARKS

FIRST YEAR

THEORY

200 MARKS

COURSE COMMON TO BHARATA NATYAM/KATHAKALI/KATHAK/ MANIPURI/
KUCHIPUDI/ODISSI/MOHINI ATTAM

PAPER - I
SOUTH EAST ASIAN THEATRE, WESTERN BALLET AND MODERN DANCE.

Section - I

1. The provenance of Ramayana in South East Asian theatre.
2. Brief introduction to the Balinese, Javanese, Cambodian, Thai, Kanadian and Burmese dances. - Their evolution from the parent dance tradition of India.

Section - II

Western Ballet and Modern Dance.

1. Origin, history and development of western ballet.
2. Traditional classical ballets.
3. Chief performers and choreographers.
4. 20th century development of modern dance.
5. The implications of modern dance trends to the Indian dance scene.

PAPER - II
TECHNIQUE OF INDIAN DANCE IN GENERAL

100 MARKS

Section - I

A detailed study of "nayaka - nayika bheda" and their depiction in ancient Indian lyrical literature. The common tradition of literary symbolism and its co-relationship in classical dance. The "triveni" of ancient Indian literature viz. Sanskrit, Prakrit and Tamil literary streams.
Section - II

A study of texts like Abhinayadarpana, Sangitaratnakara, Nruttaratnavali, Bhavaprakashana, Balaramabharatam.

PRACTICAL : 300 MARKS

COURSE COMMON TO BHARATA NATYAM/KATHAKALI/KATHAK/MANIPURI/KUCHIPUDI/ODISSI/MOHINI ATTAM

PRACTICAL - I  TEACHING EXPERIENCE TO JUNIOR CLASS  100 MARKS

(To be internally assessed)

PRACTICAL - II  ANY FOUR ADVANCED DANCE ITEMS  100 MARKS

NOT INCLUDED IN THE UNDER-GRADUATE COURSE

(Two items of nrutta and two items of nritya)

The distribution of marks will be as follows:

1. Performance  
   70 marks.

2. Technical Analysis  
   30 marks

Total  

100 marks.

PRACTICAL - III  CHOREOGRAPHY OF NRITTA AND NRITYA  100 MARKS

NRITTA  

50 MARKS

An unknown nrutta piece set to atleast two avartanas of any tala to be choreographed in three speeds by the candidate.

All the three speeds to be recited while maintaining the tala by hands.

NRITYA  

50 MARKS

An unknown sanskrit shloka (meanings to be provided) to be choreographed on the spot. The choreography must include detailed elaboration of at least two episodes/ideas (sanchari) directly connected with the theme/subject of the shloka.

The question paper containing both nrutta and nritya script is to be provided on the day of the examination.

Preparation time — 2 hours.
MASTER OF PERFORMING ARTS (DANCE)
OR
MASTER OF FINE ARTS (DANCE)

THEORY-200 MARKS
PRACTICAL-300 MARKS

SECOND YEAR

THEORY-200 MARKS.

COURSE COMMON TO BHARATA NATYAM/KATHAKALI/KATHAK/MANIPURI/
KUCHIPUDI/ODISSI/MOHINI ATTAM

PAPER - I.

CHOREOGRAPHY AND MOVEMENT STUDIES, 100 MARKS

Section - I

Choreography of Classical Indian dances.

1. The stage conventions for a traditional dance performance and their applicability to the
   contemporary trends and presentation.

2. Analysis of the principles of aesthetics involved in traditional dance choreography.

3. Modern concept of choreography and the latest trends emerging in India.

4. Technique of modern stage presentation e.g. script writing, setting of music, dance
   direction, designing of costumes, sets, lighting etc.

Section - II

Movement studies leading to a “Fit Dancer”.

1. Study of normal human movements.

2. Abnormal human movements and their causes.

3. The correct posture for dance and the avoidance of inco-ordination due to incorrect posture.

4. The concepts of Balance and Harmony in dance movements.

5. Physical fitness programme through movement therapy for a dancer.

PAPER - II

A PROJECT BASED ESSAY 100 MARKS
MASTER OF PERFORMING ARTS (DANCE)

OR

MASTER OF FINE ARTS (DANCE)

SECOND YEAR

THEORY-200 MARKS

PRACTICAL-300 MARKS

COURSE COMMON TO BHARATANATYAM/KATHAKALI/KATHAK/ MANIPURI/ KUCHIPUDI/ODISSI/MOHINI ATTAM

PRACTICALS-300 MARKS

PRACTICAL - I  STAGE PERFORMANCE  100 MARKS

Actual stage performance of not less than one hour to be given by the candidate.

PRACTICAL - II  ELECTIVES  200 MARKS

Any two of the following:

1. Teaching experience to Junior classes (To be internally assessed)  100 marks

   OR

2. Singing in the mode of the dance style of specialisation. (The students can acquire the requisite training in another recognised institution but would be assessed at their parent institution conducting the examination).  100 marks

   OR

3. Choreographing a mini dance-drama of about 30 minutes. The candidate may choose any style/styles inclusive of folk dances or even may put up a multi-media presentation. The candidate must submit detailed script chosen and the synopsis one week before the examination to the parent institution. No changes thereafter would be permitted. The candidate is permitted to include students from the junior classes in the production. The candidate may or may not dance in the production.
OR

COMPUTER AND MULTI MEDIA 100 MARKS.

a. May be studied at another recognised institute which should provide the assessment of the candidate’s progress and ability.

b. Internal assessment of the student on the basis of a written paper 50 marks
Bachelor of Performing Arts (BPA)
in
Theatre Arts

Duration - 4 years  
Total Marks - 2400 (600 Marks for each year)

First Year

<table>
<thead>
<tr>
<th>Foundation Course</th>
<th>600 Marks</th>
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<tbody>
<tr>
<td>Paper I-English</td>
<td>75 Marks</td>
</tr>
<tr>
<td>II - Hindi/Regional Language</td>
<td>75 Marks</td>
</tr>
<tr>
<td>III - Indian Culture and Art</td>
<td>75 Marks</td>
</tr>
<tr>
<td>IV - Practical</td>
<td>200 Marks</td>
</tr>
<tr>
<td>V - Theory</td>
<td>100 Marks</td>
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<tr>
<td>VI - Internal Assessment</td>
<td>75 Marks</td>
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</tbody>
</table>

(Note - The courses for paper I and II will be formulated by the respective Universities/Institutions).

Paper III  
Indian Culture and Art  
75 Marks

Sources of Indian History, Indus Valley Civilization, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushans-Gupta Periods and Harsh, Early Medieval Period - Revival of Hinduism, Bhakti Movement and its Importance in reference to Kabir, Ramanand, Ravidasa, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural Contributions of Mughal Rulers, Impact of European Culture and Reformative Movements in 19th-20th century.

Definition of Kala, Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushana (Mathura and Gandhara Sculpture), Gupta (Evolution of Temples and Sculptures at Mathura, Sarnath) and Medieval Period (700-1400 A.D.- Temples and Sculptures at Khajuraho, Bhubaneswar, Ellora, Thanjavur), Ajanta and Mughal Paintings. General Features and Forms of Indo-Islamic Architecture. Art in Colonial Times - Ravi Varma and Bengal School.
1. Glossary of Stage Terms: 
   Prosceinum, Apron, Tormentor, Teaser, Sightlines, Cyclorama, Pivot Point, Pinrole, Flies, 
   Curtain etc.

2. Simple Exercises in Yoga.

3. Rhythmic Movements and Improvisation

4. Enactment of Simple Roles

5. Exercises in Mine

6. Production of Small Skits

7. Theatre Management

8. Introduction to Set Design - Simple Sketches

9. Introduction to Make-up

10. Introduction to Stage Lighting

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**Paper V**

- Introduction to Indian theatre
- Introduction to Folk Theatre forms of India
- Basics of Natyashastra
- Principles of Play Production
- Introduction to Greek and Elizabethan Theatre

**Theory**

100 Marks

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**Paper VI**

- Internal Assessment

75 Marks

There will be two theory papers and three practicals in II, III or IV year. Besides, there will also be 
one Elective paper in each year (Paper Nos. VI, XII, XVIII), which will be selected out of the list of 
Electives prepared by the respective institutions. The list of Electives will be prepared from the 
other disciplines of Performing Arts than Theatre Arts.
### First Year

<table>
<thead>
<tr>
<th>Paper - I</th>
<th>Theory</th>
<th>100 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction to Indian and Asian Theatre</td>
<td></td>
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<tr>
<td>2.</td>
<td>Regional Dramatic History. Both professional and Amateur</td>
<td></td>
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<tr>
<td>3.</td>
<td>Introduction to folk theatre forms of India. Jatra, Bhavai, Tamasha, Nautanki, Ramlila, Veedi Natakam, Kudiyattam, Yakshagana</td>
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<td>4.</td>
<td>Drama as an integrated and Interdisciplinary Art form. Drama and Religion. Drama and other Arts</td>
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<table>
<thead>
<tr>
<th>Paper - II</th>
<th>Theory</th>
<th>100 Marks</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction to Natya Shastra</td>
<td></td>
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<tr>
<td>2.</td>
<td>Natya Shastra Chapters on Abhinaya</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Dasarupakas and Uparupakas</td>
<td></td>
</tr>
<tr>
<td>(a.)</td>
<td>Nataka, (b.) Prakarana, (c) Prahasana, (d) Natika</td>
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<tr>
<td>(e)</td>
<td>Uparupaka</td>
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<td>4.</td>
<td>Introduction to Sanskrit Theatre</td>
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<td></td>
<td>Sanskrit playwrites - Bhasa, Kalidasa, Shudraka</td>
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<table>
<thead>
<tr>
<th>Paper - III</th>
<th>Practical - I</th>
<th>100 Marks</th>
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<tbody>
<tr>
<td></td>
<td><strong>Part - A</strong></td>
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<tr>
<td></td>
<td>Angika Abhinaya, Definition of Acting, Tools of an Actor, Role Analysis</td>
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<td></td>
<td>Body Exercises - Yoga in relation to Theatre, Yoga - 10 postures</td>
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<td></td>
<td>Exercises pertaining to Eye, Eyebrows Concept of Rasa - Navarasa</td>
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<td></td>
<td>Abhinaya Mime and Improvisation</td>
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<td></td>
<td><strong>Part - B</strong></td>
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<tr>
<td></td>
<td>Aharya Abhinaya</td>
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<td></td>
<td>Make up - Straight and Character Make - up</td>
<td></td>
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</tbody>
</table>
Role of Make - up in play production

Relationship between

- Make up - Costume

- Make up - Light

- Make up - Set

Make-up in different media - Stage, TV, Film

Principles of Costume Designing

Concept of Colour, Line, Texture

Colour Symbolism

Designing Costumes for one Mythological and Social Play

Paper - IV                                    Practical - II                                    100 Marks

Vachika Abhinaya

  a. Voice - Projection - Use of voice

  b. Pitch and Volume

  c. Pronunciation, Intonation, Pauses, Pauses Emphasis

  d. Dialogue Delivery - Rising and falling Inflection

  e. Tongue twisting Exercises

  f. Breathing Exercises

  g. Speech - Narration, Commentary, News Reading, Addressing Audience, Story Telling, Poetry Recitation

  h. Voice Modulation - Weeping, Coughing, Shouting, Yelling etc.

  i. Practice of Realistic and Stylised delivery of Dialogues

  j. Practice of Passages from classical Indian plays

Paper - V                                    Practical - III                                    100 Marks

Set Designing, Lighting and Sound Effects

  a. Purpose of Stage Setting
b. Relationship between Set and Light

c. Types of Stage Setting
   (1) Realistic, (2) Symbolic,
   (3) Expressionistic, & (4) Formalistic

d. Drawings, Ground Plan, Elevation, Sketches

e. Technical terms pertaining to Stage
   Apron, Pivot Point, Sight Lines, Tormentor, Teasor etc.

f. Stage Geography. Divisions of Stage

g. Set design with reference to a play

h. Purpose of Lighting - Principles of Lighting Design

i. Introduction to lighting Gadgets

j. Relationship between - Light - Costumes
   Light - Make up
   Light - Set

k. Preparation of Lighting Cuesheets

l. Sound Equipments. Sound Cuesheet

Note: The above Topics should be dealt with reference to a prescribed play.

**Paper VI**

<table>
<thead>
<tr>
<th>Elective</th>
<th>100 Marks</th>
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**Illrd Year**

<table>
<thead>
<tr>
<th>Paper VII</th>
<th>Theory</th>
<th>100 Marks</th>
</tr>
</thead>
</table>

1. Introduction to Western Theatre
   a. Greek
   b. Roman
   c. Elizabethan
2. Modern Western Drama
   a. Realistic
   b. Non-Realistic Drama
      b.1 Expressionism
      b.2 Epic Theatre
   b.3 Theatre of the Absurd

3. Introduction to Contemporary Indian Theatre Panorama

4. Japanese Theatre - Kabuki and NOH

Paper - VIII

1. Role of the Director

2. Selection of a Play

3. Play Analysis - One Mythological Play
   - One Historical Play
   - One Social Play
   - One Absurd Play

Study of Plays from the Directors point of view

Analysis of Structure - Division into units

Interpretation of the play - its themes and ideas

Study of the Characters

List of plays

1. Sophocles - Antigone / Oedipus Rex

2. Shakespeare - Macbeth / A Midsummer Night’s dream

3. Moliere - Tartuffe

4. Ibsen - A Doll’s House
5. Anton Chekov - The cherry orchard
6. Two Regional plays written by an Accomplished playwright of that region

4. Theatre Management
   a. Stage Manager and his duties
   b. F. O. H.
   c. Budgeting a play

**Paper - IX**  
**Practical - IV**  
100 Marks

Selection of a play
- a. Structure and Style of a play
- b. Interpretation
- c. Editing the play

Process of Play Production
- a. Tryouts and casting
- b. Rehearsal Process - Various Stages
- c. Performance

Each student is required to direct a short scene of 10 to 15 minutes duration as a class room exercise. The scene will be provided by the Department.

**Paper - X**  
**Practical - V**  
100 Marks

1. Preparing Director's copy with Light Sound and Music Cues

   Each student is required to submit a production Script of a play he has visualized for Production (With the prior acceptance of the Department).

2. Production and Performance

3. Making Set Model for his / her production

Each student is required to submit a set model of a play which they produce.

**Paper - XI**  
**Practical VI**  
100 Marks

<table>
<thead>
<tr>
<th>Stage Music</th>
<th>Theme Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridge Music</td>
<td>Dramatisation of a Theatre Song</td>
</tr>
</tbody>
</table>
Each student is required to Score Music for a Short Scene and should involve himself / herself either as a singer or as an accompanist.

Paper - XII  Elective  100 Marks

IVth Year

Paper - XIII  Theory  100 Marks

Part - A

1. Origin and Development of Puppet Theatre in India

2. Types of Puppets
   a. Marionettes (String Puppets)
   b. Rod Puppets
   c. Leather Puppets
   d. Glove Puppets

3. Puppets as a means of Communication

Part - B

Adaptation of a story or Dramatisation of Poetry - Adaptation for Stage, Radio and T.V.

Each student is required to select a Short Story and adapt it to stage or Radio or TV

Paper - XIV  Theory  100 Marks

Dissertation

Each student is required to prepare a Dissertation by selecting a subject of his / her choice in relation to Theatre, which will be assessed through a Viva - Voce Examination.

Paper - XV  Practical - VII  100 Marks

1. Stage Presentation of two short stories and two poems
Each student is required to Dramatise two short stories and two poems in a year. (The stories and poems should have prior acceptance of the Department).

2. Designing Sets for other Student Productions - Minimum Two

Each student should design Set for other students productions and involve himself in executing the sets during productions

<table>
<thead>
<tr>
<th>Paper - XVI</th>
<th>Practical - VIII</th>
<th>100 Marks</th>
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</thead>
<tbody>
<tr>
<td>Planning Music for two productions</td>
<td></td>
<td></td>
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<tr>
<td>a. Selection of Play</td>
<td></td>
<td></td>
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<tr>
<td>b. Selection of Theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Theme Music</td>
<td></td>
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<tr>
<td>d. Bridge Music</td>
<td></td>
<td></td>
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<tr>
<td>e. Selection of Instruments</td>
<td></td>
<td></td>
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<tr>
<td>f. Vocal renderings, Choir Music</td>
<td></td>
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<tr>
<td>g. Impact of Music on the Play</td>
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</tbody>
</table>

Students without knowledge of Music can take help of his juniors / seniors in the Department.

<table>
<thead>
<tr>
<th>Paper - XVII</th>
<th>Practical - IX</th>
<th>100 Marks</th>
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<tbody>
<tr>
<td>Making Music</td>
<td>- Papier - mache</td>
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<tr>
<td></td>
<td>Plaster of Paris</td>
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<tr>
<td>Making Stage</td>
<td>- Set Property</td>
<td></td>
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<tr>
<td>Properties</td>
<td>- Hand Properties</td>
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</tbody>
</table>

Making of Masks and Stage Properties should be in relation to a Mythological Play or Historical Play.

<table>
<thead>
<tr>
<th>Paper - XVIII</th>
<th>Elective</th>
<th>100 Marks</th>
</tr>
</thead>
</table>
One Year Bridge Course
in
Theatre Arts

Total Marks - 800 for 08 Papers

(Theory - 300 Practical 500)

Paper - I

Theory

100 Marks

Indian Theatre

1. Drama as an Integrated and Interdisciplinary Art Form - Drama and Society, Drama and Religion, Drama and other Art Forms.

2. Contemporary Indian Theatre - [Other than Regional Theatre] with special reference to two languages - Hindi, Marathi, Bengali, Kannada, Malayalam, Telugu, Tamil.

3. Regional Dramatic History - both Professional and Amateur Theatre.


Paper - II

Theory

100 Marks

Classical Indian Theatre

1. Natya Shastra - Origin of Sanskrit Drama

   Dasha Rupakas

   Writers of Prahasana

   Natya - Grihas of Bharata

Sanskrit Playwrite - Bhasa

One Play Analysis - Kalidasa

of each playwrites - Sudraka
Paper - III Theory 100 Marks

Eastern and Western Theatres

1. Japanese Theatre - Kabuki and NOH

2. Greek, Roman and Elizabethan Theatre

3. Contemporary European Theatre -
   a. Realistic Drama
   b. Non Realistic Drama
   c. Expressionism
   d. Epic Theatre
   e. Theatre of the Absurd

Paper - IV Practical - I 100 Marks

ANGIKA

a. Body Exercises - Limbering and Callisthenics
b. Yogic Respiration - Yoga - 10 Postures
c. Physical Exercises - With Music and without Music
d. Improvisation - Group and Individual
e. Story Telling - Play Reading

Paper - V Practical - II 100 Marks

VACHIKA

a. Recitation of Slokas and Poems - Asta Rasa Sloka. Minimum 5 each
b. Rendering of Verse - Rhymthic Prose and Prose
c. Dialect
d. Elocution
e. Tonal Variations
f. Singing
Paper - VI  Practical - III  100 Marks
DIRECTION

a. Selection of Script
b. Selection of Artists
c. Stages of Rehearsals
d. Rehearsal Techniques
e. Theatre Management

Paper - VII  Practical - IV  100 Marks
STAGE CRAFT

Set Design - Plan and Elevation
Set Design with reference to a Play
Preparing Lighting Cuesheets
Make-up. Straight and Character

Paper - VIII  Practical - V  50 Marks
Part - A Creative Writing - Short plays and a Dramatic poem
Each student shall be given 30 minutes duration to write on a common Theme to be provided on the spot

Part B  50 Marks
Project Based Essay
Master of Performing Arts (MPA)
in
Theatre Arts

Duration - 2 Years

<table>
<thead>
<tr>
<th>Year</th>
<th>Papers</th>
<th>Theory Marks</th>
<th>Practical Marks</th>
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<tr>
<td>1st</td>
<td>5</td>
<td>500</td>
<td>300</td>
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<tr>
<td>2nd</td>
<td>5</td>
<td>500</td>
<td>300</td>
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</tbody>
</table>

1st Year

Paper I - Theory I 100 Marks

Acting Advanced

Theories of Modern Stage

a. Stanis Lavsky - Selected Chapters from "Actors Prepares"

b. Brecht - Selected Chapters from "Brecht on Theatre"

c. Grotowski - Selected Chapters from "Towards Poor Theatre"

d. Eric Bentley - Selected Chapters from "The Theories of Modern Stage"

Paper - II  
Theory - II 100 Marks

Direction Advanced

1. Role of a Director - Relationship between Director and Actors, between Director and Technical Director, between Director and Theatre Organisation.


   Western - Antione, Belasco, Gordon Craig Stanislavsky, Meyer Hold, Brecht, Peter Brook.

   Oriental - Shambhu Mitra, Utpal Dutta, Habib Tanveer, Alkasi, B V Karanta, Badal Sircar, Kovalam Narayan Pannikar, Satyadev Dube

3. Director as Adjudicator and Critic

4. Aspects of Theatrical Forms

Chinese Opera : NOH and Kyogen

Environmental Theatre : Ritualistic Theatre
5. Styles of Production

5.1 Classical  
5.2 Greek  
5.3 Realistic  
5.4 Non - Realistic

**Paper - III**  
**Practical - I**  
100 Marks

1. Stage Acting with Given Script
2. Acting Different kinds of Roles
   a. Conventional
   b. Occupational
   c. Pantomime
3. Mime - (Advanced)
4. Acting in a Mime Play
5. Project paper based on the line Study of the art of Acting
6. Interaction with eminent actors in different media. Study of their process of creating a role - Report to be submitted in written form
7. Acting in Radio plays. Film, Teleplays folk tradition

**Paper - IV**  
**Practical - II**  
100 Marks

1. Directing an one Act play in Regional Language
2. Preparation of Director’s Script in relation to the above Topic.

**Paper - V**  
**Practical - III**  
Multimedia & Computer

**MPA - 2nd Year**

**Paper - VI**  
**Creative Theatre**  
100 Marks

(i) Children Theatre
(ii) Street Theatre
(iii) Radio plays and T.V. Plays
(iv) Puppet Theatre forms of India
(v) Theatre and Media
(vi) Geeta Nataka or Musical plays with reference to regional language.

Paper - VII  Theory - Creative Writing  100 Marks

1. Writing scripts for different Media - Stage, Film, Radio, T.V. etc.
2. Art Appreciation (Theatre Arts)
3. Role of an Art Critic
4. Theatre and Aesthetics -
   Theory of Aesthetic distance and Aesthetic enjoyment
5. Concept of Total theatre

Paper - VIII & IX  Practical - IV & V  200 Marks

Papers VIII and IX will be selected from the Electives. This should be followed both for prevailing system and also for the system, under which the course will be studied at outside institutions (other than the parent institution) under credit system. For these two papers, 50% will be earned by the students in the form of attendance, seminars, sessionals and assessment. The rest 50% will be earned by the students (both under credit system at outside institutions and under prevailing system at parent institution) in written examination to be held only at the parent Institution.

Note: The list of Electives will be prepared by the respective institutions.

Paper - X  Practical - VI  100 Marks

Dissertation / Project

Each student is required to write a Dissertation or take up a Creative Project for indepth - Study and bring out a project report in the form of Dissertation.