



Accredited Grade "A" by NAAC
(3rd Cycle)

સૌરાષ્ટ્ર યુનિવર્સિટી

એકેડેમિક વિભાગ, યુનિવર્સિટી કેમ્પસ, યુનિવર્સિટી રોડ, રાજકોટ - ૩૬૦૦૦૫
ફોન નં. : (૦૨૮૧) ૨૫૭૮૫૦૧ એક્સટે. નં. ૨૦૨,૩૦૪ / ફેક્સ નં. : (૦૨૮૧) ૨૫૭૬૩૪૭
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નં.એકે./203 /૨૦૨૧

તા :- ૨૨/૦૬/૨૦૨૧

પરિમિંગ આર્ટસ

પરિપત્ર:-

આથી સૌરાષ્ટ્ર યુનિવર્સિટીની પરિમિંગ આર્ટસ વિદ્યાશાખા હેઠળની સર્વે સંલગ્ન કોલેજોના સભ્યશ્રીઓને સવિનય જણાવવાનું કે. ચેરમેનશ્રી, તબલા, ગાયન(વોકલ). અને ડાન્સ(કથક) વિષયની અભ્યાસ સમિતિ અને ડીનશ્રી, પરિમિંગ આર્ટસ વિદ્યાશાખાએ અધિકાર મંડળોની બહાલીની અપેક્ષાએ BPA સેમે. 'પ' અને 'ડ'નો સુધારેલ અભ્યાસક્રમ શૈક્ષણિક વર્ષ ૨૦૧૯-૨૦૨૦થી ક્રમશઃ અમલમાં આવે તે રીતે મંજૂર કરવા માન.કુલપતિશ્રીને, ભલામણ કરેલ. તદ અન્વયે ઉક્ત BPA સેમે. 'પ' અને 'ડ'નો સુધારેલ અભ્યાસક્રમ અધિકાર મંડળોની બહાલીની અપેક્ષાએ શૈક્ષણિક વર્ષ ૨૦૧૯-૨૦૨૦ થી ક્રમશઃ અમલમાં આવે તે રીતે માન.કુલપતિશ્રીએ મંજૂર કરેલ છે. જેથી સર્વે સંબંધિતો તેનો તે મુજબ અમલ કરવા વિનંતી.

(ઉક્ત અભ્યાસક્રમ સૌરાષ્ટ્ર યુનિવર્સિટીની website saurashtra university.edu → student → UG Syllabus પર ઉપલબ્ધ છે.

(મુસદ્દો કુલસચિવશ્રીએ મંજૂર કરેલ છે.)

બિડાણ:- ઉક્ત અભ્યાસક્રમ (સોફ્ટ કોપી)

સહી/-

(ડો.જે.એચ.સોની)

I/C.કુલસચિવ

રવાના કર્યું

વિભાગીય અધિકારી

પ્રતિ,

૧. પરિમિંગ આર્ટસ વિદ્યાશાખા હેઠળની સર્વે સંલગ્ન કોલેજોના આચાર્યશ્રીઓ તરફ...

નકલ સાદર રવાના:- (જાણ અર્થે)

માન.કુલપતિશ્રી/માન.ઉપકુલપતિશ્રી/કુલસચિવશ્રી ના અંગત સચિવશ્રી

નકલ સાદર રવાના:- (યોગ્ય કાર્યવાહી અર્થે)

૧. ડીનશ્રી, પરિમિંગ આર્ટસ વિદ્યાશાખા,
૨. પરીક્ષા વિભાગ, (ઈ - મેઈલના માધ્યમથી)
૩. પી.જી.ટી.આર.વિભાગ,
૪. ડાયરેક્ટશ્રી, કોમ્પ્યુટર સેન્ટર, (વેબસાઈટ ઉપર પ્રસિધ્ધ કરવા અર્થે)

**SAURASHTRA UNIVERSITY
RAJKOT**

SYLLABUS

**BACHELOR OF
PERFORMING ARTS
(B.P.A. Sem.-5 & Sem.-6)
(Vocal / Tabla / Kathak)**

Based on Choice Base Credit System

(In Force From June-2019)

VOCAL

R.B.P.A. – 1/5

The following are the courses and credits prescribed for the study and examination of **Semester-V** of Bachelor of Performing Arts (**BPA**) **VOCAL** Programme.

BPA VOCAL SEM -5

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 01 01 05 00 00	English	3	30	70	100
2	19 13 02 01 01 05 00 00	Principles of Music Vocal	3	30	70	100
3	19 13 03 01 01 05 00 00	Study of Raga	3	30	70	100
4	19 13 04 01 01 05 00 00	History of Music	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 01 01 05 00 01	Study of Vocal Gharana	3	30	70	100
6	19 13 06 01 01 05 00 02	Folk Music	3	30	70	100
7	19 13 07 01 01 05 00 03	Elements of Physics in Music	3	30	70	100
		GROUP-B CCP				
8	19 13 08 01 01 05 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 01 01 05 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 01 01 05 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 01 01 05 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 01 01 05 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 01 01 05 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

CCT = Core Course Theory

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 7 are Theory courses Group-A** include course no. **1 to 4 are Core Theory Courses** and **Course No. 5 to 7 are Elective theory**, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13 are Practical Core Courses Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

R.B.P.A. – 1/6

The following are the courses and credits prescribed for the study and examination of **Semester-VI** of Bachelor of Performing Arts (**BPA**) **VOCAL** Programme.

BPA VOCAL SEM -6

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 01 01 06 00 00	English	3	30	70	100
2	19 13 02 01 01 06 00 00	Principles of Music Vocal	3	30	70	100
3	19 13 03 01 01 06 00 00	Study of Raga	3	30	70	100
4	19 13 04 01 01 06 00 00	History of Music	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 01 01 06 00 01	Study of Vocal Gharana	3	30	70	100
6	19 13 06 01 01 06 00 02	Folk Music	3	30	70	100
7	19 13 07 01 01 06 00 03	Elements of Physics in Music	3	30	70	100
		GROUP-B CCP				
8	19 13 08 01 01 06 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 01 01 06 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 01 01 06 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 01 01 06 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 01 01 06 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 01 01 06 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

CCT = Core Course Theory

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 7** are Theory courses **Group-A** include course no. **1 to 4** are Core Theory Courses and **Course No. 5 to 7** are Elective theory, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13** are Practical Core Courses **Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

TABLA

R.B.P.A. – 2/5

The following are the courses and credits prescribed for the study and examination of **Semester-V** of Bachelor of Performing Arts (**BPA**) **TABLA** Programme.

BPA TABLA SEM -5

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 02 01 05 00 00	English	3	30	70	100
2	19 13 02 02 01 05 00 00	Principles of Music Tabla	3	30	70	100
3	19 13 03 02 01 05 00 00	Study of Taal	3	30	70	100
4	19 13 04 02 01 05 00 00	History of Tabla	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 02 01 05 00 01	Study of Tabla Gharana	3	30	70	100
6	19 13 06 02 01 05 00 02	Study of Obsolete Taal	3	30	70	100
7	19 13 07 02 01 05 00 03	Pakhawaj	3	30	70	100
		GROUP-B CCP				
8	19 13 08 02 01 05 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 02 01 05 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 02 01 05 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 02 01 05 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 02 01 05 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 02 01 05 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

CCT = Core Course Theory

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 7** are **Theory courses Group-A** include course no. **1 to 4** are **Core Theory Courses** and **Course No. 5 to 7** are **Elective theory**, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13** are **Practical Core Courses Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

R.B.P.A. – 2/6

The following are the courses and credits prescribed for the study and examination of **Semester-VI** of Bachelor of Performing Arts (**BPA**) **TABLA** Programme.

BPA TABLA SEM -6

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 02 01 06 00 00	English	3	30	70	100
2	19 13 02 02 01 06 00 00	Principles of Music Tabla	3	30	70	100
3	19 13 03 02 01 06 00 00	Study of Taal	3	30	70	100
4	19 13 04 02 01 06 00 00	History of Tabla	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 02 01 06 00 01	Study of Tabla Gharana	3	30	70	100
6	19 13 06 02 01 06 00 02	Study of Obsolete Taal	3	30	70	100
7	19 13 07 02 01 06 00 03	Pakhawaj	3	30	70	100
		GROUP-B CCP				
8	19 13 08 02 01 06 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 02 01 06 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 02 01 06 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 02 01 06 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 02 01 06 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 02 01 06 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

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CCT = Core Course Theory

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CCP = Core Course Practical

Course No. **1 to 7** are **Theory courses Group-A** include course no. **1 to 4** are **Core Theory Courses** and **Course No. 5 to 7** are **Elective theory**, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13** are **Practical Core Courses Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

KATHAK

R.B.P.A. – 3/5

The following are the courses and credits prescribed for the study and examination of **Semester-V** of Bachelor of Performing Arts (**BPA**) **KATHAK** Programme.

BPA KATHAK SEM -5

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 03 01 05 00 00	English	3	30	70	100
2	19 13 02 03 01 05 00 00	Principles of Kathak Dance	3	30	70	100
3	19 13 03 03 01 05 00 00	Techniques of Kathak Dance	3	30	70	100
4	19 13 04 03 01 05 00 00	History of Kathak Dance	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 03 01 05 00 01	Study of Kathak Gharana	3	30	70	100
6	19 13 06 03 01 05 00 02	Art of Music in Indian Culture	3	30	70	100
7	19 13 07 03 01 05 00 03	Study of Indian Folk Dance	3	30	70	100
		GROUP-B CCP				
8	19 13 08 03 01 05 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 03 01 05 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 03 01 05 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 03 01 05 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 03 01 05 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 03 01 05 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

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CCT = Core Course Theory

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 7** are **Theory courses Group-A** include course no. **1 to 4** are **Core Theory Courses** and **Course No. 5 to 7** are **Elective theory**, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13** are **Practical Core Courses Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

R.B.P.A. – 3/6

The following are the courses and credits prescribed for the study and examination of **Semester–VI** of Bachelor of Performing Arts (**BPA**) **KATHAK** Programme.

BPA KATHAK SEM -6

No.	Course Code	Course Title	C	IM	EM	TM
		GROUP-A CCT				
1	19 13 01 03 01 06 00 00	English	3	30	70	100
2	19 13 02 03 01 06 00 00	Principles of Kathak Dance	3	30	70	100
3	19 13 03 03 01 06 00 00	Techniques of Kathak Dance	3	30	70	100
4	19 13 04 03 01 06 00 00	History of Kathak Dance	3	30	70	100
		ECT (Any 2 out of 3)				
5	19 13 05 03 01 06 00 01	Study of Kathak Gharana	3	30	70	100
6	19 13 06 03 01 06 00 02	Art of Music in Indian Culture	3	30	70	100
7	19 13 07 03 01 06 00 03	Study of Indian Folk Dance	3	30	70	100
		GROUP-B CCP				
8	19 13 08 03 01 06 01 00	Practical Course No. 1	3	30	70	100
9	19 13 09 03 01 06 02 00	Practical Course No. 2	3	30	70	100
10	19 13 10 03 01 06 03 00	Practical Course No. 3	3	30	70	100
11	19 13 11 03 01 06 04 00	Practical Course No. 4	3	30	70	100
12	19 13 12 03 01 06 05 00	Practical Course No. 5	3	30	70	100
13	19 13 13 03 01 06 06 00	Practical Course No. 6	3	30	70	100
		Total	36	360	840	1200

Abbreviations :

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Course No. **1 to 7** are **Theory courses Group-A** include course no. **1 to 4** are **Core Theory Courses** and **Course No. 5 to 7** are **Elective theory**, Selected any 2 out of 3 from the same. Elective courses cannot be changed during the whole programme. While courses **No. 8 to 13** are **Practical Core Courses Group-B**.

Total 100 marks for each course is divided into two parts. First part of 30 internal marks is based upon seminar, practical, unit based test, MCQ test, internal test and the journal work assigned to the students for the concern course. For the second part of 70 marks annual examination will be conducted.

R.B.P.A.-4

The direct class room teaching work for each course in each semester will be of **three periods of 60 minutes each** in a week excluding the work for seminar/ term work / unit based test / MCQ Test / assignment / journal work / music analysis / library work / practical / harmonium playing / riyaz / program preparation / competition preparation etc. for each course. For practical in each course one practical period of 60 minutes will be considered as two periods of direct class room teaching work.

R.B.P.A.-5

On completion of study of various courses prescribed for each semester students should send their application for admission to concern semester examination in a prescribed form and pay the fees fixed by the university through their college / institution along with required certificate.

R.B.P.A.-6

1. To pass the each semester examination of Bachelor of Performing Arts (BPA) Programme candidate should obtain at least 40 % of the maximum marks for each course in written examination and practical examination as well as from internal marks.
2. Grade will be awarded to successful candidate on the basis of the aggregate marks obtained by the candidate in all the six semesters of Bachelor of Performing Arts (BPA) Programme. A degree of Bachelor of Performing Arts (BPA) will be awarded to The students who have passed all the six semesters.
3. Those who have passed successfully the examination of relevant semester will be admitted in the next semester of Bachelor of Performing Arts (BPA) Programme. However, for semester 1 to 5, students failed in maximum two courses excluding practical of relevant semester will also be admitted in the next semester of the programme but such students will have to pass the examination of the courses of the relevant semester in which they had failed before the announcement of their results of next semester.
4. The student who has failed in more than two courses of excluding practical of relevant semester may reappear in the relevant semester examination for all the courses or he/she may reappear in the relevant semester examination for only those course in which he/she has failed. In this regards relevant rules of the university is also applicable.
5. The student who has failed in any course of semester-6 may reappear in the semester-6 examination for the all the courses or he/she may reappear in the semester-6 examination for only those courses in which he/she has failed. In this regards relevant rules of the university is also applicable.

DETAILED SYLLABUS

Semester – 5 (VOCAL)

Practical Course No. 1 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Vilambit Khayal, Madhyalay and Tarana
 - Aalap and Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Lalit➤ Aalap & Taan in Vilambit Khayal of Raag Lalit➤ Madhyalay Bandish in Raag Lalit➤ Complete performance of Raag Lalit
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Ramkali➤ Aalap and Taan in Vilambit Khayal of Raag Darbari➤ Madhyalay Bandish in Raag Ramkali➤ Complete performance of Raag Darbari
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Gaudsarang➤ Aalap and Taan in Vilambit Khayal of Raag Gaudsarang➤ Madhyalay Bandish in Raag Gaudsarang➤ Complete performance of Raag Gaudsarang

Practical Course No. 2 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Vilambit Khayal and Madhyalay
 - Aalap and Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Poorvi➤ Aalap & Taan in Vilambit Khayal of Raag Poorvi➤ Madhyalay Bandish in Raag Poorvi➤ Complete performance of Raag Poorvi
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Pooriya➤ Aalap and Taan in Vilambit Khayal of Raag Pooriya➤ Madhyalay Bandish in Raag Pooriya➤ Complete performance of Raag Pooriya
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Marwa➤ Aalap and Taan in Vilambit Khayal of Raag Marwa➤ Madhyalay Bandish in Raag Marwa➤ Complete performance of Raag Marwa

Practical Course No. 3 – (V) (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Dhrupad, Dhamar, Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Gaud Malhar➤ Dhrupad Bandish in Raag Gaud Malhar➤ Dugun, Tigun and Chaugun of Dhrupad Bandish➤ Complete performance of Dhrupad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Bahar➤ Dhamar Bandish in Raag Bahar➤ Dugun, Tigun and Chaugun of Dhamar Bandish➤ Complete performance of Dhamar
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Jogiya➤ Thumari Bandish in Raag Jogiya➤ Various variations in Thumari➤ Complete performance of Thumari

Practical Course No. 4 – (V) (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Dhrupad, Dhamar, Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Shree➤ Dhrupad Bandish in Raag Shree➤ Dugun, Tigun and Chaugun of Dhrupad Bandish➤ Complete performance of Dhrupad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Ramkali➤ Dhamar Bandish in Raag Ramkali➤ Dugun, Tigun and Chaugun of Dhamar Bandish➤ Complete performance of Dhamar
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Khamaj➤ Thumari Bandish in Raag Khamaj➤ Various variations in Thumari➤ Complete performance of Thumari

Practical Course No. 5 – (V) (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Taal preparation

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Recitation of Taal Addha in Thah laya with Tali and Khali➤ Dugun laya of Taal Addha➤ Tigun and Chaugun laya of Taal Addha➤ Complete preparation of Taal Addha
Unit-2	<ul style="list-style-type: none">➤ Recitation of Taal Sultaal in Thah laya with Tali and Khali➤ Dugun laya of Taal Sultaal➤ Tigun and Chaugun laya of Taal Sultaal➤ Complete preparation of Taal Sultaal
Unit-3	<ul style="list-style-type: none">➤ Recitation of Taal Tilwada in Thah laya with Tali and Khali➤ Dugun laya of Taal Tilwada➤ Tigun and Chaugun laya of Taal Tilwada➤ Complete preparation of Taal Tilwada

Practical Course No. 6 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to write Notation of all Bandishes under practical studies

Module	Content
	Student should prepare a Journal Work of Notation above Practical work

Course -1 Principles of Music – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic ancient technical terms of Indian Classical Music
 - Principles of music and definitions

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of Gram➤ Three types of Gram➤ Jati of gram
Unit-2	<ul style="list-style-type: none">➤ Definition of Murchhana➤ Characteristics of Murchhana➤ Murchhana and Aroh – Avroh
Unit-3	<ul style="list-style-type: none">➤ Comparative study of Murchhana and Modern Thaats➤ Murchhana of Shadaj Gram➤ Murchhana of Madhyam Gram
Unit-4	<ul style="list-style-type: none">➤ Definition of Gamak➤ Types of Gamak➤ 40 Principles of North Indian Music System

Unit-5	<ul style="list-style-type: none"> ➤ Swar Samvad in Music ➤ Swar Samvad in Indian Music ➤ Swar Samvad in Karnataki Music
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Course -2 Study of Raag – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Study of different Raag and Taal
 - Writing notation
 - Comparative study of Raag

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Detailed study of Taal Tilwada ➤ Detailed study of Taal Adhdha ➤ Comparative study of Taal Tilwada -Tintaal
Unit-2	<ul style="list-style-type: none"> ➤ Detailed study of Raag Purya ➤ Detailed study of Raag Marva ➤ Comparative study of Raag Purya – Marva – Sohani
Unit-3	<ul style="list-style-type: none"> ➤ Detailed study of Raag Poorvi ➤ Detailed study of Raag Lalit ➤ Detailed study of Raag Shree
Unit-4	<ul style="list-style-type: none"> ➤ Detailed study of Raag Gaud Malhar ➤ Detailed study of Raag Gaud Sarang ➤ Detailed study of Raag Bahar
Unit-5	<ul style="list-style-type: none"> ➤ Detailed study of Raag Ramkali ➤ Detailed study of Raag Jogiya ➤ Comparative study of Raag Bhairav - Jogiya

Course -3 History of Music – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian Music
 - History of South Indian Music (Karnataki)

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Life sketch of Pt. Tyagraj and Pt. Mutthuswami ➤ Life sketch of Pt. Shyamashastri and Swati Tirunal ➤ Padam, Kirtanam, Tillana, Javli
Unit-2	<ul style="list-style-type: none"> ➤ Karnataki Music system ➤ Karnataki Swar ➤ Comparative study of Karnataki and Hindustani Swar
Unit-3	<ul style="list-style-type: none"> ➤ Karnataki Raag ➤ Comparative study between Karnataki and Hindustani Music ➤ Karnataki Taal system
Unit-4	<ul style="list-style-type: none"> ➤ Writing method of Karnataki Taal in Hindustani system ➤ Writing method of Hindustani Taal in Karnataki system ➤ Necessity of Karnataki Music system
Unit-5	<ul style="list-style-type: none"> ➤ Jatiswaram, Swar Jati, Varnam, Geetam ➤ Bindu, Prabandh, Raag Malika, Tanam ➤ Pallavi, Anupallavi, Ragam, Nikhal

Elective Courses

Course -4 Study of Vocal Gharanas – V

❖ Course Objectives :

- The student should enrich their knowledge about
 - Mevati and Banaras Gharana of Vocal
 - Knowledge about Tabla Gharana
 - Farukhabad Gharana of Tabla Baaj

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Origin and History of Mevati Gharana in Vocal ➤ Speciality of Mevati Gharana in Vocal ➤ Genealogy of Mevati Gharana in Vocal
Unit-2	<ul style="list-style-type: none"> ➤ Teaching Method of Mevati Gharana in Vocal ➤ Life sketches of Vocalist of Mevati Gharana (Ut. Ghagghe Nazir Khan, Ut. Bade Mahamd Khan, Ut. Bade Mubarak Ali Khan, Pt. Jasraj) ➤ Origin and History of Farukhabad Gharana in Tabla
Unit-3	<ul style="list-style-type: none"> ➤ Speciality of Farukhabad Gharana in Tabla ➤ Genealogy of Farukhabad Gharana in Tabla ➤ Teaching Method of Farukhabad Gharana in Tabla
Unit-4	<ul style="list-style-type: none"> ➤ Life sketches of Tabla Mestro of Farukhabad Gharana (Ut. Haji Vilayat Ali Khan, Ut. Ahamad jan Thirkava, Dr. Aban Mistri, Pt. Suresh Talvlkar) ➤ Origin and History of Banaras Gharana in Vocal ➤ Speciality of Banaras Gharana in Vocal
Unit-5	<ul style="list-style-type: none"> ➤ Genealogy of Banaras Gharana in Vocal ➤ Teaching Method of Banaras Gharana in Vocal ➤ Life sketches of Vocalist of Banaras Gharana (Pt. Bade Ramdas, Pt. Hanuman Prasad, Pt. Gopal Prasad, Pt. Rajan – Pt. Sajan Mishra)

Course -5 Folk Music - V

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic knowledge of Falk Music
 - Types of Folk Song

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Definition of Sacrament(Sanskar) song ➤ Types of Sacrament song ➤ Sacrament song of Bundelkhand
Unit-2	<ul style="list-style-type: none"> ➤ Sacrament song of Rajasthan ➤ Sacrament song of Wedding ceremony ➤ Definition of Seasonal(Ritu) Song
Unit-3	<ul style="list-style-type: none"> ➤ Types of Seasonal Song ➤ Detail Study of Perennial (Barmasi) song ➤ Detail Study of Hori Song

Unit-4	<ul style="list-style-type: none"> ➤ Origin and Development of Kajari ➤ Formation and composer of Kajari ➤ Musical perspective of Kajari
Unit-5	<ul style="list-style-type: none"> ➤ Origin and Development of Chaiti ➤ Musical perspective of Chaiti ➤ Types, Vocal Style, Locality and Dialect(Boli) of Chaiti

Course -6 Elements of Physics in Music – V

❖ Course Objectives :

- The student should enrich their knowledge about
 - The importance of Physics in Music
 - Knowledge about sound waves, motion and interference

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Sound ➤ Musical Sound ➤ Non Musical Sound
Unit-2	<ul style="list-style-type: none"> ➤ Pitch ➤ Magnitude of Sound ➤ Timber
Unit-3	<ul style="list-style-type: none"> ➤ Reverberation of Sound ➤ Reflaction of Sound ➤ Refraction and diffractions of Sound
Unit-4	<ul style="list-style-type: none"> ➤ Interference of Sound ➤ Resonance of Sound ➤ Origin of Oscillation
Unit-5	<ul style="list-style-type: none"> ➤ Longitudinal wave ➤ Velocity of Sound ➤ Energetic Source of Sound

Semester – 6 (VOCAL)

Practical Course No. 1 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Vilambit Khayal, Madhyalay and Tarana
 - Aalap and Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Basant➤ Aalap and Taan in Vilambit Khayal of Raag Basant➤ Madhyalay Bandish in Raag Basant➤ Complete performance of Raag Basant
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Darbari➤ Aalap and Taan in Vilambit Khayal of Raag Darbari➤ Madhyalay Bandish in Raag Darbari➤ Complete performance of Raag Darbari
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Todi➤ Aalap and Taan in Vilambit Khayal of Raag Todi➤ Madhyalay Bandish in Raag Todi➤ Complete performance of Raag Todi

Practical Course No. 2 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Vilambit Khayal, Madhyalay and Tarana
 - Aalap and Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Shuddha Kalyan➤ Aalap and Taan in Vilambit Khayal of Raag Shuddha Kalyan➤ Madhyalay Bandish in Raag Shuddha Kalyan➤ Complete performance of Raag Shuddha Kalyan
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Miya Malhar➤ Aalap and Taan in Vilambit Khayal of Raag Miya Malhar➤ Madhyalay Bandish in Raag Miya Malhar➤ Complete performance of Raag Miya Malhar
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Multani➤ Aalap and Taan in Vilambit Khayal of Raag Multani➤ Madhyalay Bandish in Raag Multani➤ Complete performance of Raag Multani

Practical Course No. 3 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Dhrupad, Dhamar, Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Multani➤ Dhrupad Bandish in Raag Multani➤ Dugun, Tigun and Chaugun of Dhrupad Bandish➤ Complete performance of Dhrupad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Basant➤ Dhamar Bandish in Raag Basant➤ Dugun, Tigun and Chaugun of Dhamar Bandish➤ Complete performance of Dhamar
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Pilu➤ Thumari Bandish in Raag Pilu➤ Various variations in Thumari➤ Complete performance of Thumari

Practical Course No. 4 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Dhrupad, Dhamar, Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Miya Malhar➤ Dhrupad Bandish in Raag Miya Malhar➤ Dugun, Tigun and Chaugun of Dhrupad Bandish➤ Complete performance of Dhrupad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Miya Malhar➤ Dhamar Bandish in Raag Miya Malhar➤ Dugun, Tigun and Chaugun of Dhamar Bandish➤ Complete performance of Dhamar
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Kafi➤ Thumari Bandish in Raag Kafi➤ Various variations in Thumari➤ Complete performance of Thumari

Practical Course No. 5 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Taal preparation

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Recitation of Taal Aada Chautal in Thah laya with Tali & Khali➤ Dugun laya of Taal Aada Chautal➤ Tigun and Chaugun laya of Taal Aada Chautal➤ Complete preparation of Taal Aada Chautal

Unit-2	<ul style="list-style-type: none"> ➤ Recitation of Taal Panjabi in Thah laya with Tali and Khali ➤ Dugun laya of Taal Panjabi ➤ Tigun and Chaugun laya of Taal Panjabi ➤ Complete preparation of Taal Panjabi
Unit-3	<ul style="list-style-type: none"> ➤ Recitation of Taal Farodast in Thah laya with Tali and Khali ➤ Dugun laya of Taal Farodast ➤ Tigun and Chaugun laya of Taal Farodast ➤ Complete preparation of Taal Farodast

Practical Course No. 6 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to write Notation of all Bandishes under practical studies

Module	Content
	Student should prepare a Journal Work of Notation above Practical work

Course -1 Principles of Music – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic technical terms of Indian and Western Music
 - Principles of music & notation system

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Definition of Western Notation System ➤ Western & Indian Natural & Modified note ➤ Detailed study of western staff notation system
Unit-2	<ul style="list-style-type: none"> ➤ Explain the intervals and its types ➤ Western Musical Scales ➤ Diatonic Scales
Unit-3	<ul style="list-style-type: none"> ➤ Explain the semitone and its types ➤ Explain the Sol-fa , Neumas and Chievh notation system ➤ Introduction of Time Signature
Unit-4	<ul style="list-style-type: none"> ➤ Types of Time Signature ➤ Arrangement of Consonance and Dissonance ➤ Definition of Chord
Unit-5	<ul style="list-style-type: none"> ➤ Explain the types of Chord ➤ Explain the harmony of chord ➤ Explain the melody of chord

Course -2 Study of Raag – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Study of different Raag
 - Study of unknown Taal
 - Comparative study of Raag

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Detailed study of Taal Farodast ➤ Detailed study of Taal Panjabi ➤ Comparative study of Taal Farodast – Aada Chautaal
Unit-2	<ul style="list-style-type: none"> ➤ Detailed study of Raag Todi ➤ Detailed study of Raag Multani ➤ Comparative study of Raag Todi – Multani
Unit-3	<ul style="list-style-type: none"> ➤ Detailed study of Raag Basant ➤ Detailed study of Raag Paraj ➤ Comparative study of Raag Basant – Paraj
Unit-4	<ul style="list-style-type: none"> ➤ Detailed study of Raag Shudhdha Kalyan ➤ Detailed study of Raag Miya Malhar ➤ Comparative study of Raag Bahar – Miya Malhar
Unit-5	<ul style="list-style-type: none"> ➤ Detailed study of Raag Pilu ➤ Detailed study of Raag Darbari ➤ Comparative study of Raag Adana – Darbari

Course -3 History of Music – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian Music
 - Composer, Naad and types of songs

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The Composer ➤ Types of Composer ➤ The origin of 484 Raag from one Thaata
Unit-2	<ul style="list-style-type: none"> ➤ Swar Sthan of the middleage ➤ Sahayak Naad ➤ The origin of Sahayak Naad from Mandra Shadaj
Unit-3	<ul style="list-style-type: none"> ➤ The origin of Sahayak Naad from Mandra Madhyam ➤ The origin of Sahayak Naad from Mandra Pancham ➤ Number of Oscillation and Sahayak Naad
Unit-4	<ul style="list-style-type: none"> ➤ Hindustani semi-classical types of song - Kajari, Chaiti, Bhatiyali, Geet, Led, Rasiya, Bhavgeet, Gazal ➤ Singing Method of Dhrupad - Dhamar ➤ Baani of Dhrupad
Unit-5	<ul style="list-style-type: none"> ➤ An origin and development of Thumari ➤ An origin and development of Tappa ➤ An origin and development of Tarana

Elective Courses

Course - 4 Study of Vocal Gharana – VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - Bhindibazar Gharana — Knowledge about Ajrada Gharana of Tabla
 - Jaypur Gharana of Kathak

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Origin and History of Bhindibazar Gharana in Vocal ➤ Speciality of Bhindibazar Gharana in Vocal ➤ Genealogy of Bhindibazar Gharana in Vocal
Unit-2	<ul style="list-style-type: none"> ➤ Teaching Method of Bhindibazar Gharana in Vocal ➤ Life sketches of Vocalist of Bhindibazar Gharana (Ut. Aman Ali Khan, Sushree Anjanibai Malpekar, Pt. Shivkumar Shukla) ➤ Origin and History of Ajarada Gharana in Tabla
Unit-3	<ul style="list-style-type: none"> ➤ Speciality of Ajarada Gharana in Tabla ➤ Life sketches of Tabla Mesro of Ajarada Gharana (Ut. Habibuddin Khan, Pt. Sudhirkumar Saxena, Pt. Madukar Gurav) ➤ Teaching Method of Ajarada Gharana in Tabla
Unit-4	<ul style="list-style-type: none"> ➤ Contribution of Ajarada Gharana in Tabla ➤ Origin and History of Jaypur Gharana in Kathak ➤ Speciality of Jaypur Gharana in Kathak
Unit-5	<ul style="list-style-type: none"> ➤ Genealogy of Jaypur Gharana in Kathak ➤ Teaching Method of Jaypur Gharana in Kathak ➤ Life sketches of Kathak Mestro of Jaypur Gharana (Pt. Sundarlal Gangani, Pt. Madanlal Gangani, Pt. Hanuman Prasad, Pt. Jaylalji)

Course -5 Folk Music – VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic knowledge of Folk Music
 - Basic knowledge of regional Folk Songs

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Definition of Lent(Vrat) and Festival Song ➤ Types of Lent Song ➤ Types of Festival Song
Unit-2	<ul style="list-style-type: none"> ➤ Definition of Community Song ➤ Types of Community Song ➤ Definition of Labour(Shram) Song
Unit-3	<ul style="list-style-type: none"> ➤ Types of Labour Song ➤ Definition of Dance Song ➤ Folk Song And Dance Song of Gujarat
Unit-4	<ul style="list-style-type: none"> ➤ Folk Song And Dance Song of Rajasthan ➤ Folk Song And Dance Song of Bhojpur ➤ Folk Song And Dance Song of Maharashtra

Unit-5	<ul style="list-style-type: none"> ➤ Folk Song And Dance Song of Punjab ➤ Folk Song And Dance Song of Sikkim ➤ Folk Song And Dance Song of other region
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Course -6 Elements of Physics in Music – VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - The importance of Physics in Music
 - Knowledge about waves

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Ultrasonic waves ➤ Use of Ultrasonic sound ➤ Sound waves and Production of Sound waves
Unit-2	<ul style="list-style-type: none"> ➤ Motion and its types ➤ Propagation (Voice communication) ➤ Modus operandi of microphone and loud speaker
Unit-3	<ul style="list-style-type: none"> ➤ Sound Recording ➤ Musical Instruments and Sound waves ➤ Vibration of String Instruments
Unit-4	<ul style="list-style-type: none"> ➤ Sound waves of Violin and Sarangi ➤ Sound waves of Veena, Sitar and Tanpura ➤ Sound waves of Air Instruments
Unit-5	<ul style="list-style-type: none"> ➤ Vibration strength of Musical Instruments ➤ Carrying Oscillation of Sound ➤ Vibration and Frequency

DETAILED SYLLABUS

Semester – 5 (TABLA)

Practical Course No. 1 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Advance syllables in various Taals

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The playing method of syllables Dhumkit, Dhirdhir, Tet, Dhenegene on Tabla➤ Playing Thaah, Dugun, Tigun and Chaugun in Taal Roopak➤ Playing Thaah, Dugun, Tigun and Chaugun in Taal Tintaal
Unit-2	<ul style="list-style-type: none">➤ Playing Tukada in Jhaptaal➤ Playing Quida, its Palta and Tihai in Taal Roopak➤ Playing Quida, its Palta and Tihai in Taal Jhaptaal
Unit-3	<ul style="list-style-type: none">➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Jhaptaal➤ Playing Thaah, Dugun, Tigun and Chaugun in Jhaptaal➤ Playing Thaah, Dugun, Tigun and Chaugun in Tivra

Practical Course No. 2 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Playing advance syllables of various Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Playing Peshkar, its Palta and Tihai in Roopak➤ Playing Quida, its Palta and Chakradar Tihai in Roopak➤ Playing Chakradar Tihai in Taal Roopak
Unit-2	<ul style="list-style-type: none">➤ Playing Peshkar, its Palta and Tihai in Jhaptaal➤ Playing Quida, its Palta and Chakradar Tihai in Jhaptaal➤ Playing Chakradar Tihai in Taal Jhaptaal
Unit-3	<ul style="list-style-type: none">➤ Playing Farmaishi Chakradar Tihai in Tintaal➤ Playing Farmaishi Chakradar Tihai in Roopak➤ Playing Farmaishi Chakradar Tihai in Jhaptaal

Practical Course No. 3 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Playing advance syllables of various Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The playing method of syllables Gadigana, Dhatighena, Dhirkita on Tabla➤ The playing of selfmade Bandish➤ The playing Rela, its Palta and Tihai in Tintaal
Unit-2	<ul style="list-style-type: none">➤ The playing Peshkarquida, its Palta and Tihai in Roopak➤ The playing Aadapeshkar and its Palta in Tintaal➤ The playing Aadapeshkaraquida in Tintaal
Unit-3	<ul style="list-style-type: none">➤ The playing Peshkarquida, its Palta and Chakradar Tihai in Jhaptaal➤ The recitation of Thaah, Dugun, Tigun, Chaugun in Sultaal➤ The playing of Thaah, Dugun, Tigun, Chaugun in Sultaal

Practical Course No. 4 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Complete preparation of Taal Mattaal (9 Beats)

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The recitation of Thaah, Dugun, Tigun, Chaugun in Taal Mattaal➤ The playing of Thaah, Dugun, Tigun, Chaugun in Taal Mattaal➤ The playing Mukhada in Taal Mattaal
Unit-2	<ul style="list-style-type: none">➤ The playing Tukada in Taal Mattaal➤ The playing Quida, its Palta and Chakradar Tihai in Taal Mattaal➤ The playing Farmaishi Chakradar Tihai in Taal Mattaal
Unit-3	<ul style="list-style-type: none">➤ The playing Uthan in Taal Mattaal➤ The playing Chakradar Tukada in Taal Mattaal➤ The playing Rela, its Palta and Tihai in Taal Mattaal

Practical Course No. 5 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - To playing Lehra on Harmonium
 - To Playing Tabla With Lehra

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Different Raags prepare on Harmonium➤ Playing Aaroh – Avaroh above Raag on Harmonium➤ Infix the figures of Harmonium
Unit-2	<ul style="list-style-type: none">➤ Learning to play Taal Jhumra Theka on Tabla with Lehra and learning to play lehra of Taal Jhumra on Harmonium in Vilambit lay➤ Learning to play Taal Jhumra Theka on Tabla with Lehra and learning to play lehra of Taal Jhumra on Harmonium in madhya lay➤ Learning to play Taal Jhumra Theka on Tabla with Lehra and learning to play lehra of Taal Jhumra on Harmonium in drut lay
Unit-3	<ul style="list-style-type: none">➤ Learning to play Taal Mattaal Theka on Tabla with Lehra and learning to play lehra of Taal Mattaal on Harmonium in Vilambit lay➤ Learning to play Taal Mattaal Theka on Tabla with Lehra and learning to play lehra of Taal Mattaal on Harmonium in madhya lay➤ Learning to play Taal Mattaal Theka on Tabla with Lehra and learning to play lehra of Taal Mattaal on Harmonium in drut lay

Practical Course No. 6 – (V) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to write Notation of all Bandishes under practical studies

Module	Content
	Student should prepare a Journal Work of Notation above Practical work

Course -1 Principles of Music Tabla – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Technical terms and development of Tabla
 - Information about advance terms of Tabla

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Explain Anagat with example ➤ Explain Dodhari Gat with example ➤ Explain Gat Paran with example
Unit-2	<ul style="list-style-type: none"> ➤ Explain Baant with example ➤ Detailed information about Yati ➤ Detailed information about Grah
Unit-3	<ul style="list-style-type: none"> ➤ The importance of classical music in modern age ➤ Explain : The best tabla player may not be good musician ➤ Tabla accompaniment with Khyal and Thumari
Unit-4	<ul style="list-style-type: none"> ➤ Tabla accompaniment with Gazal and Bhajan ➤ Detailed information of instrument Damama ➤ Detailed information of instrument Durdur
Unit-5	<ul style="list-style-type: none"> ➤ Detailed information of instrument Panchmukhi Vadya ➤ Detailed information of instrument Tripushka Vadya ➤ Detailed information of instruments Chanda

Course -2 Study of Taal – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Techniques of Tabla playing and Notation
 - Detail study of various Taal
 - Study of Ten classification of Taal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Notation of Mattaal in Thaah, Dugun, Tigun, Chogun Laya ➤ Notation of Pancham Savari in Thaah, Dugun, Tigun and Chogun Laya ➤ Notation of Jhumara in Thaah, Dugun, Tigun, Chogun Laya
Unit-2	<ul style="list-style-type: none"> ➤ Explain Farad and Ro with examples ➤ Explain Kamali Chakradar with examples ➤ Create a Quida, its three Palta with the use of Tit
Unit-3	<ul style="list-style-type: none"> ➤ Create a Chakradar Tihai with the use of Tit ➤ Create a Quida, its three Palta with the use of Tinnakena ➤ Create a Chakradar Tihai with the use of Tinnakena
Unit-4	<ul style="list-style-type: none"> ➤ Notation of Taal Dadara and Roopak in Aad Laya ➤ Notation of Taal Kaherwa and Tintaal in Aad Laya ➤ Dadara, Roopak, Kaherwa and Tintaal

Unit-5	<ul style="list-style-type: none"> ➤ Explain with examples : Dodhari Gat and Tripadi Gat ➤ Notation in Kuaad Laya : Dadara, Roopak, Kaherwa ➤ Notation in Biaad Laya : Dadara, Roopak, Kaherwa
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Course -3 History of Tabla – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Importance of Music in Ved
 - Importance of Music in different ages

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Study and importance of Music in Samved ➤ Study and importance of Music in Atharvaved ➤ Prose literature in Music
Unit-2	<ul style="list-style-type: none"> ➤ Music and Kavi Kalidas ➤ North Indian and South Indian Classical Music ➤ Study of North Indian Percussion Instruments
Unit-3	<ul style="list-style-type: none"> ➤ Music in Baudha age ➤ Music in Jain age ➤ Music in Mughal age
Unit-4	<ul style="list-style-type: none"> ➤ Heavenly musician Tumaroo ➤ Gandabandhan Ceremony ➤ Discussion of Ancient percussionists
Unit-5	<ul style="list-style-type: none"> ➤ A detail information of Jati ➤ A detail information of Yati ➤ A detail information of Grah

Elective Courses

Course - 4 Study of Tabla Gharana - V

❖ Course Objectives :

- The student should enrich their knowledge about
 - Protection and evaluation about Tabla Gharana
 - Punjab Gharana

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Traditional teaching method and evaluation ➤ Protection of Gharana in Rajgharana ➤ Comparison between Delhi Gharana and Ajarada Gharana
Unit-2	<ul style="list-style-type: none"> ➤ Origin of Punjab Gharana of Tabla ➤ Development of Punjab Gharana of Tabla ➤ Specialty of playing of Punjab Gharana of Tabla

Unit-3	<ul style="list-style-type: none"> ➤ Genealogy of Punjab Gharana of Tabla ➤ Life sketches of Tabla players belong to Punjab Gharana (Miya Kadirbaksh, Ut. Allarakkha khan, Ut. Zakir Hussain, Pt. Heeralal, Miya Shaukat Hussain Khan) ➤ Bandish of Punjab Gharana of Tabla
Unit-4	<ul style="list-style-type: none"> ➤ Presentation of Peshkar in Punjab Gharana ➤ Presentation of Peshkar Quida in Punjab Gharana ➤ Presentation of Aada Peshkar in Punjab Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Presentation of Quida and Palta in Punjab Gharana ➤ Presentation of Mohra and Mukhda in Punjab Gharana ➤ Presentation of Tukda and Paran in Punjab Gharana

Course - 5 Study of Obsolete Taal - V

❖ Course Objectives :

- The student should enrich their knowledge about
 - About word "Obsolate Taal"
 - Necessity of Taal and Obsolete Taal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The origin of word "Obsolate Taal" ➤ Necessity of word "Obsolate Taal" ➤ The development of "Obsolate Taal"
Unit-2	<ul style="list-style-type: none"> ➤ A study of Taal from Khulla Baaj-Dhamar ➤ A study of Taal from Khulla Baaj-Chautaal ➤ Development of Aesthetical tradition of Music
Unit-3	<ul style="list-style-type: none"> ➤ Detail study of obsolete Taal Pashto & its Theka in Thah Laya ➤ Taal Pashto and its Theka in Dugun Laya ➤ Taal Pashto and its Theka in Tigun Laya
Unit-4	<ul style="list-style-type: none"> ➤ Taal Pashto and its Theka in Chogun Laya ➤ Notation of Bandish in Taal Pashto ➤ Detailed study of obsolete Taal Hanslol and its Theka in Thah Laya
Unit-5	<ul style="list-style-type: none"> ➤ Taal Hanslol and its Theka in Dugun Laya ➤ Taal Hanslol and its Theka in Tigun Laya ➤ Taal Hanslol and its Theka in Chogun Laya

Course - 6 Pakhawaj – V

❖ Course Objectives :

- The student should enrich their knowledge about
 - Development of Pakhawaj and its Gharana
 - Life sketch of Pakhawaj players

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Development of playing method of Pakhawaj in middle age➤ An elemental form and principles of Gharana➤ The method of presentation of various Gharana
Unit-2	<ul style="list-style-type: none">➤ The information about Nana Panse Gharana of Pakhawaj➤ Speciality of playing style of Nana Panse Gharana of Pakhawaj
Unit-3	<ul style="list-style-type: none">➤ Genealogy of Nana Panse of Pakhawaj➤ Bandish of Nana Panse Gharana of Pakhawaj➤ The information about Mewad Gharana of Pakhawaj
Unit-4	<ul style="list-style-type: none">➤ Speciality of playing style Mewad Gharana of Pakhawaj➤ Genealogy of Mewad Gharana of Pakhawaj➤ Bandish of Mewad Gharana of Pakhawaj
Unit-5	<ul style="list-style-type: none">➤ Kadirbakshkhan➤ Kolbaji Pimpaldhare➤ Govindrao Burhanpurkar

Semester – 6 (TABLA)

Practical Course No. 1 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Solo playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Jhoomra➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Dipchandi➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Panjabi
Unit-2	<ul style="list-style-type: none">➤ Solo playing in Taal Tintaal➤ Solo playing in Taal Roopak➤ Solo playing in Taal Ektaal
Unit-3	<ul style="list-style-type: none">➤ Solo playing in Taal Jhaptaal➤ Playing Anagat in Taal Mattaal➤ Playing Anagat in Taal Jhaptaal

Practical Course No. 2 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Playing advance Taals and syllables

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Dhumali➤ The playing Thaah, Dugun, Tigun and Chaugun in Taal Dhumali➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Panchamsavari
Unit-2	<ul style="list-style-type: none">➤ The playing Thaah, Dugun, Tigun and Chaugun in Taal Panchamsavari➤ Playing Mukhada and Tukada in Taal Panchamsavari➤ Playing Quida, its Palta and its Chakradar Tihai in Taal Panchamsavari
Unit-3	<ul style="list-style-type: none">➤ The recitation of Aadlaya in Taal Dadara➤ The recitation of Aadlaya in Taal Tintaal➤ The recitation of Aadlaya in Taal Roopak

Practical Course No. 3 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Playing advance syllables of various Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The recitation of Thaah, Dugun, Tigun and Chaugun in Taal Aadachutaal with Tali and Khali➤ The playing Thaah, Dugun, Tigun and Chaugun in Taal Aadachutaal with Tali and Khali➤ The playing Paran in Aadachutaal
Unit-2	<ul style="list-style-type: none">➤ The playing Chakradar Tihai in Aadachutaal➤ The playing Chakradar Tukada in Aadachutaal➤ Solo playing in Tivra
Unit-3	<ul style="list-style-type: none">➤ The recitation of Biaadlaya in Taal Dadara➤ The recitation of Biaadlaya in Taal Roopak➤ The recitation of Biaadlaya in Taal Tintaal

Practical Course No. 4 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Solo playing and accompaniment

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Solo playing in Taal Panchamsavari➤ Solo playing in Taal Dhamar➤ Solo playing in Taal Sultaal
Unit-2	<ul style="list-style-type: none">➤ Tabla accompaniment with Kathak Dance➤ Tabla accompaniment with Classical Vocal➤ Tabla accompaniment with Dhrupad – Dhamar
Unit-3	<ul style="list-style-type: none">➤ The recitation of Kuaadlaya in Taal Dadara➤ The recitation of Kuaadlaya in Taal Roopak➤ The recitation of Kuaadlaya in Taal Tintaal

Practical Course No. 5 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - To playing Lehra on Harmonium
 - To Playing Tabla With Lehra

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Different Raags prepare on Harmonium➤ Playing Aaroh – Avaroh above Raag on Harmonium➤ Infix the fingures of Harmonium
Unit-2	<ul style="list-style-type: none">➤ Learning to play Taal Aada Chautaal Theka on Tabla with Lehra and learning to play lehra of Taal Aada Chautaal on Harmonium in Vilambit lay

	<ul style="list-style-type: none"> ➤ Learning to play Taal Aada Chautaal Theka on Tabla with Lehra and learning to play lehra of Taal Aada Chautaal on Harmonium in madhya lay ➤ Learning to play Taal Aada Chautaal Theka on Tabla with Lehra and learning to play lehra of Taal Aada Chautaal on Harmonium in drut lay
Unit-3	<ul style="list-style-type: none"> ➤ Learning to play Taal Pancham Savari Theka on Tabla with Lehra and learning to play lehra of Taal Pancham Savari on Harmonium in Vilambit lay ➤ Learning to play Taal Pancham Savari Theka on Tabla with Lehra and learning to play lehra of Taal Pancham Savari on Harmonium in madhya lay ➤ Learning to play Taal Pancham Savari Theka on Tabla with Lehra and learning to play lehra of Taal Pancham Savari on Harmonium in drut lay

Practical Course No. 6 – (VI) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to write Notation of all Bandishes under practical studies

Module	Content
	Student should prepare a Journal Work of Notation above Practical work

Course -1 Principles of Music Tabla –VI : (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Technical terms and development of Tabla
 - Information about advance terms of Tabla

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Explain Rela with example ➤ Explain Navhakka with example ➤ Explain Manjedar Gat with example
Unit-2	<ul style="list-style-type: none"> ➤ Explain Lom-Vilom Gat with example ➤ The importance of Upaj in Tabla playing ➤ Comparative study of two Taal notation systems of Pt. Bhatkhandeji and Pt. Palushkarji
Unit-3	<ul style="list-style-type: none"> ➤ Explain the South Indian Taal notation system ➤ Explain the technical terms Ekkal, Divkal, Chatushkal of an ancient Taal system ➤ Comparative study between Tabla accompaniment and Tabla Solo playing

Unit-4	<ul style="list-style-type: none"> ➤ Explain the technical term Kala, Matra, Laya of an ancient Taal system ➤ Explain the technical term Kriya, Grah, Pani of an ancient Taal system ➤ Explain the technical term Marg, Taal of an ancient Taal system
Unit-5	<ul style="list-style-type: none"> ➤ Explain the South Indian percussion instrument : Damaram ➤ Explain the South Indian percussion instrument : Khanjira ➤ Explain the South Indian percussion instrument : Mrudangam

Course -2 Study of Taal – VI : (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Techniques of Tabla playing and writing notation
 - Detail study of various Taal and writing notation

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Notation of Thaah, Dugun, Tigun and Chogun Laya of Sultaal ➤ Notation of Thaah, Dugun, Tigun and Chogun Laya of Chautaal ➤ Notation of Thaah, Dugun, Tigun and Chogun Laya of Aada Chautaal
Unit-2	<ul style="list-style-type: none"> ➤ Notation of Thaah, Dugun, Tigun and Chogun Laya of Tilwada. ➤ Explain Chilla with examples ➤ Explain Farsbandi with examples
Unit-3	<ul style="list-style-type: none"> ➤ Explain Charbaag with examples ➤ Create a Quida, its three Palta with the use of Tirkittak ➤ Create a Chakradar Tihai with the use of Tirkittak
Unit-4	<ul style="list-style-type: none"> ➤ Create a Quida, its three Palta with the use of Dhirdhir ➤ Create a Chakradar Tihai with the use of Dhirdhir ➤ Notation in Kuaad Laya : Ektaal
Unit-5	<ul style="list-style-type: none"> ➤ Notation in Kuaad Laya : Tintaal ➤ Notation in Biaad Laya : Ektaal ➤ Notation in Biaad Laya : Tintaal

Course -3 History of Tabla – VI : (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Importance of Music in Ved
 - Importance of Music in different ages

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Study of Music in Rugved➤ Importance of Music in Rugved➤ Study of Music in Yajurved
Unit-2	<ul style="list-style-type: none">➤ Importance of Music in Yajurved➤ Poetry and mediums of aesthetical experience in Tabla playing➤ Role of Taal in aesthetical experience of Music
Unit-3	<ul style="list-style-type: none">➤ Detailed study of Sangeet Samaysaar by Parshwadev➤ Study of South Indian Percussion Instruments➤ An accompaniment of Tabla with Vocal, Instruments and Dance Kathak
Unit-4	<ul style="list-style-type: none">➤ Music in Yavan Age➤ Music and Human life➤ Explain the music learners may have to be learn Tabla
Unit-5	<ul style="list-style-type: none">➤ Detail study of Rasa Kaumidi➤ Detail study of Taal Adhyay from Bharat Natyashashtra➤ Detail study of Taal Adhyay from Sangeet Ratnakar

Elective Courses

Course - 4 Study of Tabla Gharana - VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - Importance and contribution of Tabla Gharana
 - Banaras Gharana

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The importance of relation between Guru and Shishya in Music➤ The importance and contribution of Gharana in Tabla➤ Origin of Banaras Gharana
Unit-2	<ul style="list-style-type: none">➤ Development of Banaras Gharana➤ Specialty of playing of Banaras Gharana➤ Genealogy of Banaras Gharana

Unit-3	<ul style="list-style-type: none"> ➤ Life sketches of Tabla players belong to Banaras Gharana (Pt. Ram Sahay, Pt. Samtaprasad, Pt. Kanthe Maharaj, Pt. Kishan Maharaj, Pt. Bhairav Sahay, Pt. Anokhelal) ➤ Bandish of Banaras Gharana ➤ Comparison between Lakhnau Gharana and Farukhabad Gharana
Unit-4	<ul style="list-style-type: none"> ➤ Presentation of Peshkar in Banaras Gharana ➤ Presentation of Peshkar Quida in Banaras Gharana ➤ Presentation of Aada Peshkar in Banaras Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Presentation of Quida and Palta in Banaras Gharana ➤ Presentation of Mohra and Mukhda in Banaras Gharana ➤ Presentation of Tukda and Paran in Banaras Gharana

Course - 5 Study of Obsolete Taal - VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - About word "Obsolate Taal"
 - Necessity of Taal and Obsolete Taal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The protection through Taal in Music ➤ Different motions and Aesthetical accomplishment through Taal ➤ Evaluation of Music through Taal
Unit-2	<ul style="list-style-type: none"> ➤ The comparative study between Taal, Tintaal – Tilwada ➤ Comparative study between wellknown Taal Roopak and obsolete Taal Pashto ➤ Information about wellknown Taal Matt and obsolete Taal Basant
Unit-3	<ul style="list-style-type: none"> ➤ Detailed study of obsolete Taal Saraswati and its Theka in Thah Laya ➤ Taal Saraswati and its Theka in Dugun Laya ➤ Taal Saraswati and its Theka in Tigun Laya
Unit-4	<ul style="list-style-type: none"> ➤ Taal Saraswati and its Theka in Chogun Laya ➤ Notation of Bandish in Taal Saraswati ➤ Detailed study of obsolete Taal Vishnu and its Theka in Thah Laya
Unit-5	<ul style="list-style-type: none"> ➤ Taal Vishnu and its Theka in Dugun Laya ➤ Taal Vishnu and its Theka in Tigun Laya ➤ Taal Vishnu and its Theka in Chogun Laya

Course -6 Pakhawaj –VI

❖ Course Objectives :

- The student should enrich their knowledge about
 - Development of Pakhawaj and its Gharana
 - Life sketch of Pakhawaj players

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Creation and Naming of new Gharana➤ Future of Gharana in present situation➤ The Gharana and its new combination in today's perspective
Unit-2	<ul style="list-style-type: none">➤ The information about Mathura Gharana of Pakhawaj➤ Speciality of playing style of Mathura Gharana of Pakhawaj
Unit-3	<ul style="list-style-type: none">➤ Genealogy of Mathura of Pakhawaj➤ Bandish of Mathura Gharana of Pakhawaj➤ The information about Nathdwara Gharana of Pakhawaj
Unit-4	<ul style="list-style-type: none">➤ Speciality of playing style Nathdwara Gharana of Pakhawaj➤ Genealogy of Nathdwara Gharana of Pakhawaj➤ Bandish of Nathdwara Gharana of Pakhawaj
Unit-5	<ul style="list-style-type: none">➤ Ambadas Pant Aagle➤ Kalidas Pant Aagle➤ Talibhussain

Semester – 5 (KATHAK)

Practical Course No. 1 – V (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Special preparation in Tintaal Vilambit Laya, Madhya Laya and Drut Laya

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Learning Bandish in Tintaal Vilambit Laya <ul style="list-style-type: none"> ❖ Ganesh Paran (Mishra Jati) ❖ That (5th), Chal (2nd) & Tihai ❖ Chakradar Tukda ❖ Tishra Jati Paran
Unit-2	<ul style="list-style-type: none"> ➤ Learning Bandish in Tintaal Madhya Laya <ul style="list-style-type: none"> ❖ Kavitt ❖ Farmayashi Toda ❖ Bandish of Sama Yati ❖ New Palta
Unit-3	<ul style="list-style-type: none"> ➤ Learning Bandish in Tintaal Drut Laya <ul style="list-style-type: none"> ❖ Chakradar Tukda ❖ Paran ❖ Chakradar Tihai ❖ Chalan

Practical Course No. 2 – V (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Learning Various Nrutt items in Jhaptaal Vilambit Laya, Madhya Laya
 - Learning Various Nrutt items in Ektaal Vilambit Laya, Madhya Laya
 - Foot movements in Dhamar

Module	Content		
Unit-1	<ul style="list-style-type: none"> ➤ Learning Bandish in Jhaptaal Vilambit Laya and Madhya Laya <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> ❖ Rangmanch Pranam ❖ Kamali Bandish ❖ Kavitt </td> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> ❖ Aad Laya Paran ❖ Chakradar Toda ❖ Palta </td> </tr> </table> 	<ul style="list-style-type: none"> ❖ Rangmanch Pranam ❖ Kamali Bandish ❖ Kavitt 	<ul style="list-style-type: none"> ❖ Aad Laya Paran ❖ Chakradar Toda ❖ Palta
<ul style="list-style-type: none"> ❖ Rangmanch Pranam ❖ Kamali Bandish ❖ Kavitt 	<ul style="list-style-type: none"> ❖ Aad Laya Paran ❖ Chakradar Toda ❖ Palta 		
Unit-2	<ul style="list-style-type: none"> ➤ Learning Bandish in Ektaal Vilambit Laya and Madhya Laya <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> ❖ That and Tihai ❖ Parmelu Toda ❖ Kavitt </td> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> ❖ Paran Judi Aamad ❖ Tishra Jati Paran ❖ Palta </td> </tr> </table> 	<ul style="list-style-type: none"> ❖ That and Tihai ❖ Parmelu Toda ❖ Kavitt 	<ul style="list-style-type: none"> ❖ Paran Judi Aamad ❖ Tishra Jati Paran ❖ Palta
<ul style="list-style-type: none"> ❖ That and Tihai ❖ Parmelu Toda ❖ Kavitt 	<ul style="list-style-type: none"> ❖ Paran Judi Aamad ❖ Tishra Jati Paran ❖ Palta 		
Unit-3	<ul style="list-style-type: none"> ➤ Basic Foot Movements in Dhamar Taal <ul style="list-style-type: none"> ❖ Thah Laya ❖ Dugun Laya ❖ Chaugun Laya 		

Practical Course No. 3 – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning Abhinay Kruti
 - Learning Mukut Gat in Tintaal Drut Laya
 - Learning to Choreography a Shlok

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to Bhav & Abhinaya<ul style="list-style-type: none">❖ Listening to the Thumari and remembering text❖ Understanding the meaning of Thumari in mother tongue❖ Learning dance sequence of Thumari❖ Performance of Thumari with Singing
Unit-2	<ul style="list-style-type: none">➤ Learning Mukut Gat in Tintaal Drut Laya<ul style="list-style-type: none">❖ Mukut Gat Variation - 1❖ Mukut Gat Variation - 2❖ Mukut Gat Variation - 3❖ Mukut Gat Tihai
Unit-3	<ul style="list-style-type: none">➤ Choreography of any Shlok by student<ul style="list-style-type: none">❖ Understanding the meaning of Shlok in mother tongue❖ Description of Mudra used in the Shlok❖ Description of Rasa of the Shlok

Practical Course No. 4 – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to recite various Taal with Lehra in different Laya

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Recitation of Pancham Savari Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Pancham Savari in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-2	<ul style="list-style-type: none">➤ Recitation of Chautaal Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Chautaal in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-3	<ul style="list-style-type: none">➤ Recitation of Punjabi Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Punjabi Theka in each Laya with Tali & Khali in accompaniment of Tabla

Practical Course No. 5 – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to recite all practical Bandish

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation of Tintaal Vilambit Laya Bandish Ganesh Paran, That, Chal, Tihai, Chakradar Tukda, Tishra Jati Paran ➤ Recitation of Tintaal Madhya Laya Bandish Kavitt, Farmayashi Toda, Bandish of Sama Yati & Palta ➤ Recitation of Tintaal Drut Laya Bandish Chakradar Tukda, Paran, Chakradar Tihai & Chalan
Unit-2	<ul style="list-style-type: none"> ➤ Recitation of Jhaptaal Vilambit and Madhya Laya Bandish Rangmanch Pranam, Aad Laya Paran, Kamali Bandish, Chakradar Paran, Kavitt and Palta ➤ Recitation of Ektaal Vilambit Laya & Madhya Laya Bandish That & Tihai, Paran Judi Aamad, Parmelu Toda, Tishra Jati Paran, Kavitta & Palta
Unit-3	<ul style="list-style-type: none"> ➤ Understanding Lehra of Dhamar ➤ Recitation of Dhamar Theka and Nritya bol in following Laya with Lehra and Theka <ul style="list-style-type: none"> ❖ Thah Laya ❖ Dugun Laya ❖ Chaugun Laya

Practical Course No. 6 – V (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to write notation in Tintaal, Jhaptaal, Ektaal & Dhamar

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Writing notation of Tintaal Vilambit Laya, Madhya Laya and Drut Laya Bandish Ganesh Paran, That, Chal, Tihai, Chakradar Tukda, Tishra Jati Paran, Kavitt, Farmayashi Toda, Bandish of Sama Yati & Palta, Chakradar Tukda, Paran, Chakradar Tihai & Chalan
Unit-2	<ul style="list-style-type: none"> ➤ Writing notation of Jhaptaal Vilambit Laya & Madhya Laya Bandish Rangmanch Pranam, Aad Laya Paran, Kamali Bandish, Chakradar Paran, Kavitt and Palta ➤ Writing notation of Ektaal Vilambit Laya & Madhya Laya Bandish That & Tihai, Paran Judi Aamad, Parmelu Toda, Tishra Jati Paran, Kavitta & Palta
Unit-3	<ul style="list-style-type: none"> ➤ Writing notation of Dhamar Theka & Nritya Bol in Thah, Dugun & Chaugun Laya

Course -1 Principle of Kathak Dance – V : (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Ten classification of Taal
 - Some stories depicted in Kathak dance
 - Detailed study of Gat and Gat-Bhava

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Kathak and scientific aspect ➤ Experiments and possibilities related to dancer art ➤ Detailed study of "Das Pranas" of Taal
Unit-2	<ul style="list-style-type: none"> ➤ Detailed study of Rukmani Parinay used as theme in Kathak dance ➤ Detailed study of Sudama Lila used as theme in Kathak dance ➤ Detailed study of Maharas used as theme in Kathak dance
Unit-3	<ul style="list-style-type: none"> ➤ The duty of a dancer in the development of Dance Art ➤ The place of dance in Indian Music ➤ Development of Kathak Dance
Unit-4	<ul style="list-style-type: none"> ➤ Definitions of 'Gat' and its various types ➤ Definition of 'Gat- Bhava' ➤ The usage of different techniques (described in Abhinayadarpan) in presentation of Gat and Gat Bhava
Unit-5	<ul style="list-style-type: none"> ➤ The origin of Rasa in Dance ➤ The place of Shrungar Rasa in Kathak ➤ Rasa and Bhava in Dance

Course -2 Techniques of Kathak Dance – V : (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Detailed study of Nritya Karan, Anghar and Rechak
 - Detailed study of Indian traditional theatres, Odissi dance and Satriya dance

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Detailed study of Nritya Karan ➤ Detailed study of Aanghar ➤ Detailed study of Rechak
Unit-2	<ul style="list-style-type: none"> ➤ Detailed study of traditional theatres : Yakhagana ➤ Detailed study of traditional theatres : Bhavai ➤ Detailed study of traditional theatres : Jatra
Unit-3	<ul style="list-style-type: none"> ➤ Poetry imagery from Kathak body painting and sculpture ➤ The meaning of 'Feri' in kathak and its type ➤ The development of Tabla accompaniment in Kathak dance and present situation
Unit-4	<ul style="list-style-type: none"> ➤ Nritt, Nritya and Natya in Odissi dance ➤ Techniques in Odissi dance ➤ Accompanying instruments in Odissi dance

Unit-5	<ul style="list-style-type: none"> ➤ Nritt, Nritya and Natya in Satriya dance ➤ Techniques of Satriya dance ➤ Accompanying instruments in Satriya dance
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Course -3 History of Kathak Dance – V (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - The place of dance in middle age and modern India
 - Dance references in different Purans
 - Detailed study of some ancient treatise of dance art
 - Detailed study of Western Modern dance

Module	Content
Unit-1	History of Indian dance in post-middle age to modern age : <ul style="list-style-type: none"> ➤ Dance art in Khilaji Age ➤ Dance art in Tughalaq ➤ Dance art in Lodi Age
Unit-2	<ul style="list-style-type: none"> ➤ Dance art in Mughal Age ➤ Dance art during the rule of British Emperor ➤ Dance art in Modern India
Unit-3	<ul style="list-style-type: none"> ➤ References of dance in Bhagvat Puran ➤ References of dance in Harivansh Puran ➤ References of dance in Vishnu Puran
Unit-4	<ul style="list-style-type: none"> ➤ Detailed study of Nritya prakarans in following texts : Natyashastra ➤ Detailed study of Nritya prakarans in following texts : Abhinayadarpana ➤ Detailed study of Nritya prakarans in following texts : Sangeetratnakar
Unit-5	<ul style="list-style-type: none"> ➤ Origin and history of Oddisi dance ➤ Origin and development of Western modern dance ➤ History of Satriya Dance

Elective Courses

Course -4 Study of Kathak Gharana - V

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Brief acquaintance with Vocal and Tabla Gharana

Module	Content
Unit-1	Introduction to Vocal Gharana : <ul style="list-style-type: none"> ➤ Origin of Patiyala Gharana ➤ History of Patiyala Gharana ➤ Specialties of Patiyala Gharana
Unit-2	Introduction to Vocal Gharana : <ul style="list-style-type: none"> ➤ Origin of Delhi Gharana ➤ History of Delhi Gharana ➤ Specialties of Delhi Gharana

Unit-3	<ul style="list-style-type: none"> ➤ Introduction to Tabla Gharana ➤ Origin of Banaras Gharana ➤ History of Banaras Gharana ➤ Specialties of Banaras Gharana
Unit-4	<ul style="list-style-type: none"> ➤ Introduction to Tabla Gharana ➤ Origin of Punjab Gharana ➤ History of Punjab Gharana ➤ Specialties of Punjab Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Life sketches of a Kathak Dancer of Lucknow Gharana ➤ Life sketches of a Vocalist of Patiyala Gharana ➤ Life sketches of a Tabla Player of Banaras Gharana

Course -5 Art of Music in Indian Culture - V

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Brief acquaintance of Indian culture and art
 - Detailed study of various Civilization of ancient India

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The meaning and definition of term 'Culture' ➤ Specialties of Indian Culture ➤ Indian Culture and Art
Unit-2	<ul style="list-style-type: none"> ➤ The civilization of Sindhu Gulf : ➤ Culture before the arrival of Arya ➤ Political Life ➤ Social Life
Unit-3	<ul style="list-style-type: none"> ➤ The civilization of Sindhu Gulf : ➤ Religious Life ➤ Economical Life ➤ Art and Architecture of Sindhu Civilization
Unit-4	<ul style="list-style-type: none"> ➤ The civilization of Vedic Age : ➤ Meaning of Veda ➤ Specialities of Vedic Culture ➤ Political Life
Unit-5	<ul style="list-style-type: none"> ➤ The civilization of Vedic Age : ➤ Social Life ➤ Religious Life ➤ The place of Music in Vedic Age

Course - 6 Study of Indian Folk Dance - V

❖ Course Objectives :

- The Student should enrich their knowledge about
 - General study of Folk dances of India
 - Comparative study of Classical dance and Folk dance
 - Detailed study of folk dances of some states of India

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The origin and importance of Folk arts ➤ Definition of term 'Folk dance' ➤ Definition of term 'Classical dance'

Unit-2	<ul style="list-style-type: none"> ➤ Comparative study of folk dance and classical dance ➤ The instruments used in folk dance ➤ The Taal used in folk dance
Unit-3	<ul style="list-style-type: none"> ➤ The theme story of folk dance ➤ Types of Abhinaya and folk dance ➤ The folk dance of Gujarat
Unit-4	<ul style="list-style-type: none"> ➤ The folk dance of Maharashtra ➤ The folk dance of Rajasthan ➤ The folk dance of Uttar Pradesh
Unit-5	<ul style="list-style-type: none"> ➤ The folk dance of Chhattisgarh ➤ The folk dance of Panjab ➤ The folk dance of Arunachal Pradesh

Semester – 6 (KATHAK)

Practical Course No. 1 –VI (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Special preparation in Tintaal Vilambit Laya, Madhya Laya & Drut Laya
 - Special preparation in Jhaptaal Vilambit Laya & Madhya Laya

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Learning Bandish in Tintaal Vilambit Laya <ul style="list-style-type: none"> ❖ That (6th), Chal (3rd), Tihai ❖ Chakradar Tukda (2nd) ❖ Nauhakka (2nd) ❖ Tatkar ki Bant
Unit-2	<ul style="list-style-type: none"> ➤ Learning Bandish in Tintaal Madhya Laya & Drut Laya <ul style="list-style-type: none"> ❖ Tishra Jati Paran ❖ Badal Paran ❖ Kavitt ❖ Chakradar Toda ❖ Bijali Paran ❖ Ladi
Unit-3	<ul style="list-style-type: none"> ➤ Learning Bandish in Jhaptaal Vilambit Laya & Madhya Laya <ul style="list-style-type: none"> ❖ Nauhakka ❖ Chakradar Tihai ❖ Kavitt ❖ Chakradar Tukda ❖ Chakradar Paran ❖ Palta

Practical Course No. 2 – VI (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Learning Various Nrutt items in Ektaal Vilambit Laya, Madhya Laya
 - Learning Various Nrutt items in Dhamar Vilambit Laya

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Learning Bandish in Ektaal Vilambit Laya <ul style="list-style-type: none"> ❖ Ganesh Paran ❖ That (2nd) & Tihai ❖ Paran Judi Aamad (2nd) ❖ Chakradar Toda
Unit-2	<ul style="list-style-type: none"> ➤ Learning Bandish in Ektaal Madhya Laya <ul style="list-style-type: none"> ❖ Farmayashi Paran ❖ Chakradar Toda ❖ Kavitt ❖ Palta
Unit-3	<ul style="list-style-type: none"> ➤ Learning Bandish in Dhamar Vilambit Laya <ul style="list-style-type: none"> ❖ Ganesh Paran : Thah & Dugun ❖ That & Tihai ❖ Paran Judi Aamad ❖ Chakradar Toda

Practical Course No. 3 – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning Abhinay Kruti
 - Learning Rukhshar Gat in Tintaal Drut Laya
 - Learning formation of Tihai, Tukda and Toda

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Introduction to Bhav & Abhinaya <ul style="list-style-type: none"> ❖ Listening to the Chatarang and remembering text ❖ Learning dance sequence of Chatarang ❖ Performance of Chatarang with Singing
Unit-2	<ul style="list-style-type: none"> ➤ Learning Rukhshar Gat in Tintaal Drut Laya <ul style="list-style-type: none"> ❖ Rukhshar Gat Variation - 1 ❖ Rukhshar Gat Variation - 2 ❖ Rukhshar Gat Variation - 3 ❖ Rukhshar Gat Tihai
Unit-3	<ul style="list-style-type: none"> ➤ Introduction of the formation of Tihai, Tukda & Toda <ul style="list-style-type: none"> ❖ Formation of Tihai by student ❖ Formation of Toda by student ❖ Formation of Tukda by student

Practical Course No. 4 – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to recite various Taal with Lehra in different Laya
 - Understanding Bol of Laggi in Various Taal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation of Rasa Taal Theka with Tali & Khali <ul style="list-style-type: none"> ❖ Thah Laya ❖ Dugun Laya ❖ Chaugun Laya ➤ Recitation of Rasa Taal Theka in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-2	<ul style="list-style-type: none"> ➤ Recitation of Rudra Taal Theka with Tali & Khali <ul style="list-style-type: none"> ❖ Thah Laya ❖ Dugun Laya ❖ Chaugun Laya ➤ Recitation of Rudra Taal Theka in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-3	<ul style="list-style-type: none"> ➤ Understanding Bol of Laggi and Learning its Foot movements in the following Taal <ul style="list-style-type: none"> ❖ Dadara ❖ Rupak ❖ Kaherva

Practical Course No. 5 – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to recite all practical Bandish

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation of Tintaal Vilambit Laya, Madhya Laya & Drut Laya Bandish That (6th), Chal (3rd), Tihai, Nauhakka (2nd), Chakradar Tukda (2nd), Tatkar ki Bant, Tishra Jati Paran, Chakradar Toda, Badal Paran, Bijali Paran, Kavitt, Ladi, Chakradar Tukda, Chakradar Tihai, Chakradar Paran, Palta ➤ Recitation of Jhaptaal Vilambit Laya & Madhya Laya Bandish Nauhakka, Chakradar Tukda, Chakradar Tihai, Chakradar Paran, Kavitt, Palta
Unit-2	<ul style="list-style-type: none"> ➤ Recitation of Ektaal Vilambit Laya Bandish Ganesh Paran, That (2nd) & Tihai, Paran Judi Aamad (2nd), Chakradar Toda ➤ Recitation of Ektaal Madhya Laya Bandish Farmayashi Paran, Chakradar Toda, Kavitt, Palta
Unit-3	<ul style="list-style-type: none"> ➤ Recitation of Dhamar Vilambit Laya Bandish Ganesh Paran : Thah & Dugun, That & Tihai, Paran Judi Aamad, Chakradar Toda

Practical Course No. 6 – VI (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to write notation in Tintaal, Jhaptaal, Ektaal & Dhamar

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Writing notation of Tintaal Vilambit Laya, Madhya Laya & Drut Laya Bandish That (6th), Chal (3rd), Tihai, Nauhakka (2nd), Chakradar Tukda (2nd), Tatkar ki Bant, Tishra Jati Paran, Chakradar Toda, Badal Paran, Bijali Paran, Kavitt, Ladi, Chakradar Tukda, Chakradar Tihai, Chakradar Paran, Palta ➤ Writing notation of Jhaptaal Vilambit Laya & Madhya Laya Bandish Nauhakka, Chakradar Tukda, Chakradar Tihai, Chakradar Paran, Kavitt, Palta,
Unit-2	<ul style="list-style-type: none"> ➤ Writing notation of Ektaal Vilambit & Madhya Laya Bandish Ganesh Paran, That (2nd) & Tihai, Paran Judi Aamad (2nd), Chakradar Toda, Farmayashi Paran, Chakradar Toda, Kavitt, Palta
Unit-3	<ul style="list-style-type: none"> ➤ Writing notation of Dhamar Vilambit Laya Bandish Ganesh Paran : Thah & Dugun, That & Tihai, Paran Judi Aamad, Chakradar Toda

Course -1 Principle of Kathak Dance – VI (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Mathematics and dance art
 - Different stories depicted in Kathak dance
 - Comparative study of Dance art and Drama art

Module	Content
Unit-1	Comparative study of Dance art and Drama art : ➤ With reference to Stage ➤ With reference to Acting ➤ With reference to Music ➤ With reference to Health
Unit-2	➤ Detailed study of Sita Haran as a theme in Kathak dance ➤ Detailed study of Mira Giridhar as a theme in Kathak dance ➤ Detailed study of Shiv Tandav as a theme in Kathak dance
Unit-3	➤ Contribution of renowned Kathak Dancers in the fields of Dance and Music Art
Unit-4	➤ Specialties and necessities of Mordern Dance ➤ The Place of Mordern Dance in Society ➤ Specialties of Folk Dance
Unit-5	➤ The importance of mathematics in Dance Art ➤ The mathematics of Tihai and Chakradar Toda ➤ The mathematics of Faramayashi Chakradar and Kamali Chakradar

Course -2 Techniques of Kathak Dance – VI (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Detailed study of Traditional Theatres of India
 - Detailed study of Kuchipudi and Mohiniattam dance
 - Detailed study of Thumari

Module	Content
Unit-1	➤ Presentation of Bhaav in Dance and Rasa ➤ Realisation of spiritualism in Kathak Dance ➤ Silence (Maun) and Vachik Abhinaya in Kathak Dance
Unit-2	➤ Detailed study of Ramlila traditional theatres ➤ Detailed study of Nakkali traditional theatres ➤ Detailed study of Chhau traditional theatres
Unit-3	➤ Different subjects of Thumari ➤ Kavitt and Thumari in Kathak Dance ➤ Critical analysis of Thumari
Unit-4	➤ Nritt, Nritya and Natya in Kuchipudi dance ➤ Techniques of Kuchipudi dance ➤ Accompanying instruments in Kuchipudi dance
Unit-5	➤ Nritt, Nritya and Natya in Mohiniattam dance ➤ Techniques of Mohiniattam dance ➤ Accompanying instruments in Mohiniattam dance

Course -3 History of Kathak Dance – VI (Core)

❖ Course Objectives :

- The Student should enrich their knowledge about
 - History of Ballet dance in America and Britain
 - Dances of South east Asia

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Origin and history of Mohiniattam dance➤ Origin and history of Kuchipudi dance➤ Detailed study of development and creators of Indian modern dance
Unit-2	<ul style="list-style-type: none">➤ History of Ballet dance in America➤ History of Ballet dance in Britain➤ History of Stage
Unit-3	<ul style="list-style-type: none">➤ Types of Raslila described in Various Puran➤ Study of traditional theatre Raslila➤ Kathak Dance and Raslila
Unit-4	<ul style="list-style-type: none">➤ Description about the dance of South East Asia : Thailand➤ Description about the dance of South East Asia : Japan➤ Description about the dance of South East Asia : Burma
Unit-5	<ul style="list-style-type: none">➤ Role of Aesthetics in the development of Human life➤ Study of two streams in Kathak tradition : Mandir & Darbar➤ Guru-Shishya Parampara and institutional education in Kathak Dance

Elective Courses

Course - 4 Study of Kathak Gharana - VI

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Brief acquaintance with Vocal and Tabla Gharanas
 - Brief acquaintance with Bharatnatyam Bani

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to Vocal Gharana➤ Origin of Banaras Gharana➤ History of Banaras Gharana➤ Specialties of Banaras Gharana
Unit-2	<ul style="list-style-type: none">➤ Introduction to Vocal Gharana➤ Origin of Bhindi Bazar Gharana➤ History of Bhindi Bazar Gharana➤ Specialties of Bhindi Bazar Gharana
Unit-3	<ul style="list-style-type: none">➤ Introduction to Vocal Gharana➤ Origin of Indaur Gharana➤ History of Indaur Gharana➤ Specialties of Indaur Gharana

Unit-4	<ul style="list-style-type: none"> ➤ Introduction to Vocal Gharana ➤ Origin of Mevati Gharana ➤ History of Mevati Gharana ➤ Specialties of Mevati Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Introduction to Bharatnatyam Gharana (Bani) : ➤ Mausur Bani ➤ Tanjor Bani ➤ Paddnur Bani ➤ Vallvur Bani

Course -5 Art of Music in Indian Culture - VI

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Cultural contribution of Ramayana and Mahabharat
 - Cultural contribution of Jain and Buddha Religion

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Overview of Dance during Hindu Dynasty ➤ Art and literature of Mughal period ➤ Art and literature of Gupt period
Unit-2	<ul style="list-style-type: none"> ➤ Indian Epic : Ramayana ➤ Moral values in Ramayana ➤ Religious values in Ramayana ➤ Cultural contribution of Ramayana
Unit-3	<ul style="list-style-type: none"> ➤ Indian Epic : Mahabharata ➤ Moral values in Mahabharata ➤ Religious values in Mahabharata ➤ Cultural contribution of Mahabharata
Unit-4	<ul style="list-style-type: none"> ➤ Cultural contribution of Jain Religion ➤ Cultural contribution of Buddha Religion ➤ Medieval Saints and Bhakti Cult
Unit-5	<ul style="list-style-type: none"> ➤ Kathak Dance in temple and its spiritualism ➤ Kathak Dance in morden age and its spiritualism ➤ Indian culture in modern aspect

Course -6 Study of Indian Folk Dance - VI

❖ Course Objectives :

- The Student should enrich their knowledge about
 - Detailed study of Folk dances of different states

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The folk dance of Madhya Pradesh ➤ The folk dance of Kashmir ➤ The folk dance of Punjab
Unit-2	<ul style="list-style-type: none"> ➤ The folk dance of Orissa ➤ The folk dance of Tamil Nadu ➤ The folk dance of West Bengal

Unit-3	<ul style="list-style-type: none">➤ The folk dance of Bihar➤ The folk dance of Manipur➤ The folk dance of Karnataka
Unit-4	<ul style="list-style-type: none">➤ The folk dance of Andhra Pradesh➤ The folk dance of Kerala➤ The folk dance of Assam
Unit-5	<ul style="list-style-type: none">➤ The folk dance of Hariyana➤ The folk dance of Goa➤ The folk dance of Sikkim