

SAURASHTRA UNIVERSITY
SYLLABUS OF
Bachelor of Performing Arts (Vocal / Tabla / Kathak)
(B.P.A.)
Based on Choice Base Credit System
In force from June : 2019

O.B.P.A -1

A candidate seeking admission to the first semester of Bachelor of Performing Arts (BPA) Programme must have passed (10+2) examination pattern of Gujarat State or equivalent thereto of any other recognized board / institution.

O.B.P.A -2

The Bachelor of performing arts (BPA) Programme is of six semester full- time direct teaching & Practical teaching degree programme and therefore admitted candidate can not join any other Programme of this university or any other university/ institute simultaneously.

O.B.P.A -3

The minimum attendance required for the admission to the examination for each semester will be 75% of total number of the working days for the relevant semester for direct class room teaching and completion of minimum 75% of total work assigned. Less attendance and less work done will attract relevant rules and regulation of this university.

O.B.P.A -4

Candidate admitted in the Bachelor of Performing Arts (BPA) Programme will have to satisfy the requirement of enrolment rules and pay the fees for the same as fixed by this university under the relevant rules.

O.B.P.A -5

There shall be written examination at the end of each semester. Moreover at the end of the sixth semester there shall be Stage Performance (Examination). After the completion of compulsory attachment usually called as Guru-shishya parampara.

O.B.P.A -6

Total Credit for Bachelor of Performing Arts (BPA) Programme is of 216 credits consisting of total 36 credits for each semester. Those who have passed all the six semester of Bachelor of Performing Arts (BPA) Programme are eligible for admission in Master of Performing Arts (MPA) Programme.

O.B.P.A -7

The teacher qualification and workload for the teacher shall be same as it is applicable to the faculty of Performing Arts and as it is fixed by the State Government of Gujarat / UGC / this university from time to time. The courses and credit for it prescribed for the study of Bachelor of Performing Arts (BPA) Programme shall be the same as mention in R.B.P.A -1 and R.B.P.A. -6.

O.B.P.A -8

Admission to the Bachelor of Performing Arts (BPA) Programme shall be made by Principal of the Concern College / institution by observing reservation policy of Govt. of Gujarat and Saurashtra University. Procedure for the admission will be decided by the Principal of concern affiliated college / institution. Principal of the affiliated college / institution will allot total two elective courses out of three to the admitted students as per their aptitude.

O.B.P.A -9

Written examination of 70 marks for each course will be of two and half hours duration. Question paper for each course will have five questions and will carry 14 equal marks.

O.B.P.A - 10

Maximum strength will be fifteen for vocal and ten for all other subjects of Performing Arts including Tabla and Kathak.

VOCAL

R.B.P.A. – 1/1

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

BPA VOCAL SEM -1

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

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

BPA VOCAL SEM -2

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

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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. – 2/1

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

BPA TABLA SEM -1

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

Abbreviations :

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IM = Internal Marks

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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. – 2/2

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

BPA TABLA SEM -2

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

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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.

KATHAK

R.B.P.A. – 3/1

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

BPA KATHAK SEM -1

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

Abbreviations :

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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.

R.B.P.A. – 3/2

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

BPA KATHAK SEM -2

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

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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.

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 – 1 (VOCAL)

Practical Course No. 1 – (I) (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Alankar preparation Type – A➤ Alankar preparation Type - B➤ Alankar preparation Type - C➤ Alankar preparation Type – D
Unit-2	<ul style="list-style-type: none">➤ Recitation of Taal Tintaal in Thah lay with Tali and Khali➤ Dugun laya of Taal Tintaal➤ Chaugun laya of Taal Tintaal➤ Complete preparation of Taal Tintaal
Unit-3	<ul style="list-style-type: none">➤ Recitation of Taal Ektaal in Thah lay with Tali and Khali➤ Dugun laya of Taal Ektaal➤ Chaugun laya of Taal Ektaal➤ Complete preparation of Taal Ektaal

Practical Course No. 2 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Sargam Geet, Lakshan Geet and Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Khamaj➤ Sargam Geet in Raag Khamaj➤ Dugun Laya of Sargam Geet➤ Complete performance of Sargam Geet
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Kafi➤ Lakshan Geet in Raag Kafi➤ Dugun Laya of Lakshan Geet➤ Complete performance of Lakshan Geet
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Bhairavi➤ Thumari Bandish in Raag Bhairavi➤ Various variation in Thumari.➤ Complete performance of Thumari

Practical Course No. 3 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
- Dhruwad, Chatarang

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Tilkkamod➤ Dhruwad Bandish in Raag Tilkkamod➤ Dugun and chaugun of Dhruwad bandish➤ Complete performance of Dhruwad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Bhairavi➤ Dhruwad Bandish in Raag Bhairavi➤ Dugun and chaugun of Dhruwad bandish➤ Complete performance of Dhruwad
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Des➤ Chatarang Bandish in Raag Des (Sthai)➤ Chatarang Bandish in Raag Des (Antara)➤ Complete performance of Chatarang

Practical Course No. 4 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
- Madhyalay and It's Aalap & Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Durga➤ Madhyalay Bandish in Raag Durga➤ Aalap-Taan in Raag Durga➤ Complete performance of Raag Durga
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Kafi➤ Madhyalay Bandish in Raag Kafi➤ Aalap-Taan in Raag Kafi➤ Complete performance of Raag Kafi
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Khamaj➤ Madhyalay Bandish in Raag Khamaj➤ Aalap-Taan in Raag Khamaj➤ Complete performance of Raag Khamaj

Practical Course No. 5 – (I) (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 Yaman➤ Aalap and Taan in Vilambit Khayal of Raag Yaman➤ Madhyalay Bandish in Raag Yaman➤ Complete performance of Raag Yaman
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Bhairav➤ Aalap and Taan in Vilambit Khayal of Raag Bhairav➤ Madhyalay Bandish in Raag Bhairav➤ Complete performance of Raag Bhairav
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Alhaiyabilaval➤ Aalap and Taan in Vilambit Khayal of Raag Alhaiyabilaval➤ Madhyalay Bandish in Raag Alhaiyabilaval➤ Complete performance of Raag Alhaiyabilaval

Practical Course No. 6 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Patriotic Song, Light Vocal Song, Folk Song

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Patriotic song➤ Poem of Patriotic song➤ Various variation in Patriotic song➤ Complete performance of Patriotic song
Unit-2	<ul style="list-style-type: none">➤ Preparation of Light Vocal song➤ Poem of Light Vocal song➤ Various variation in Light Vocal song➤ Complete performance of Light Vocal song
Unit-3	<ul style="list-style-type: none">➤ Preparation of Folk song➤ Poem of Folk song➤ Various variation in Folk song➤ Complete performance of Folk song

Course -1 Principles of Music – I (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of Music➤ Definition of Naad➤ Definition of Shruti
Unit-2	<ul style="list-style-type: none">➤ Definition of Swar➤ Definition of Laya➤ Definition of Saptak
Unit-3	<ul style="list-style-type: none">➤ Jati of Naad and quality of Naad➤ Definition of Thaata➤ Definition of Raag
Unit-4	<ul style="list-style-type: none">➤ Definition of Taal➤ The rules of Thaata➤ The modern ten Thaata
Unit-5	<ul style="list-style-type: none">➤ Jati of Raag➤ The rules of Raag➤ Comparative study of Thaata – Raag

Course -2 Study of Raag – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Study of That
 - Different Raag and Taal
 - Writing notation

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of Thaata Kalyan➤ Detailed study of Thaata Bhairav➤ Detailed study of Thaata Bilaval
Unit-2	<ul style="list-style-type: none">➤ Detailed study of Taal Tintaal - Kaharava➤ Detailed study of Taal Ektaal – Dadara➤ Detailed study of Raag Yaman
Unit-3	<ul style="list-style-type: none">➤ Detailed study of Raag Bhairav➤ Detailed study of Raag Kafi➤ Detailed study of Raag Bhairavi
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Raag Aashavari➤ Notation of Madhyalaya bandish under practical study➤ Notation of Vilambit Khyal under practical study
Unit-5	<ul style="list-style-type: none">➤ Notation of detailed aalap and taan under practical study➤ Completion of Alankars➤ Notation of Tintaal, Kaharava, Ektaal and Dadara in Thah, Dugun and Chaugun laya

Course -3 History of Music – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ History of Indian music➤ Pre-meddle age➤ The Hindu age
Unit-2	<ul style="list-style-type: none">➤ 13th and 14th century➤ 15th and 16th century➤ Detailed study of Bharatnatya Shastra
Unit-3	<ul style="list-style-type: none">➤ Detailed study of Geet Govind➤ Detailed study of Sangeet Makarnd➤ Detailed study of Shuddh-vikrut Swar of Pt.Bharatmuni
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Shuddh-vikrut Swar of Pt.Sarangdev➤ Detailed study of Taanpura➤ Detailed study of Tabla
Unit-5	<ul style="list-style-type: none">➤ Detailed study of Harmonium➤ Merits and demerits of Harmonium➤ Merits and demerits of Classical Vocalist

Elective Courses

Course -4 Study of Vocal Gharanas – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Meaning and origin of 'Gharana' of Indian classical music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Alphabet and meaning of word 'Gharana'➤ Origin of Gharana➤ Recognition of Gharana
Unit-2	<ul style="list-style-type: none">➤ Development of Gharana➤ Limitation of Gharana➤ The important elements of Gharana
Unit-3	<ul style="list-style-type: none">➤ The rules and discipline of Gharana➤ The importance of Gharana➤ The tradition of Gharana
Unit-4	<ul style="list-style-type: none">➤ Conflicts and Gharana➤ Guru-shishya prampara➤ Characteristics of Guru-shishya
Unit-5	<ul style="list-style-type: none">➤ Brief information about Gharana of Vocal➤ Brief information about Gharana of Tabla➤ Brief information about Gharana of Kathak dance

Course -5 Elements of Aesthetics in Music – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic concept of Aesthetics
 - The importance of Aesthetics

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of "Aesthetics "➤ The origin and meaning of Aesthetics➤ Elements of Aesthetics
Unit-2	<ul style="list-style-type: none">➤ The definition of Aesthetics according to Indian literature➤ The ancient notion of Aesthetics➤ Indian Aesthetics and theory of Rasa
Unit-3	<ul style="list-style-type: none">➤ The origin of Rasa➤ Theory of Rasa and Bhava➤ Types of Rasa
Unit-4	<ul style="list-style-type: none">➤ Types of Bhava➤ Form of Aesthetics➤ Meaning of "Arts" and classification of fine art
Unit-5	<ul style="list-style-type: none">➤ Aesthetics and Indian notion of fine Arts➤ Fine art and Rasa➤ Beauty and Pleasure (Rasa-anand)

Course -6 Music Therapy – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic therapy technique
 - Techniques related to Indian Yoga

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The origin of therapy science➤ The history of therapy science in ancient age➤ The history of therapy science in middle age
Unit-2	<ul style="list-style-type: none">➤ The history of therapy science in modern age➤ The healing effects of music➤ Examples of Music therapy
Unit-3	<ul style="list-style-type: none">➤ The experiments of music therapy➤ Musical sound – Naad➤ The relation between therapy and music
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Yogic therapy technique➤ Detailed study of breathing (Pranayam)➤ Detailed study of meditation (Dhyan)
Unit-5	<ul style="list-style-type: none">➤ Different types of meditation (Dhyan)➤ The relation between Yog and music➤ The impact of Yog sadhana from music

Semester – 2 (VOCAL)

Practical Course No. 1 – (II) (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Alankar preparation Type – E➤ Alankar preparation Type - F➤ Alankar preparation Type - G➤ Alankar preparation Type – H
Unit-2	<ul style="list-style-type: none">➤ Recitation of Taal Chautal in Thah lay with Tali and Khali➤ Dugun laya of Taal Chautal➤ Chaugun laya of Taal Chautal➤ Complete preparation of Taal Chautal
Unit-3	<ul style="list-style-type: none">➤ Recitation of Taal Jhaptal in Thah lay with Tali and Khali➤ Dugun laya of Taal Jhaptal➤ Chaugun laya of Taal Jhaptal➤ Complete preparation of Taal Jhaptal

Practical Course No. 2 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Sargam Geet, Lakshan Geet and Thumari

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Yaman➤ Sargam Geet in Raag Yaman➤ Dugun Laya of Sargam Geet➤ Complete performance of Sargam Geet
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Des➤ Lakshan Geet in Raag Des➤ Dugun Laya of Lakshan Geet➤ Complete performance of Lakshan Geet
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Khamaj➤ Thumari Bandish in Raag Khamaj➤ Various variation in Thumari➤ Complete performance of Thumari

Practical Course No. 3 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Dhruwad, Chatarang

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Pattdeep➤ Dhruwad Bandish in Raag Pattdeep➤ Dugun and chaugun of Dhruwad bandish➤ Complete performance of Dhruwad
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Malkauns➤ Dhruwad Bandish in Raag Malkauns➤ Dugun and chaugun of Dhruwad bandish➤ Complete performance of Dhruwad
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Sarang➤ Chatarang Bandish in Raag Sarang (Sthai)➤ Chatarang Bandish in Raag Sarang (Antara)➤ Complete performance of Chatarang

Practical Course No. 4 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Madhyalay and It's Aalap & Taan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Kalingda➤ Madhyalay Bandish in Raag Kalingda➤ Aalap-Taan in Raag Kalingda➤ Complete performance of Raag Kalingda
Unit-2	<ul style="list-style-type: none">➤ Preparation of Raag Des➤ Madhyalay Bandish in Raag Des➤ Aalap-Taan in Raag Des➤ Complete performance of Raag Des
Unit-3	<ul style="list-style-type: none">➤ Preparation of Raag Yaman➤ Madhyalay Bandish in Raag Yaman➤ Aalap-Taan in Raag Yaman➤ Complete performance of Raag Yaman

Practical Course No. 5 – (II) (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 Bhupali➤ Aalap and Taan in Vilambit Khayal of Raag Bhupali➤ Madhyalay Bandish in Raag Bhupali➤ Complete performance of Raag Bhupali
Unit-2	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Bhimpalasi➤ Aalap and Taan in Vilambit Khayal of Raag Bhimpalasi➤ Madhyalay Bandish in Raag Bhimpalasi➤ Complete performance of Raag Bhimpalasi
Unit-3	<ul style="list-style-type: none">➤ Vilambit Khayal Bandish in Raag Malkauns➤ Aalap and Taan in Vilambit Khayal of Raag Malkauns➤ Madhyalay Bandish in Raag Malkauns➤ Complete performance of Raag Malkauns

Practical Course No. 6 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to sing
 - Patriotic Song, Light Vocal Song, Folk Song

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Patriotic song➤ Poem of Patriotic song➤ Various variation in Patriotic song➤ Complete performance of Patriotic song
Unit-2	<ul style="list-style-type: none">➤ Preparation of Light Vocal song➤ Poem of Light Vocal song➤ Various variation in Light Vocal song➤ Complete performance of Light Vocal song
Unit-3	<ul style="list-style-type: none">➤ Preparation of Folk song➤ Poem of Folk song➤ Various variation in Folk song➤ Complete performance of Folk song

Course -1 Principles of Music – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic technical terms of Indian Classical Music
 - Various definitions of Music

Module	Content																											
Unit-1	<ul style="list-style-type: none"> ➤ Definition of type of songs <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">1. Bandish</td> <td style="width: 33%;">2. Sargam geet</td> <td style="width: 33%;">3. Lakshan geet</td> </tr> <tr> <td>4. Dhrupad</td> <td>5. Dhamar</td> <td>6. Chatrang</td> </tr> <tr> <td>7. Thumri</td> <td>8. Tarana</td> <td></td> </tr> </table> ➤ Definition of different Swar <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">1. Shuddh</td> <td style="width: 33%;">2. Vikrut</td> <td style="width: 33%;">3. Vaadi</td> </tr> <tr> <td>4. Samvaadi</td> <td>5. Vivadi</td> <td>6. Anuvadi</td> </tr> <tr> <td>7. Varjit</td> <td>8. Vakra</td> <td>9. Kann</td> </tr> </table> ➤ Definition of group of Swar <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">1. Aaroh - Aavraoh</td> <td style="width: 33%;">2. Pakkad</td> <td style="width: 33%;">3. Alankar</td> </tr> <tr> <td>4. Taan</td> <td>5. Aalap</td> <td>6. Khatka</td> </tr> <tr> <td>7. Murkee</td> <td>8. Mind</td> <td>9. Gamak</td> </tr> </table> 	1. Bandish	2. Sargam geet	3. Lakshan geet	4. Dhrupad	5. Dhamar	6. Chatrang	7. Thumri	8. Tarana		1. Shuddh	2. Vikrut	3. Vaadi	4. Samvaadi	5. Vivadi	6. Anuvadi	7. Varjit	8. Vakra	9. Kann	1. Aaroh - Aavraoh	2. Pakkad	3. Alankar	4. Taan	5. Aalap	6. Khatka	7. Murkee	8. Mind	9. Gamak
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7. Murkee	8. Mind	9. Gamak																										
Unit-2	<ul style="list-style-type: none"> ➤ Composition of 32 That ➤ Place of Shruti and Swar ➤ Classification of Shruti and Swar 																											
Unit-3	<ul style="list-style-type: none"> ➤ Purvang - Uttarang ➤ Time theory of Raag ➤ Definition of technical terms related to Taal <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">1. Sam</td> <td style="width: 33%;">2. Tali</td> <td style="width: 33%;">3. Khali</td> </tr> <tr> <td>4. Bol</td> <td>5. Matra</td> <td>6. Chinh</td> </tr> <tr> <td>7. Khand</td> <td>8. Aavartan</td> <td>9. Jati</td> </tr> <tr> <td>10. Theka</td> <td>11. Tihai</td> <td>12. Dugun</td> </tr> <tr> <td>13. Tigun</td> <td>14. Chaugun</td> <td></td> </tr> </table> 	1. Sam	2. Tali	3. Khali	4. Bol	5. Matra	6. Chinh	7. Khand	8. Aavartan	9. Jati	10. Theka	11. Tihai	12. Dugun	13. Tigun	14. Chaugun													
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Unit-4	<ul style="list-style-type: none"> ➤ 72 that of Pt. Vyankatmukhi ➤ Comparison of Shruti and Swar ➤ Modern and ancient classification of Shruti and Swar 																											
Unit-5	<ul style="list-style-type: none"> ➤ Two notation systems of North Indian Classical Music ➤ Notation system of Pt. Bhatkhande and Pt. Paluskar ➤ Definition of various raag <ol style="list-style-type: none"> 1. Aashray raag 2. Janak-janya Raag 3. Purv Raag–Uttar Raag 4. Sandhi prakash Raag 5. Parmel praveshak Raag 6. Raag with komal Re-dh 7. Raag with shuddha Re-dh 8. Raag with komal Ga-ni 9. Raag with shuddh Ga-ni 																											

Course -2 Study of Raag – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Study of That
 - Different Raag and Taal
 - Writing notation

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of That Khamaj➤ Detailed study of That Kafi➤ Detailed study of That Aasavari
Unit-2	<ul style="list-style-type: none">➤ Detailed study of taal Chautaal - Tilvada➤ Detailed study of taal Jhaptaal – Roopak➤ Comparative study of Raag Patdeep - Bhimpalasi
Unit-3	<ul style="list-style-type: none">➤ Comparative study of Raag Khamaj – Tilang➤ Comparative study of Raag Bhairav - Kalingada➤ Comparative study of Raag Des - Tilakkamod
Unit-4	<ul style="list-style-type: none">➤ Comparative study of Raag Bilaval – Alhaiyabilaval➤ Notation of Dhrupad bandish under practical study➤ Notation of Vilambit Khyal under practical study
Unit-5	<ul style="list-style-type: none">➤ Notation of detailed aalap and taan under practical study➤ Completion of Alankars➤ Notation of Chautaal, Tilvada, Jhaptaal and Roopak in Thah, Dugun and Chaugun laya

Course -3 History of Music – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Origin and development of Shruti➤ Origin and recognition of Swar➤ Origin and importance of Naad
Unit-2	<ul style="list-style-type: none">➤ Music in Ramayana and Mahabharata age➤ Music in Buddha and Jain age➤ Development of Vedic Swar
Unit-3	<ul style="list-style-type: none">➤ Origin and development of Saptak➤ Origin and development of That➤ Origin and development of Raag
Unit-4	<ul style="list-style-type: none">➤ Classification of instrument➤ Jati gaan➤ Prabandh gaan
Unit-5	<ul style="list-style-type: none">➤ Gram➤ Foundation Swars on string of Veena➤ Origin and development of Khayal gayaki

Elective Courses

Course - 4 Study of Vocal Gharana – II

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Vocal Gharana

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Origin and history of Gwalier Gharana➤ Specialty of Gwalier Gharana➤ Genealogy of Gwalier Gharana (Vanshavli)
Unit-2	<ul style="list-style-type: none">➤ Teaching method of Gwalier Gharana➤ Contribution of Gwalier Gharana in Vocal➤ Origin and history of Agra Gharana
Unit-3	<ul style="list-style-type: none">➤ Specialty of Agra Gharana➤ Genealogy of Agra Gharana➤ Teaching method of Agra Gharana
Unit-4	<ul style="list-style-type: none">➤ Contribution of Lakhanau Agra in Vocal➤ Origin and history of Jaipur Gharana➤ Specialty of Jaipur Gharana
Unit-5	<ul style="list-style-type: none">➤ Genealogy of Jaipur Gharana➤ Teaching method of Jaipur Gharana➤ Contribution of Jaipur Gharana in Vocal

Course -5 Elements of Aesthetics in Music – II

❖ **Course Objectives :**

- The student should enrich their knowledge about
- Different theories related to aesthetics

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The materialistic and outer aspect of Aesthetics➤ The meaning of music art and its classification➤ The meaning of painting art and its classification
Unit-2	<ul style="list-style-type: none">➤ The meaning of sculpture art and its classification➤ The meaning of architecture art and its classification➤ The different theories related to Aesthetics in present time arts
Unit-3	<ul style="list-style-type: none">➤ The artists believing in Freedomism theory➤ The artists believing in Realism theory➤ The artists believing in impressionism theory
Unit-4	<ul style="list-style-type: none">➤ The artists believing in symbolism theory➤ The theory of Aesthetics in Indian literature➤ The theory of Aesthetics in Islamic literature
Unit-5	<ul style="list-style-type: none">➤ The theory of Aesthetics in Buddha literature➤ The theory of Aesthetics in Western countries➤ The ancient theory of Aesthetics in Greek and Rom

Course - 6 Music Therapy– II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Different types of therapies

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Music therapy on the basis of Aayurveda➤ Music Therapy on the basis of Rasa theory of Raga➤ Music therapy on the basis of Psychologists
Unit-2	<ul style="list-style-type: none">➤ Music therapy on the basis of Homeopathic➤ Effects of Music therapy on human body➤ Music Therapy on the basis of Indian belief
Unit-3	<ul style="list-style-type: none">➤ The impact of 'Aumkar' on human mind➤ The science of Mantra➤ The opinion of modern therapists about Music Therapy
Unit-4	<ul style="list-style-type: none">➤ The various techniques of Music Therapy➤ Dignosis of disease through music➤ Remady of disease through music
Unit-5	<ul style="list-style-type: none">➤ The impact of music on nature➤ The impact of music on animals and birds➤ Remady of disease of animals through music therapy

DETAILED SYLLABUS

Semester – 1 (TABLA)

Practical Course No. 1 – (I) (Core)

❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
 - Basic syllables of Tabla
 - Introduction of Parts of Tabla

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Detailed study of different parts of Daya and Baya of Tabla ➤ Detailed study of classical names of figures ➤ Playing basic syllables of Baya : Ghe, Gheghe, Ke, Keke
Unit-2	<ul style="list-style-type: none"> ➤ Playing basic syllables : Ta, Na, Tin, Ti on daya ➤ Playing basic syllables on daya and baya : Tinna, Dhinna, Tit and Tirkittak ➤ Playing the following syllables : Gheghetit, Dhadhatit, Dhatirkittak
Unit-3	<ul style="list-style-type: none"> ➤ Playing Taal Dadara in Thaah and Dugun Laya ➤ Playing Taal Kaherwa in Thaah and Dugun Laya ➤ Recitation and information of Taal: Dadara and Kaherwa

Practical Course No. 2 – (I) (Core)

❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
 - Taal Dadara, Kaherwa and its variations

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Playing variations of Dadara ➤ Playing variations of Kaherwa ➤ The information of Taal Tintaal and its Recitation with Tali and Khali
Unit-2	<ul style="list-style-type: none"> ➤ Playing basic syllables of Tintaal on Daya and Baya ➤ Playing Tintaal Theka with Thaah and Dugun ➤ Playing Quida and its Recitation in Tintaal
Unit-3	<ul style="list-style-type: none"> ➤ Playing Quida and its Palta with Tihai in Tintaal ➤ One Chakradar Tihai in Tintaal ➤ One Tukada in Tintaal

Practical Course No. 3 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Complete preparation of Tintaal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Recitation of Mukhda in Tintaal➤ Recitation of Tukda in Tintaal➤ Riyaz of practice Syllables
Unit-2	<ul style="list-style-type: none">➤ Playing 'Dha Dha Tit' Quida in Tintaal➤ Playing 'Dha Dha Tirkit' Quida in Tintaal➤ One Tihai in Tintaal
Unit-3	<ul style="list-style-type: none">➤ Playing Mohra in Tintaal➤ Playing Mohra in Dadara➤ Playing Mohra in Kaherwa

Practical Course No. 4 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Taal Kaherwa, Dadara and Tintaal Variations

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Playing basic syllables of Kaherwa Taal on Daya and Baya➤ Playing basic syllables of Dadara Taal on Daya and Baya➤ One Chakradar Tihai in Tintaal
Unit-2	<ul style="list-style-type: none">➤ Practice of Mohra➤ Practice of Tukada➤ Practice of Mukhada
Unit-3	<ul style="list-style-type: none">➤ Playing Uthan in Tintaal➤ Recitation of Uthan in Tintaal➤ Recitation of all Bandish with Tali and Khali

Practical Course No. 5 – (I) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Basic playing technique of Folk instruments

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of different parts of Dhol➤ Playing technique of Dhol➤ An accompaniment with folk music
Unit-2	<ul style="list-style-type: none">➤ Detailed study of different parts of Dholak➤ Playing technique of Dholak➤ An accompaniment with folk music
Unit-3	<ul style="list-style-type: none">➤ Detailed study of various side instruments➤ Playing technique of side instruments➤ An accompaniment side instruments with all types of songs

Practical Course No. 6 – (I) (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of different parts of Harmonium➤ Playing Basic of Sa, Re, Ga, Ma on Harmonium➤ Infix the fingures of Harmonium
Unit-2	<ul style="list-style-type: none">➤ Recitation of Taal Dadra with Lehra playing by Guru➤ Recitation of Taal Kaherva with Lehra playing by Guru➤ Recitation of Taal Teentaal with Lehra playing by Guru
Unit-3	<ul style="list-style-type: none">➤ Playing Dadra's Lehra on Harmonium with tabla playing by Guru➤ Playing Kaherva's Lehra on Harmonium with tabla playing by Guru➤ Playing Teentaal's Lehra on Harmonium with tabla playing by Guru

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic technical terms related to Tabla and other percussion instruments

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of Music, Taal, Matra, Tali, Sam, Khali➤ Definition of Khali, Khand, Avartan.➤ Definition of Laya, Vilambit Laya, Madhya Laya, Drut Laya.
Unit-2	<ul style="list-style-type: none">➤ Basic Information of Layakari : Thaah Laya, Dugun Laya, Tigun Laya, Chogun Laya➤ Brief information about percussion instrument : Dhol, Tasha, Nagada, Dhakka,➤ Brief information about percussion instrument : Naal, Dholak, Duff, Chang
Unit-3	<ul style="list-style-type: none">➤ Draw a figure of Tabla and describe its parts➤ The importance of initial syllables in Tabla playing.➤ Basic Information of Layakari : Thaah Laya, Dugun Laya, Tigun Laya, Chogun Laya
Unit-4	<ul style="list-style-type: none">➤ Definition of Swar, Suddha Swar, Komal Swar, Tivra Swar➤ Definition of Vadi Swar, Samvadi Swar, Anuvadi Swar, Vivadi Swar➤ Basic Information of Saptak, Thaah, Raag, Alankar, Aaroh, Avroh, Pakkad
Unit-5	<ul style="list-style-type: none">➤ Two notation system of North Indian Music➤ Pandit Bhatkhande Taal notation system➤ Pandit Palushkar Taal notation system

Course -2 Study of Taal – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Techniques of Tabla playing and Notation

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Technique of playing of syllables on Tabla : Ta, Na, Ge, Kat, Tin, Dhin, Tit, Tirkit, Kidnag, Tinna, Dhinna. ➤ Method of notation in Barabar Laya of the following Taal : Dadara, Kaherwa, Tintal and Rupak ➤ Method of notation in Dugun Laya of the following Taal : Dadara, Kaherwa, Tintal and Rupak
Unit-2	<ul style="list-style-type: none"> ➤ Explain the following technical terms with example : Mukhda and Mohra ➤ Explain the following technical terms with example : Tukda and Uthan ➤ Definition of Quida and the importance of Quida in Solo playing.
Unit-3	<ul style="list-style-type: none"> ➤ Definition of Palta and the importance of Palta in Solo playing. ➤ Notation of Quida, its Palta and Tihai in any Taal from syllabus. ➤ Comparative study of Taal : Trital – Tilwada, Rupak - Tewara
Unit-4	<ul style="list-style-type: none"> ➤ Information of various types of songs : Dhrupad and Dhamar ➤ Information of various types of songs : Khayal and Thumari ➤ Information of various types of songs : Tappa and Tarana
Unit-5	<ul style="list-style-type: none"> ➤ The information of various Bandish of Kathak : Aamad and Gat Bhav ➤ The information of various Bandish of Kathak : Toda and Salami Toda. ➤ The information of various Bandish of Kathak : Parmelu and Palta

Course -3 History of Tabla – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Origin and history of Indian music
 - Study of Centuries

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Origin of Music ➤ History of Music ➤ Origin of Naad
Unit-2	<ul style="list-style-type: none"> ➤ History of Naad ➤ Origin of Laya ➤ History of Laya

Unit-3	<ul style="list-style-type: none"> ➤ Origin of Taal ➤ History of Taal ➤ The origin of Kyal Gayaki
Unit-4	<ul style="list-style-type: none"> ➤ Development of Kyal Gayaki ➤ Importance of 13th Century with reference to music ➤ Importance of 14th Century with reference to music
Unit-5	<ul style="list-style-type: none"> ➤ Origin of Percussion Instrument ➤ History of Percussion Instrument ➤ Origin and history of Air Instrument

Elective Courses

Course - 4 Study of Tabla Gharana - I

❖ **Course Objectives :**

- The student should enrich their knowledge about
 - Meaning and origin of 'Gharana' of Indian classical music

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Meaning of word 'Gharana' ➤ Origin and History of Gharana ➤ Development of Gharana
Unit-2	<ul style="list-style-type: none"> ➤ The origin of Delhi Gharana of Tabla ➤ The development of Delhi Gharana of Tabla ➤ The speciality of the playing style of Delhi Gharana
Unit-3	<ul style="list-style-type: none"> ➤ The genealogy of Delhi Gharana ➤ Life sketches of Tabla players belong to Delhi Gharana ➤ Bandish of Delhi Gharana
Unit-4	<ul style="list-style-type: none"> ➤ Presentaion of Peshkar in Delhi Gharana ➤ Presentaion of Peshkar Quida in Delhi Gharana ➤ Presentaion of Aada Peshkar in Delhi Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Presentaion of Quida and Palta in Delhi Gharana ➤ Presentaion of Mohra and Mukhda in Delhi Gharana ➤ Presentaion of Tukda and Paran in Delhi Gharana

Course - 5 Study of Musical Instruments - I

❖ **Course Objectives :**

- The student should enrich their knowledge about
 - Types of various musical instruments

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Tradition of Indian Musical Instruments ➤ Introduction of Indian Musical Instruments ➤ Origin & History of Indian Musical Instruments

Unit-2	<ul style="list-style-type: none"> ➤ Classification of Indian Musical Instruments ➤ Ancient Tradition of Indian Musical Instruments ➤ Modern Trends of Indian Musical Instruments
Unit-3	<ul style="list-style-type: none"> ➤ Classification of Indian Musical Instruments according to Bharat Natyashastra ➤ Classification of Indian Musical Instruments according to Sangeet Ratnakar ➤ Classification of Indian Musical Instruments according to Sangeet Makarand
Unit-4	<ul style="list-style-type: none"> ➤ Classification of Indian Musical Instruments according to Anup Sangeet Ratnakar ➤ Classification of Indian Musical Instruments according to Sangeet Darpan ➤ Classification of Indian Musical Instruments according to Sangeet Parijat
Unit-5	<ul style="list-style-type: none"> ➤ Classification of South Indian Instruments ➤ Classification of North Indian Instruments ➤ Classification of Eastern & Western Indian Instruments

Course - 6 Music and Spiritualism – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic concept of Spiritualism
 - Relation of music and spiritualism

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The meaning of "Spiritualism" ➤ The ancient origin story of Maa Sarswati ➤ Indian art and Spiritualism
Unit-2	<ul style="list-style-type: none"> ➤ Music in Rugvedkalin age and spiritualism ➤ Music in Samved age and spiritualism ➤ Music in Aatharvved age and spiritualism
Unit-3	<ul style="list-style-type: none"> ➤ Music in Vayupuran age and spiritualism ➤ Music in Harivansh puran age and spiritualism ➤ Music in Hanspuran age and spiritualism
Unit-4	<ul style="list-style-type: none"> ➤ The ancient origin story of Lord Shiva ➤ The ancient origin story of Lord Krishna ➤ The ancient origin story of Lord Ganesha
Unit-5	<ul style="list-style-type: none"> ➤ The ancient origin story of Lord Bramha ➤ The ancient origin story of Lord Hanuman ➤ The ancient origin story of Narad

Semester – 2 (TABLA)

Practical Course No. 1 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Taal Dadara, Kaherwa and Tintaal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Recitation of Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Dadara➤ Playing Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Dadara➤ Playing of Taal Dadara with variation
Unit-2	<ul style="list-style-type: none">➤ Recitation of Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Kaherwa➤ Playing Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Kaherwa➤ Playing of Taal Kaherwa with variation
Unit-3	<ul style="list-style-type: none">➤ Recitation of Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Tintaal➤ Playing Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Tintaal➤ Playing of Taal Tintaal with variation

Practical Course No. 2 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Taal Roopak and Variation

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Information of Taal Roopak➤ Recitation of Thaah, Dugun, Tigun and Chaugun with Tali and Khali in Roopak➤ Playing method of Taal Roopak on Tabla
Unit-2	<ul style="list-style-type: none">➤ Playing Mohra in Taal Roopak➤ Playing of Taal Roopak with variations➤ Playing Tukada in Taal Roopak
Unit-3	<ul style="list-style-type: none">➤ The Recitation of Mohra in Taal Roopak➤ The Recitation of Tukada in Taal Roopak➤ The Recitation of Mukhada in Taal Roopak

Practical Course No. 3 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Complete preparation of Roopak and Tintaal
 - Learn accompaniment in Dadara and Kaherwa

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Playing Chakradar Tihai in Tintaal➤ Playing Chakradar Tihai in Roopak➤ The Recitation Chakradar Tihai in Roopak
Unit-2	<ul style="list-style-type: none">➤ To playing Taal Dadara accompaniment with Thumari➤ To playing Taal Kaherwa accompaniment with Thumari➤ To playing Taal Tintaal accompaniment with Thumari
Unit-3	<ul style="list-style-type: none">➤ Information about Laggi abouta Taal Tintaal➤ Playing Laggi in Tintaal with Paltas➤ Information about Laggi abouta Taal Kaherwa

Practical Course No. 4 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Accompaniment in folk music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Accompaniment of Taal Kaherwa with Bhajan➤ Accompaniment of Taal Dadara with Bhajan➤ Accompaniment of Taal Dipchandi with Bhajan
Unit-2	<ul style="list-style-type: none">➤ The Recitation of Taal Dipchandi➤ Accompaniment of Taal Dipchandi with folk music➤ Accompaniment of Taal Kaherwa and its various Toda with Bhajan
Unit-3	<ul style="list-style-type: none">➤ Accompaniment of Taal Dadara and its various Toda with Bhajan➤ The method of hand movement on folk instrument Dhol➤ The playing of Laggi in Taal Dadara in method of Bhajan

Practical Course No. 5 – (II) (Core)

❖ Course Objectives :

- The student should enrich the knowledge and able to play
 - Basic playing technique of Folk instruments

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of different parts of Naal➤ Playing technique of Naal➤ An accompaniment with folk music

Unit-2	<ul style="list-style-type: none"> ➤ Detailed study of different parts of Duff ➤ Playing technique of Duff ➤ An accompaniment with folk music
Unit-3	<ul style="list-style-type: none"> ➤ Detailed study of various side instruments ➤ Playing technique of side instruments ➤ An accompaniment side instruments with all types of singing.

Practical Course No. 6 – (II) (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation of Taal Rupak with Lehra playing by Guru ➤ Recitation of Taal Deepchandi with Lehra playing by Guru ➤ Recitation of Taal Jhaptaal with Lehra playing by Guru
Unit-2	<ul style="list-style-type: none"> ➤ Playing Rupak's Lehra on Harmonium with tabla playing by Guru ➤ Playing Deepchandi's Lehra on Harmonium with tabla playing by Guru ➤ Playing Jhaptaal's Lehra on Harmonium with tabla playing by Guru
Unit-3	<ul style="list-style-type: none"> ➤ Lehra Accompaniment on Harmonium ➤ Lehra Accompaniment on Harmonium with Kathak Dance ➤ Tabla Accompaniment on Harmonium with Light Vocal

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic technical terms related to Tabla and other percussion instruments
 - Information about various percussion instruments

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Definitions and examples of Paran ➤ Definitions and examples of Tihai ➤ Definitions and examples of Laggi and Ladi
Unit-2	<ul style="list-style-type: none"> ➤ Definition of Tihai and its Types ➤ The importance of Tihai in solo playing ➤ The importance of Tihai in accompaniment
Unit-3	<ul style="list-style-type: none"> ➤ The information and importance of percussion instrument : Khol ➤ The information and importance of percussion instrument : Tripushka Vadhya ➤ The information and importance of percussion instrument : Tavill

Unit-4	<ul style="list-style-type: none"> ➤ Definitions and examples of Technical terms of Kathak Dance : Thaata and Chhala ➤ Definitions and examples of Technical terms of Kathak Dance : Natwari Toda and Gat Nikas ➤ Definitions and examples of Technical terms of Kathak Dance : Tatkar and Kavita Toda
Unit-5	<ul style="list-style-type: none"> ➤ The information of South Indian percussion instruments : Brahma Talam ➤ The information of South Indian percussion instruments : Udukku and Idikka ➤ The information of South Indian percussion instruments : Madalam and Jamela

Course -2 Study of Taal – II : (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Techniques of Tabla playing and Notation
 - Comparison of taals

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Technique of playing of syllable Tet on Tabla ➤ Technique of playing of syllable Dhithhit on Tabla ➤ Technique of playing of syllable Ghidnag on Tabla
Unit-2	<ul style="list-style-type: none"> ➤ Technique of playing of syllable Tirkittak on Tabla ➤ Notation of Ekaal in Thaah and Dugun ➤ Notation of Jhaptaal in Thaah and Dugun
Unit-3	<ul style="list-style-type: none"> ➤ Notation of Sultaal in Thaah and Dugun ➤ Notation of Chautaal in Thaah and Dugun ➤ Explain the technical terms of Paran with example
Unit-4	<ul style="list-style-type: none"> ➤ Explain the technical terms of Gat with example ➤ Comparative study of : Jhaptaal – Sultaal ➤ Comparative study of : Ektaal – Chautaal
Unit-5	<ul style="list-style-type: none"> ➤ Technique of playing of syllable Kittak on Tabla ➤ The notation of various Bandish of Kathak : Thaata, Tatkar, Kavita Toda ➤ The notation of various Bandish of Kathak : Salami, Natwari Toda, Gat Nikas

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Origin and history of Music, Tabla and Dance Kathak
 - Study of centuries
 - Classification of Instruments

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Various mythological stories related to the origin of Tabla➤ The origin of Dwimukhi Avnaddha Vadhya➤ Development of Dwimukhi Avnaddha Vadhya
Unit-2	<ul style="list-style-type: none">➤ The meaning of word "Tabla"➤ Importance of 15th Century with reference to music➤ Development of Music in 15th Century
Unit-3	<ul style="list-style-type: none">➤ Importance of 16th Century with reference to music➤ Development of Music in 16th Century➤ The importance of Tabla accompaniment in Khyal Gayaki
Unit-4	<ul style="list-style-type: none">➤ Origin of Kathak dance➤ Development of Kathak dance➤ Origin of Cubic instruments
Unit-5	<ul style="list-style-type: none">➤ Development of Cubic instruments➤ Origin of String instruments➤ Development of String instruments

Elective Courses

Course - 4 Study of Tabla Gharana - II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Meaning and origin of 'Gharana' of Indian classical music
 - Ajarada Gharana

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Principles and discipline of Gharana➤ The limitation of Gharana➤ Tradition of Gharana
Unit-2	<ul style="list-style-type: none">➤ Origin of Ajarada Gharana➤ Development of Ajarada Gharana➤ Specialty of playing of Ajarada Gharana
Unit-3	<ul style="list-style-type: none">➤ Genealogy of Ajarada Gharana➤ Life sketches of Tabla players belong to Ajarada Gharana➤ Bandish of Ajarada Gharana
Unit-4	<ul style="list-style-type: none">➤ Presentaion of Peshkar in Ajarada Gharana➤ Presentaion of Peshkar Quida in Ajarada Gharana➤ Presentaion of Aada Peshkar in Ajarada Gharana

Unit-5	<ul style="list-style-type: none"> ➤ Presentaion of Quida and Palta in Ajarada Gharana ➤ Presentaion of Mohra and Mukhda in Ajarada Gharana ➤ Presentaion of Tukda and Paran in Ajarada Gharana
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Course - 5 Study of Musical Instruments - II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Types of various musical instruments

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Origin & Development of String Instruments (Tat) ➤ Origin & Development of Bowd Instruments (Vitat) ➤ Origin & Development of Air Instruments (Shushir)
Unit-2	<ul style="list-style-type: none"> ➤ Origin & Development of Solid Instruments (Ghan) ➤ Origin & Development of Percussion Instruments (Avnadhha) ➤ Origin & Development of Other Classified Instruments
Unit-3	<ul style="list-style-type: none"> ➤ Introduction to the Instruments used in Classical Music ➤ Introduction to the Instruments used in Classical Dance ➤ Introduction to the Instruments used in Folk Music
Unit-4	<ul style="list-style-type: none"> ➤ Introduction to the Instruments used in Light Vocal ➤ Introduction to the Instruments used in Gazal ➤ Introduction to the Instruments used in Bhajan
Unit-5	<ul style="list-style-type: none"> ➤ Introduction to the Instruments used in Dhruwad ➤ Introduction to the Instruments used in Dhamar ➤ Introduction to the Instruments used in Khyal

Course -6 Music and Spiritualism – II

❖ Course Objectives :

- The student should enrich their knowledge about
 - The place of spiritualism in ancient age
 - The place of spiritualism in modern age

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Music in Yajurved Age and Spiritualism ➤ Imagination of Gods in Indian Music ➤ Indian Culture and Spiritualism
Unit-2	<ul style="list-style-type: none"> ➤ Music in Panini Age and Spiritualism ➤ Music in Markandey Puran and Spiritualism ➤ Music in Kautilya Age and Spiritualism
Unit-3	<ul style="list-style-type: none"> ➤ Music in Ramayankalin Age and Spiritualism ➤ Music in Baudhdha Scripture ➤ Music in Jain Scripture
Unit-4	<ul style="list-style-type: none"> ➤ Music in Sikh Scripture ➤ Music in Vaishnav Scripture ➤ Music in Muslim Scripture
Unit-5	<ul style="list-style-type: none"> ➤ Music in Christian Scripture ➤ Nature and Music ➤ Music of Birds and Animals

Semester – 1 (KATHAK)

Practical Course No. 1 – I (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
 - Foot movement and various hand movement with Tintaal
 - Practice of Various types of pirouettep

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Basic Foot Movements in Tintaal<ul style="list-style-type: none">❖ Thah Laya❖ Barabar Laya❖ Dugun Laya❖ Chaugun Laya
Unit-2	<ul style="list-style-type: none">➤ Basic Hand Movements along-with Foot Movements in Tintaal<ul style="list-style-type: none">❖ Thah Laya❖ Barabar Laya❖ Dugun Laya❖ Chaugun Laya
Unit-3	<ul style="list-style-type: none">➤ Practicing Chakkar (Pirouette)<ul style="list-style-type: none">❖ Five Feet Chakkar❖ Three Feet Chakkar❖ Two Feet Chakkar❖ One Foot Chakkar

Practical Course No. 2 – I (Core)

❖ **Course Objectives :**

- The student should enrich their knowledge about
 - Learning Various Nrutt items in Tintaal : Vilambit Laya, Madhya Laya and Drut Laya

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to Tintaal Vilambit Laya<ul style="list-style-type: none">❖ Tatkar (Thah, Barabar, Dugun, Chaugun with Tihai)❖ Chakradar Toda❖ Paran❖ Parmelu Toda
Unit-2	<ul style="list-style-type: none">➤ Introduction to Tintaal Madhya Laya<ul style="list-style-type: none">❖ Sada Toda❖ Tihai❖ Paran❖ Kavitt
Unit-3	<ul style="list-style-type: none">➤ Introduction to Tintaal Drut Laya<ul style="list-style-type: none">❖ Gat Nikas variation - 1❖ Gat Nikas variation - 2❖ Gat Nikas variation - 3❖ Gat Nikas Tihai

Practical Course No. 3 – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning Abhinay Kruti
 - Learning Hastmudras from Abhinay Darpan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to Bhav & Abhinaya<ul style="list-style-type: none">❖ Listening to the Shloka and remembering text❖ Understanding the meaning of Shloka in mother tongue❖ Learning dance sequence of Shloka❖ Performance of Shloka with Singing
Unit-2	<ul style="list-style-type: none">➤ Introduction to Asamyukta Hastmudra<ul style="list-style-type: none">❖ Meaning of Asamyukta Hastmudra❖ Formation of Asamyukta Hastmudra❖ Usage of Asamyukta Hastmudra
Unit-3	<ul style="list-style-type: none">➤ Introduction to Samyukta Hastmudra<ul style="list-style-type: none">❖ Meaning of Samyukta Hastmudra❖ Formation of Samyukta Hastmudra❖ Usage of Samyukta Hastmudra

Practical Course No. 4 – I (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 Tintaal Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Tintaal in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-2	<ul style="list-style-type: none">➤ Recitation of Dadra Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Dadra in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-3	<ul style="list-style-type: none">➤ Recitation of Kaherva Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Kaherva in each Laya with Tali & Khali in accompaniment of Lehra & Tabla

Practical Course No. 5 – I (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Understanding Lehra of Tintaal➤ Recitation of Tintaal Nritya bol in following Laya with Lehra and Theka<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Barabar Laya❖ Chaugun Laya
Unit-2	<ul style="list-style-type: none">➤ Recitation of Sada Toda with Lehra and Tabla➤ Recitation of Chakradar Toda with Lehra and Tabla➤ Recitation of Paran with Lehra and Tabla➤ Recitation of Chakradar Paran with Lehra and Tabla
Unit-3	<ul style="list-style-type: none">➤ Recitation of Parmelu Toda with Lehra and Tabla➤ Recitation of Kavitt Toda with Lehra and Tabla➤ Recitation of Tihai with Lehra and Tabla➤ Recitation of Gat Nikas Pattern with Lehra and Tabla

Practical Course No. 6 – I (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to write notation in Tintaal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to notation System➤ Writing Tintal Theka in notation➤ Writing Tintal Nritya bol in notation➤ Writing Theka & Nritya bol in Dugun & Chaugun
Unit-2	<ul style="list-style-type: none">➤ Writing notation of Sada Toda➤ Writing notation of Chakradar Toda➤ Writing notation of Paran➤ Writing notation of Chakradar Paran
Unit-3	<ul style="list-style-type: none">➤ Writing notation of Parmelu Toda➤ Writing notation of Kavitt Toda➤ Writing notation of Paran➤ Writing notation of Chakradar Paran

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Meaning of dance and various types of dance
 - Basic technical terms related to Indian classical dance and music

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ 'Nritya Kala' (Dance art) : meaning and origin ➤ Importance of dance art in human life ➤ Spiritual importance of dance art
Unit-2	<ul style="list-style-type: none"> ➤ Place of dance in education ➤ Dance art and personality grooming ➤ Margi and Deshi Nritya
Unit -3	<ul style="list-style-type: none"> ➤ Lasya and Tandava Nritya ➤ Nritya, Nritya and Natya ➤ Definition of Abhinaya (Acting) and types of Abhinaya
Unit -4	<ul style="list-style-type: none"> ➤ Definition of Laya and types of laya ➤ Detailed definition of 'Folk dance' and 'Classical dance' ➤ Detailed study of five regional folk dances of India
Unit -5	<ul style="list-style-type: none"> ➤ Detailed study of seven classical dances of India ➤ Definition of technical terms related to Kathak dance ➤ Definition of technical terms related to Indian Classical Music

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Complete information of Kathak and Bharatnatyam dance style
 - Complete information of Tintaal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Alphabet and meaning of word 'Kathak'; synonyms used form word 'Kathak' ➤ Nritya, Nritya and Natya in Kathak Dance ➤ Costume, make-up and instruments used in Kathak dance
Unit-2	<ul style="list-style-type: none"> ➤ Alphabet and meaning of word 'Bharatnatyam'; Nritya, Nritya and Natya in Bharatnatyam dance ➤ Costume, make-up and instruments used in Kathak dance ➤ Broad acquaintance with Tintaal
Unit-3	<ul style="list-style-type: none"> ➤ Definition of Nagma ➤ Importance of Nagma playing in Kathak dance ➤ Notation of different lahera of Tintaal
Unit-4	<ul style="list-style-type: none"> ➤ Definition of Nritya kruti of Kathak dance (with example) ➤ Comparative study of Kathak dance and Folk dance ➤ Comparative study of Kathak dance and Natwari dance
Unit-5	<ul style="list-style-type: none"> ➤ Detailed study of Tihai and various types of tihai with example ➤ The importance of language in dance ➤ Detailed study of Taals useful in Abhinaya kruti

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian music and dance

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of Kala (Art) and brief study of its types➤ Detailed study of fine arts➤ Dance art in pre-meddle age
Unit-2	<ul style="list-style-type: none">➤ Origin and development of Kathak dance➤ Origin and development of Bhartanatyam Dance➤ Origin and development of Tabla
Unit-3	<ul style="list-style-type: none">➤ Broad acquaintance with Tabla and its different parts➤ Detailed study of dances of Shivas➤ Detailed study of classical music and folk music
Unit-4	<ul style="list-style-type: none">➤ 'Music is the best among fine art' – Explain➤ Importnace of Vocal in Kathak dance➤ Importnace of instrument playing in Kathak dance
Unit-5	<ul style="list-style-type: none">➤ Broad acquaintance with 'Ramayana'<ul style="list-style-type: none">- Story of Ramayana and its use as theme in dance- Dance references in Ramayana➤ Broad acquaintance with 'Shrimad Bhagawata'<ul style="list-style-type: none">- Story of Shrimad Bhagawata and its use as theme in dance- Dance references in Shrimad Bhagawata

Elective Courses

Course - 4 Study of Kathak Gharana – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Meaning and origin of 'Gharana' of Indian classical music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Alphabet and meaning of word 'Gharana'➤ Origin of Gharana➤ Recognition of Gharana
Unit-2	<ul style="list-style-type: none">➤ Development of Gharana➤ Limitation of Gharana➤ The important elements of Gharana
Unit-3	<ul style="list-style-type: none">➤ The rules and discipline of Gharana➤ The importance of Gharana➤ The tradition of Gharana
Unit-4	<ul style="list-style-type: none">➤ Conflicts and Gharana➤ Guru-shishya prampara➤ Characteristics of Guru-shishya
Unit-5	<ul style="list-style-type: none">➤ Brief information about Gharana of Vocal➤ Brief information about Gharana of Tabla➤ Brief information about Gharana of Kathak dance

Course -5 Costume and Make-up of Indian Dance – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Indian classical dance's costume and make-up

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of Costume➤ History of Costume➤ The costume useful in Dance
Unit-2	<ul style="list-style-type: none">➤ Aesthetics of Indian Dance Costume➤ The material useful in Dance➤ Aesthetics of Indian classical dance costume
Unit-3	<ul style="list-style-type: none">➤ The cosmetics used for make-up in Indian Classical dance➤ The technique of applying Indian dance make-up➤ The importance of costume in presentation of dance
Unit-4	<ul style="list-style-type: none">➤ The importance of make-up in presentation of dance➤ The importance of Learn make-up application for Indian dancer➤ The detailed study of costume of Kathak dance
Unit-5	<ul style="list-style-type: none">➤ The detailed study of make-up of Kathak dance➤ The detailed study of costume of Bharatnatyam dance➤ The detailed study of make-up of Bharatnatyam dance

Course - 6 Elements of Choreography – I

❖ Course Objectives :

- The student should enrich their knowledge about
 - Different types of choreography

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Meaning of 'Choreography'➤ Types of dance with reference to number of dancers (Solo dance, couple dance and group dance)➤ Importance of choreography with reference to solo dance
Unit-2	<ul style="list-style-type: none">➤ Importance of choreography with reference to couple dance➤ Importance of choreography with reference to group dance➤ Brief information about elements of choreography (Synchronization, understanding among dancers, costume, entry- exit movement, poses, several stage components, use of properties etc.)
Unit-3	<ul style="list-style-type: none">➤ Importance of synchronization in choreography➤ Importance of costume and properties in choreography➤ Importance of stage components in choreography
Unit-4	<ul style="list-style-type: none">➤ Importance of Music in choreography➤ Choreography in Indian folk dances➤ Choreography in Indian classical dance
Unit-5	<ul style="list-style-type: none">➤ Comparative study between choreography of folk and classical dances of India➤ Leading choreographers of India➤ Importance of choreography in modern era

Semester – 2 (KATHAK)

Practical Course No. 1 – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning Various Nrutt items 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❖ Thah❖ Rangmanch Paran❖ Chhoti Aamad
Unit-2	<ul style="list-style-type: none">➤ Learning Bandish in Tintaal Vilambit Laya<ul style="list-style-type: none">❖ Chakradar Toda-2❖ Parmelu Toda - 2❖ Chakradar Paran❖ Palta
Unit-3	<ul style="list-style-type: none">➤ Learning Bandish in Tintaal Madhya Laya<ul style="list-style-type: none">❖ Sada Toda❖ Chakradar Paran❖ Kavitt❖ Chakradar Tihai

Practical Course No. 2 – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Foot movement and various hand movement with Tintaal
 - Practice of Various types of pirouettep

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Basic Foot Movements in Jhaptaal<ul style="list-style-type: none">❖ Thah Laya❖ Barabar Laya❖ Dugun Laya❖ Chaugun Laya
Unit-2	<ul style="list-style-type: none">➤ Learning Bandish in Jhaptaal Vilambit Laya<ul style="list-style-type: none">❖ Tihai - 1❖ Tihai - 2❖ Sada Toda❖ Chakradar Toda
Unit-3	<ul style="list-style-type: none">➤ Learning Murli Gat in Tintaal Drut Laya<ul style="list-style-type: none">❖ Murli Gat Variation - 1❖ Murli Gat Variation - 2❖ Murli Gat Variation - 3❖ Murli Gat Tihai

Practical Course No. 3 – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning Abhinay Kruti
 - Learning Shiro Bhed and Drashti Bhed from Abhinay Darpan

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Introduction to Bhav & Abhinaya<ul style="list-style-type: none">❖ Listening to the Bhajan and remembering Lyrics❖ Understanding the meaning of Bhajan❖ Learning dance sequence of Bhajan❖ Performance of Bhajan with Singing
Unit-2	<ul style="list-style-type: none">➤ Introduction to Shiro Bhed<ul style="list-style-type: none">❖ Meaning of Shiro Bhed❖ Formation of Shiro Bhed❖ Usage of Shiro Bhed
Unit-3	<ul style="list-style-type: none">➤ Introduction to Drashti Bhed<ul style="list-style-type: none">❖ Meaning of Drashti Bhed❖ Formation of Drashti Bhed❖ Usage of Drashti Bhed

Practical Course No. 4 – II (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 Jhaptal Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Jhaptal in each Laya with Tali & Khali in accompaniment of Lehra & Tabla
Unit-2	<ul style="list-style-type: none">➤ Recitation of Hinch Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Hinch in each Laya with Tali & Khali in accompaniment of Tabla
Unit-3	<ul style="list-style-type: none">➤ Recitation of Rupak Theka with Tali & Khali<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Chaugun Laya➤ Recitation of Rupak in each Laya with Tali & Khali in accompaniment of Lehra & Tabla

Practical Course No. 5 – II (Core)

❖ Course Objectives :

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

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Understanding Lehra of Jhaptaal➤ Recitation of Jhaptaal Nritya bol in following Laya with Lehra and Theka<ul style="list-style-type: none">❖ Thah Laya❖ Dugun Laya❖ Barabar Laya❖ Chaugun Laya
Unit-2	<ul style="list-style-type: none">➤ Recitation of all Tihai -1 in Jhaptaal with Lehra and Tabla➤ Recitation of all Tihai -2 in Jhaptaal with Lehra and Tabla➤ Recitation of all Sada Toda in Jhaptaal with Lehra and Tabla➤ Recitation of all Chakradar Toda in Jhaptaal with Lehra and Tabla
Unit-3	<ul style="list-style-type: none">➤ Recitation of all Tintaal Vilambit Laya Bandish with Lehra and Tabla➤ Recitation of all Tintaal Madhya Laya Bandish with Lehra and Tabla➤ Recitation of all Tintaal Drut Laya Bandish with Lehra and Tabla

Practical Course No. 6 – II (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - Learning to write notation in Tintaal and Jhaptaal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Writing notation of Tintaal Vilambit Laya Bandish<ul style="list-style-type: none">❖ Ganesh Paran❖ Rangmanch Paran❖ Chakradar Toda❖ Parmelu Toda❖ That❖ Chhoti Aamad❖ Chakradar Paran❖ Palta
Unit-2	<ul style="list-style-type: none">➤ Writing notation of Tintaal Madhya Laya Bandish<ul style="list-style-type: none">❖ Sada Toda❖ Kavitt❖ Chakradar Paran❖ Chakradar Tihai
Unit-3	<ul style="list-style-type: none">➤ Writing notation of Jhaptaal Theka➤ Writing notation of Jhaptaal Nritya Bol➤ Writing notation of Tihai - 1 and Tihai - 2➤ Writing notation of Sada Toda and Chakradar Toda

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Basic terms related to Kathak dance

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Definition of 'Taal'➤ Importance of Taal in dance art➤ Co-relation of Yoga and dance art
Unit-2	<ul style="list-style-type: none">➤ The physical and mental health gained through dance art➤ Definition of Naad and detailed study of its types➤ Definition of 'Rasa' and brief information about nine rasa
Unit-3	<ul style="list-style-type: none">➤ The place & importance of Ghungharoo in dance performance➤ Broad acquaintance with 'Rangmanch' (Stage) and its rules➤ The importance of Rangmanch in music art
Unit-4	<ul style="list-style-type: none">➤ The impact of dance art on dancer and audience➤ Definition of 'Sangeet' (Music)➤ The role of Artists' eyes and ears in the training of dance
Unit-5	<ul style="list-style-type: none">➤ Detailed study of the technique of notation writing and its importance➤ Definition of technical terms related to Kathak dance➤ Definition of technical terms related to Vocal music

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

❖ Course Objectives :

- The student should enrich their knowledge about
 - Techniques of Kathak dance

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Brief information about Tabla, Pakhavaj, Sitar, Sarangi, Violin, Flute, Harmonium➤ The importance of above instruments in Kathak dance➤ The nritt kruti of Kathak dance (with example)
Unit-2	<ul style="list-style-type: none">➤ The Abhinay Kruti of Kathak dance (with example)➤ Detailed study of Ang, Upang and Pratyang of human body➤ Brief introduction to Abhinaydarpan
Unit-3	<ul style="list-style-type: none">➤ Meaning of 'Mudra' and its importance in dance➤ Detailed study of Asamyukt and its usage➤ Detailed study of Samyukt hastmudra and its usage
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Greevabhed and its usage➤ Detailed study of Teen Taal (Tabla syllables and Dance syllables with Nagma notation)➤ Detailed study of Jhap Taal (Tabla syllables and Dance syllables with Nagma notation)
Unit-5	<ul style="list-style-type: none">➤ Kathak dance costume as per Mughal tradition & Rajput tradition➤ Comparative study of Kathak dance & Bharatnatyam dance➤ The specialities of Kathak dance

Course -3 History of Kathak Dance – II : (Core)

❖ Course Objectives :

- The student should enrich their knowledge about
 - History of Indian dance and music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of origin, development and tradition of Tabla➤ Origin of dance art according to mythological stories➤ Dances of Krishna<ul style="list-style-type: none">- Symbolism in dance- Types of Raslila
Unit-2	<ul style="list-style-type: none">➤ Discussion about merits and demerits<ul style="list-style-type: none">- Merits and demerits of female dancer- Merits and demerits of male dancer- Merits and demerits of dance teacher➤ Broad acquaintance with 'Mahabharata'<ul style="list-style-type: none">- Story of Mahabharata and its use as theme in dance- Dance references in Mahabharata
Unit-3	<ul style="list-style-type: none">➤ Detailed study of North Indian and South Indian Taal system➤ Comparative study of North Indian and South Indian Taal system➤ Origin and development of 'Bandish' of Kathak dance
Unit-4	<ul style="list-style-type: none">➤ Comparative study of Kathak dance and Natwari Nrutya➤ Origin and development of Indian classical music➤ Detailed study of classification of instruments
Unit-5	<ul style="list-style-type: none">➤ Detailed study of hand-movement in Kathak dance➤ Indian dance art and religion➤ The characteristics and duties of dancer

Elective Courses

Course - 4 Study of Kathak Gharana – II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Origin, development and contribution of Kathak Gharana

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Origin and history of Jaipur Gharana➤ Specialty of Jaipur Gharana➤ Genealogy of Jaipur Gharana (Vanshavli)
Unit-2	<ul style="list-style-type: none">➤ Bandish of Jaipur Gharana➤ Contribution of Jaipur Gharana in Kathak dance➤ Origin and history of Lakhanau Gharana

Unit-3	<ul style="list-style-type: none"> ➤ Specialty of Lakhanau Gharana ➤ Genealogy of Lakhanau Gharana ➤ Bandish of Lakhanau Gharana
Unit-4	<ul style="list-style-type: none"> ➤ Contribution of Lakhanau Gharana in Kathak dance ➤ Origin and history of Banaras Gharana ➤ Specialty of Banaras Gharana
Unit-5	<ul style="list-style-type: none"> ➤ Genealogy of Banaras Gharana ➤ Bandish of Banaras Gharana ➤ Contribution of Banaras Gharana in Kathak dance

Course -5 Costume and Make-up of Indian Dance – II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Costume and make-up of Indian classical dance
 - Modern changes in costume and make-up

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The detailed study of costume of Kuchipudi dance ➤ The detailed study of make-up of Kuchipudi dance ➤ The detailed study of costume of Manipuri dance
Unit-2	<ul style="list-style-type: none"> ➤ The detailed study of Make-up of Manipuri dance ➤ The impact of region on costume and make-up ➤ The detailed study of costume of Oddisi dance
Unit-3	<ul style="list-style-type: none"> ➤ The detailed study of Make-up of Oddisi dance ➤ The detailed study of costume of Mohiniattam dance ➤ The detailed study of make-up of Mohiniattam dance
Unit-4	<ul style="list-style-type: none"> ➤ The role of different colours in costume and make-up ➤ The detailed study of costume of Kathakali dance ➤ The detailed study of make-up of Kathakali dance
Unit-5	<ul style="list-style-type: none"> ➤ Changes in costume with different situations ➤ Changes in make-up with different situations ➤ The costume and make-up in dance-drama

Course - 6 Elements of Choreography – II

❖ Course Objectives :

- The student should enrich their knowledge about
 - Importance of choreography
 - Comparative study of choreography in folk and classical dance

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Costume of Indian Folk dance & its impact on choreography ➤ Costume of Indian classical dance & its impact on choreography ➤ Make-up of Indian Folk dance & its impact on choreography

Unit-2	<ul style="list-style-type: none"> ➤ Make-up of Indian Classical dance and its impact on choreography ➤ Experiments with costume and make-up in Indian classical dance to enhance the effect of choreography ➤ Old choreography and folk dance
Unit-3	<ul style="list-style-type: none"> ➤ Modern choreography and folk dance ➤ Old choreography and classical dance ➤ Modern choreography and classical dance (with reference to Kathak dance)
Unit-4	<ul style="list-style-type: none"> ➤ Comparative study of modern classical and folk dance with their old forms ➤ Importance of choreography ➤ Techniques of Choreography
Unit-5	<ul style="list-style-type: none"> ➤ Choreography as a carrier ➤ Indian choreographers (any two) ➤ Views on choreography by some expert classical dancers

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Based on Choice Base Credit System

(In Force From June-2019)