

# VOCAL

## **R.B.P.A. – 1/3**

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

### **BPA VOCAL SEM -3**

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

#### **Abbreviations :**

**C** = Credits

**IM** = Internal Marks

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**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. – 1/4

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

### BPA VOCAL SEM -4

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

#### 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. – 2/3**

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

### **BPA TABLA SEM -3**

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

#### **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. – 2/4

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

### BPA TABLA SEM -4

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

#### 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.

# KATHAK

## R.B.P.A. – 3/3

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

### BPA KATHAK SEM -3

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

#### 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. – 3/4

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

### BPA KATHAK SEM -4

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

#### 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.-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 – 3 (VOCAL)**

### **Practical Course No. 1 – (III) (Core)**

#### **❖ Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Jaijaivanti</li><li>➤ Aalap and Taan in Vilambit Khayal of Raag Jaijaivanti</li><li>➤ Madhyalay Bandish in Raag Jaijaivanti</li><li>➤ Complete performance of Raag Jaijaivanti</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Kedar</li><li>➤ Aalap and Taan in Vilambit Khayal of Raag Kedar</li><li>➤ Madhyalay Bandish in Raag Kedar</li><li>➤ Complete performance of Raag Kedar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Bageshree</li><li>➤ Aalap and Taan in Vilambit Khayal of Raag Bageshree</li><li>➤ Madhyalay Bandish in Raag Bageshree</li><li>➤ Complete performance of Raag Bageshree</li></ul>

### **Practical Course No. 2 – (III) (Core)**

#### **❖ Course Objectives :**

- The student should enrich the knowledge and able to sing
  - Madhyalay
  - Saragam geet and Tarana

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Sohani</li><li>➤ Madhyalay Bandish in Raag Sohani</li><li>➤ Aalap-Taan in Raag Sohani</li><li>➤ Complete performance of Raag Sohani</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Bageshree</li><li>➤ Tarana in Raag Bageshree</li><li>➤ Taan in Raag Bageshree</li><li>➤ Complete performance of Raag Bageshree</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Jaijaivanti</li><li>➤ Sargam geet Bandish in Raag Jaijaivanti</li><li>➤ Dugun laya of Sargam geet</li><li>➤ Complete performance of Sargam geet</li></ul>



### Practical Course No. 3 – (III) (Core)

❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Shankara</li><li>➤ Dhrupad Bandish in Raag Shankara</li><li>➤ Dugun, Tigun and Chaugun of Dhrupad Bandish</li><li>➤ Complete performance of Dhrupad</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Hindol</li><li>➤ Dhamar Bandish in Raag Hindol</li><li>➤ Dugun and Chaugun of Dhamar Bandish</li><li>➤ Complete performance of Dhamar Preparation of Raag Hindol</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Tilak kamod</li><li>➤ Thumari Bandish in Raag Tilak kamod</li><li>➤ Various variations in Thumari</li><li>➤ Complete performance of Thumari</li></ul>

### Practical Course No. 4 – (III) (Core)

❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Adana</li><li>➤ Dhrupad Bandish in Raag Adana</li><li>➤ Dugun, Tigun and Chaugun of Dhrupad Bandish</li><li>➤ Complete performance of Dhrupad</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Chhayanat</li><li>➤ Dhamar Bandish in Raag Chhayanat</li><li>➤ Dugun and Chaugun of Dhamar Bandish</li><li>➤ Complete performance of Dhamar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of abov Raags Playing on Harmoniyam</li><li>➤ Singing abov Raags with Taanpura</li><li>➤ Singing abov Raags with Tabla Accompanist</li><li>➤ Complet above all Performance with Tali –Kali</li></ul>

## Practical Course No. 5 – (III) (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Taal Dadara in Thah laya with Tali and Khali</li><li>➤ Dugun laya of Taal Dadara</li><li>➤ Chaugun and Tigun laya of Taal Dadara</li><li>➤ Complete preparation of Taal Dadara</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Taal Jumra in Thah laya with Tali and Khali</li><li>➤ Dugun laya of Taal Jumra</li><li>➤ Chaugun and Tigun laya of Taal Jumra</li><li>➤ Complete preparation of Taal Jumra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Taal Dhamar in Thah laya with Tali and Khali</li><li>➤ Dugun laya of Taal Dhamar</li><li>➤ Chaugun and Tigun laya of Taal Dhamar</li><li>➤ Complete preparation of Taal Dhamar</li></ul>

## Practical Course No. 6 – (III) (Core)

### ❖ Course Objectives :

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

Module	Content
	Student should prepare an Journal Work of Notation abov Practical work

## Course -1 Principles of Music – III (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Dasvidh Raag Lakshan</li><li>➤ Ancient Classification of Raag</li><li>➤ Raagang – Thatang System</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Raag-Raagini System</li><li>➤ Types of Taan</li><li>➤ Avirbhav-Tirobhav &amp; Nibadhdha-Anibadhdha</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ardhvadarshak Swar (Madhyam)</li><li>➤ Rules of Swa-Sthan</li><li>➤ Ancient &amp; Modern Aalap</li></ul>

<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Shudhdha - Chhayalag – Sankirna</li> <li>➤ Classification of Mel Raag</li> <li>➤ Classification of Gram Raag</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Classification of That Raag</li> <li>➤ Classification of Jati and Dasvidh Jati Lakshan</li> <li>➤ Classification of Raag</li> </ul>

## Course -2 Study of Raag – III (Core)

### ❖ Course Objectives :

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Thaata Todi</li> <li>➤ Detailed study of Thaata Bhairavi</li> <li>➤ Detailed study of Taal Tewra</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Taal Sultaal</li> <li>➤ Detailed study of Taal Zumra</li> <li>➤ Detailed study of Raag Shankra</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Raag Deskar</li> <li>➤ Detailed study of Raag Puriyadhanashree</li> <li>➤ Detailed study of Raag Jaijivanti</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Raag Hindol</li> <li>➤ Detailed study of Raag Kedar</li> <li>➤ Detailed study of Raag Kamod</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Comparativ study of Raag Kedar - Kamod</li> <li>➤ Comparativ study of Raag Deskar – Bhupali</li> <li>➤ Comparativ study of Taal Tewra -Roopak</li> </ul>

## Course -3 History of Music – III (Core)

### ❖ Course Objectives :

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ 17<sup>th</sup> Century</li> <li>➤ 18<sup>th</sup> Century</li> <li>➤ Detailed study of Anup Sangeet Ratnakar, Anup Sangeet Vilas, Anup Sangeet Ankush</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Panchamsar Sanhita</li> <li>➤ Detailed study of Sangeetraj</li> <li>➤ Detailed study of Sangeet Ratnakar</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Shuddh-Vikrut Swar of Kavi Lochan</li> <li>➤ Detailed study of Shuddh-Vikrut Swar of Pt. Shriniwas</li> <li>➤ Life Sketch of Author Pt. Hridaynarayan Dev</li> </ul>

<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Life Sketch of Author Pt. Bharatmuni</li> <li>➤ Life Sketch of Author Pt. Narad</li> <li>➤ Life Sketch of Author Pt. Ahobal</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Life Sketch of Author Pt. Shrinivas</li> <li>➤ Life Sketch of Author Pt. Vyankatmukhi</li> <li>➤ Life Sketch of Author Pt. Jaydev</li> </ul>

## **Elective Courses**

### **Course -4 Study of Vocal Gharanas – III**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Origin and History of Delhi Gharana</li> <li>➤ Speciality of Delhi Gharana</li> <li>➤ Genealogy of Delhi Gharana</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Teaching Method of Delhi Gharana</li> <li>➤ Life sketches of Vocalist of Delhi Gharana ( Chand Khan, Tanras Khan, Aliya Fattu )</li> <li>➤ Origin and History of Kirana Gharana</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Speciality of Kirana Gharana</li> <li>➤ Genealogy of Kirana Gharana</li> <li>➤ Teaching Method of Kirana Gharana</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Life sketches of Vocalist of Kirana Gharana ( Ut. Abdul Karim Khan, Ut. Abdul Vahid Khan , Pt. Savai Gandharva)</li> <li>➤ Origin and History of Patiyala Gharana</li> <li>➤ Speciality of Patiyala Gharana</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Genealogy of Patiyala Gharana</li> <li>➤ Teaching Method of Patiyala Gharana</li> <li>➤ Life sketches of Vocalist of Patiyala Gharana ( Ut. Fateh Ali Khan, Ut. Bade Gulam ali Khan, Pt. Vasantrao Deshpande )</li> </ul>

### **Course -5 Folk Music - III**

#### ❖ **Course Objectives :**

- The student should enrich their knowledge about
  - Basic knowledge of Falk Culture
  - Basic knowledge of Falk Music

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The origin of Folk Culture</li> <li>➤ The development of Folk Culture</li> <li>➤ The occasion of Folk Culture</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The literature of Folk Laure</li> <li>➤ The literature of Folk Music</li> <li>➤ The occasion of Folk Music</li> </ul>

<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Definition of Folk song</li> <li>➤ The form of Folk song</li> <li>➤ The characteristics of Folk song</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The motivational aspects of Folk song</li> <li>➤ The construction process of Folk song</li> <li>➤ The historical outline of Folk song</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ The development of Folk song</li> <li>➤ The classification of Folk song</li> <li>➤ Classical classification of Folk song</li> </ul>

## Course -6 Yog & Music – III

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Basic knowledge of Yoga
  - The relation of Yoga with Music

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ General definition of Yoga</li> <li>➤ An ancient definition of Yoga</li> <li>➤ The modern definition of Yoga</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Relation between Music and Yoga</li> <li>➤ Music itself Yogic Sadhna</li> <li>➤ Contribution of Music in Yoga accomplishing</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The relation between of Yoga and Seating position of Classical Vocalist</li> <li>➤ The relation between of Yoga and Seating position of Tabla Player</li> <li>➤ The relation between of Yoga and Seating position of Sitar Player</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The relation between of Yoga and Seating position of Pakhawaj Player</li> <li>➤ The relation between of Yoga and Seating position of Veena Player</li> <li>➤ Pranayam in Yoga</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ The importance of Pranayam for Vocalist</li> <li>➤ The importance of Pranayam for Air instrumentalist</li> <li>➤ The Yogic importance of Aum for Vocalist</li> </ul>

## **Semester – 4 (VOCAL)**

### **Practical Course No. 1 – (IV) (Core)**

#### **❖ Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Puriya Dhanashree</li><li>➤ Aalap &amp; Taan in Vilambit Khayal of Raag Puriya Dhanashree</li><li>➤ Madhyalay Bandish in Raag Puriya Dhanashree</li><li>➤ Complete performance of Raag Puriya Dhanashree</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Chhayanat</li><li>➤ Aalap and Taan in Vilambit Khayal of Raag Chhayanat</li><li>➤ Madhyalay Bandish in Raag Chhayanat</li><li>➤ Complete performance of Raag Chhayanat</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Vilambit Khayal Bandish in Raag Bihag</li><li>➤ Aalap and Taan in Vilambit Khayal of Raag Bihag</li><li>➤ Madhyalay Bandish in Raag Bihag</li><li>➤ Complete performance of Raag Bihag</li></ul>

### **Practical Course No. 2 – (IV) (Core)**

#### **❖ Course Objectives :**

- The student should enrich the knowledge and able to sing
  - Madhyalay
  - Saragam geet and Tarana

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Adana</li><li>➤ Madhyalay Bandish in Raag Adana</li><li>➤ Aalap-Taan in Raag Adana</li><li>➤ Complete performance of Raag Adana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Jaijaivanti</li><li>➤ Tarana Bandish in Raag Jaijaivanti</li><li>➤ Taan in Bandish Tarana</li><li>➤ Complete performance of Tarana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Kedar</li><li>➤ Sargam geet Bandish in Raag Kedar</li><li>➤ Dugun laya of Sargam geet</li><li>➤ Complete performance of Sargam geet</li></ul>

### Practical Course No. 3 – (IV) (Core)

#### ❖ Course Objectives :

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

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

### Practical Course No. 4 – (IV) (Core)

#### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Hameer</li><li>➤ Dhrupad Bandish in Raag Hameer</li><li>➤ Dugun, Tigun and Chaugun of Dhrupad Bandish</li><li>➤ Complete performance of Dhrupad</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Kedar</li><li>➤ Dhamar Bandish in Raag Kedar</li><li>➤ Dugun and Chaugun of Dhamar</li><li>➤ Complete performance of Dhamar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of above Raags Playing on Harmoniyam</li><li>➤ Singing above Raags with Taanpura</li><li>➤ Singing above Raags with Tabla Accompanist</li><li>➤ Complete above all Performance with Tali –Kali</li></ul>

### Practical Course No. 5 – (IV) (Core)

#### ❖ Course Objectives :

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

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

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

## Practical Course No. 6 – (IV) (Core)

### ❖ Course Objectives :

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

Module	Content
	Student should prepare an Journal Work of Notation abov Practical work

## Course -1 Principles of Music – IV (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Music and notation system</li> <li>➤ The limitation of notation system</li> <li>➤ Aadat – Jigar Hisab</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Pt. Bhatkhande notation system</li> <li>➤ Pt. Palushkar notation system</li> <li>➤ The comparative study between Pt. Bhatkhande and Pt. Palushkar notation system</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ An ancient and modern Shruti – Swar Classification</li> <li>➤ Comparative study of Shruti – Swar</li> <li>➤ The modern Swar arrangement</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Shruti arrangement</li> <li>➤ The Shruti of an ancient and Middle age authors</li> <li>➤ The Shruti of Morden age authors</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ The Sudhdha and Vikrut Swar of an ancient authors.</li> <li>➤ The Sudhdha and Vikrut Swar of an Middle age author</li> <li>➤ The Sudhdha and Vikrut Swar of an Morden age author</li> </ul>



## Course -2 Study of Raag – IV (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Different Raag and Taal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Taal Aada Chautal</li><li>➤ Detailed study of Taal Deepchandi</li><li>➤ Detailed study of Taal Dhamar</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Chhayanat</li><li>➤ Detailed study of Raag Bageshree</li><li>➤ Detailed study of Raag Sohani</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Bihag</li><li>➤ Detailed study of Raag Adana</li><li>➤ Detailed study of Raag Hamir</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ Comparativ study of Raag Bihag – Yaman</li><li>➤ Comparativ study of Raag Bageshree – Bhimpalasi</li><li>➤ Comparativ study of Raag Hameer – Kedar</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Comparativ study of Raag Hameer - Chhayanat</li><li>➤ Comparativ study of Taal Deepchandi – Jhoomra</li><li>➤ Comparativ study of Taal Ektaal -Chautaal</li></ul>

## Course -3 History of Music – IV (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ 19<sup>th</sup> Century</li><li>➤ 20<sup>th</sup> Century</li><li>➤ Detailed study of Shreemallaksh Sangeetam</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Chaturdandi Prakashika</li><li>➤ Detailed study of Raag Mala</li><li>➤ Detailed study of Raag Tatva Vibodh</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Sangeet Darpan</li><li>➤ Detailed study of Sangeet Sudha</li><li>➤ Detailed study of Raag Vibodh</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Sangeet Parijat</li><li>➤ Detailed study of Hridaya Kautuk &amp; Hridaya Prakash</li><li>➤ The similar Shruti of ancient author</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Veena</li><li>➤ Experiment of Sarna of Bharatmuni</li><li>➤ Detailed study of Shudhdha – Vikrut Swar of Manjarikar</li></ul>

## Elective Courses

### Course - 4 Study of Vocal Gharana – IV

❖ **Course Objectives :**

- The student should enrich their knowledge about
  - Vocal Gharana
  - Introduction to Tabla Gharana and Baaj

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Origin and History of Rampur Sahasvan Gharana</li> <li>➤ Speciality of Rampur Sahasvan Gharana</li> <li>➤ Genealogy of Rampur Sahasvan Gharana</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Teaching Method of Rampur Sahasvan Gharana</li> <li>➤ Life sketches of Vocalist of Rampur Sahasvan Gharana (Ut. Mustak Husain Khan, Vidushi Sanno Khurana, Vidushi Sulochana Brihaspati )</li> <li>➤ Origin of Tabla Gharana</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Philosophical meaning of word Baaj</li> <li>➤ Development of Tabla Gharana</li> <li>➤ Success of Gharana in modern age</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Baaj &amp; Gharana</li> <li>➤ Origin and History of Delhi Gharana of Tabla</li> <li>➤ Speciality of Delhi Gharana of Tabla</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Genealogy of Delhi Gharana of Tabla</li> <li>➤ Teaching Method of Delhi Gharana of Tabla</li> <li>➤ Life sketches of Tabla Meshto of Delhi Gharana (Shiddhar Khan Dhadhi, Ut. Naththu Khan , Ut. Gami Khan, Pt. Chaturlal)</li> </ul>

### Course -5 Folk Music – IV

❖ **Course Objectives :**

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Definition of Katha Geet</li> <li>➤ Classification of Katha Geet</li> <li>➤ The origin of Katha Geet</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The Karun Rasa of Katha Geet</li> <li>➤ Classical characteristics of Katha Geet</li> <li>➤ Katha Geet and Folk song</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The types of Gujarati Folk Song</li> <li>➤ An ancient devotional songs in Gujarati Folk Music</li> <li>➤ Types of an ancient Devotional songs</li> </ul>

<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The marriage song in Gujarati Folk Music</li> <li>➤ Doha in Gujarati Folk Music</li> <li>➤ Chhand and it's types in Gujarati Folk Music</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Raas-garba in Gujarati Folk Music</li> <li>➤ The Gujarati Folk artists and literary person : Zaverchand Meghani and Pingalshi Gadhvi</li> <li>➤ The Gujarati Folk Singer and Literary Person : Hemu Gadhvi and Lakhabhai Gadhvi</li> </ul>

## Course - 6 Yog & Music – IV

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Basic knowledge of Yoga
  - Use of Music in Yoga

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The importance of Music in Yogic recitation</li> <li>➤ Yam and Niyam in Yogic practice</li> <li>➤ The importance of Yam in Music worship</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The importance of Niyam in Music worship</li> <li>➤ The role of Music in Yogic worship of God</li> <li>➤ A study of Six plexus of human body</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ An effect of music in Six plexus of human body</li> <li>➤ The silance (Maun)</li> <li>➤ Definition of concentration</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The relation between concentration and music</li> <li>➤ Music as a concentration</li> <li>➤ Naadbrahma concentration</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Naadyog is unfailing resources for acquisition of God</li> <li>➤ Use of Naad Yog in Yoga</li> <li>➤ Use of Music in Yoga</li> </ul>

# **DETAILED SYLLABUS**

## **Semester – 3 (TABLA)**

### **Practical Course No. 1 – (III) (Core)**

#### **❖ Course Objectives :**

- The student should enrich the knowledge and able to play
  - The complete preparation of Taal Roopak

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Tali and Khali in Roopak</li><li>➤ Recitation of Mukhada in Taal Roopak</li><li>➤ Recitation of Tukada in Taal Roopak</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Playing Mukhada in Taal Roopak</li><li>➤ Playing Tukada in Taal Roopak</li><li>➤ Recitation of Quida in Taal Roopak</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Playing of Quida in Taal Roopak</li><li>➤ Practice of Quida in Taal Roopak</li><li>➤ Playing Quida and Palta in Taal Roopak</li></ul>

### **Practical Course No. 2 – (III) (Core)**

#### **❖ Course Objectives :**

- The student should enrich the knowledge and able to play
  - The complete preparation of Taal Roopak and Tintaal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The information of Peshkar in Taal Tintaal</li><li>➤ The Recitation of Peshkar in Taal Tintaal with Tali and Khali</li><li>➤ Playing Peshkar in Taal Tintaal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Playing four Mukhada in Taal Tintaal</li><li>➤ Playing four Mohara in Taal Tintaal</li><li>➤ Playing four Tukada in Taal Tintaal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Playing four Mukhada in Taal Roopak</li><li>➤ Playing four Mohara in Taal Roopak</li><li>➤ Playing four Tukada in Taal Roopak</li></ul>

### **Practical Course No. 3 – (III) (Core)**

#### ❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
  - Method of accompaniment

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The method of accompaniment with classical vocal</li><li>➤ The method of accompaniment with Thumari</li><li>➤ The method of accompaniment with Khyalgayaki</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The method of accompaniment with Madhya Laya</li><li>➤ The method of accompaniment with light classical</li><li>➤ The method of accompaniment with Instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The method of accompaniment with Sitar</li><li>➤ The method of accompaniment with Flute</li><li>➤ The method of accompaniment with Sarod</li></ul>

### **Practical Course No. 4 – (III) (Core)**

#### ❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
  - Method of accompaniment with Dance

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Study of syllables of Kathak Dance</li><li>➤ Playing method of syllables with Kathak Dance on Tabla</li><li>➤ Playing of basic Toda in Kathak Dance</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Playing Tukada with Kathak Dance</li><li>➤ The method of accompaniment with Violin</li><li>➤ The method of accompaniment with Veena</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The information about Taal Tivra</li><li>➤ The recitation in Thaah Dugun of Taal Tivra</li><li>➤ Playing of Thaah and Dugun in Taal Tivra</li></ul>

### **Practical Course No. 5 – (III) (Core)**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Different Raags prepare on Harmonium</li><li>➤ Playing Aaroh – Avaroh above Raag on Harmonium</li><li>➤ Infix the fingers of Harmonium</li></ul>

<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Learning to play Taal Roopak Theka on Tabla with Lehra and learning to play lehra of Taal Roopak on Harmonium in Vilambit lay</li> <li>➤ Learning to play Taal Roopak Theka on Tabla with Lehra and learning to play lehra of Taal Roopak on Harmonium in madhya lay</li> <li>➤ Learning to play Taal Roopak Theka on Tabla with Lehra and learning to play lehra of Taal Roopak on Harmonium in drut lay</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Learning to play Taal Tewra Theka on Tabla with Lehra and learning to play lehra of Taal Tewra on Harmonium in Vilambit lay</li> <li>➤ Learning to play Taal Tewra Theka on Tabla with Lehra and learning to play lehra of Taal Tewra on Harmonium in madhya lay</li> <li>➤ Learning to play Taal Tewra Theka on Tabla with Lehra and learning to play lehra of Taal Tewra on Harmonium in drut lay</li> </ul>

### **Practical Course No. 6 – (III) (Core)**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
	Student should prepare an Journal Work of Notation above Practical work

### **Course -1 Principles of Music Tabla – III (Core)**

#### ❖ **Course Objectives :**

- The student should enrich their knowledge about
  - Technical terms related to Tabla
  - Information about various percussion instruments

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Definitions of Chala</li> <li>➤ Definitions of Chakradar Tihai</li> <li>➤ Definitions of Farmaishi Chakradar</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Definitions of Gat Tukada</li> <li>➤ Definitions of Paran</li> <li>➤ Definitions of Avagrah</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Definitions of Kakpad</li> <li>➤ Definitions of Chilla</li> <li>➤ Definitions of Toda Padhant</li> </ul>

<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Definitions of technical terms :Upaj, Lehra, Kuadi Laya, Biadi Laya, Solo playing</li> <li>➤ Descriptive information about Tishra Jaati</li> <li>➤ Descriptive information about Chatushra Jaati</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Descriptive information about Khand Jaati</li> <li>➤ Descriptive information about Mishra and Sankirna Jaati.</li> <li>➤ The information about South Indian Percussion instruments. Budbudke, Palluvankudam, Suryapiri-Chandrapiri, Huduk, Bheri.</li> </ul>

## Course -2 Study of Taal – III (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Techniques of Tabla playing
  - Detail study and comparison of Taals

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Method of playing Bandish of Dhenegene on Tabla</li> <li>➤ Method of playing Bandish of Dhirdhir on Tabla</li> <li>➤ Method of playing Bandish of Thunna on Tabla</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Method of playing Bandish of Dhumkit on Tabla</li> <li>➤ Notation of Thah, Dugun, Tigun and Chogun of Taal Dadara</li> <li>➤ Notation of Thah, Dugun, Tigun and Chogun of Taal Roopak</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Notation of Thah, Dugun, Tigun and Chogun of Taal Kaherwa</li> <li>➤ Notation of Thah, Dugun, Tigun and Chogun of Taal Tintaal</li> <li>➤ Notation of Thah, Dugun, Tigun and Chogun of Taal Jhaptaal</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Explain with examples of Chakradar Tukada and Chakradar Tihai</li> <li>➤ Explain with examples of Gat</li> <li>➤ Notation Tukada in any Taal from syllabus</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Definition of Gat and Dupalli Gat</li> <li>➤ Notation of Kathak Dance syllables of various Taal :Dadara, Tintaal, Roopak, Jhaptaal</li> <li>➤ Comparative study of Taal : (a) Dhamar – Dipchandi (b) Dipchandi – Jhumara</li> </ul>

## Course -3 History of Tabla – III (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Origin and history of Music in various age
  - Study of centuries

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Origin of Music in Vaidic age</li> <li>➤ Development of Music in Vaidic age</li> <li>➤ A study of Bharatnatyashastra</li> </ul>

<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ A study of Sangeet Ratnakar</li> <li>➤ Importance of 17<sup>th</sup> Century with reference to music</li> <li>➤ Importance of 18<sup>th</sup> Century with reference to music</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The importance of Tabla accompaniment in Kathak</li> <li>➤ Origin of Dhrupad</li> <li>➤ Development of Dhrupad</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Origin of Dhamar</li> <li>➤ Development of Dhamar</li> <li>➤ Origin of Leather String instrument (Vitat)</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Development of Leather String instrument (Vitat)</li> <li>➤ The mythological stories about origin of Music</li> <li>➤ Evidence of mythological stories about origin of Music</li> </ul>

## **Elective Courses**

### **Course - 4 Study of Tabla Gharana - III**

#### ❖ **Course Objectives :**

- The student should enrich their knowledge about
- Terms of word 'Gharana' of Indian classical music — Lucknow Gharana

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Tradition of Guru-Shishya</li> <li>➤ The importance of Gharana</li> <li>➤ Debate of Gharana in Music</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Origin of Lucknow Gharana</li> <li>➤ Development of Lucknow Gharana</li> <li>➤ Specialty of playing of Lucknow Gharana</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Genealogy of Lucknow Gharana</li> <li>➤ Life sketches of Tabla players belong to Lucknow Gharana (Pt. Sapan chaudhari, Pt. Biru Mishra, Ut. Modu Khan, Ut. Aabid Husain Khan, Ut. Bakshu Khan)</li> <li>➤ Bandish of Lucknow Gharana</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Presentation of Peshkar in Lucknow Gharana</li> <li>➤ Presentation of Peshkar Quida in Lucknow Gharana</li> <li>➤ Presentation of Aada Peshkar in Lucknow Gharana</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Presentation of Quida and Palta in Lucknow Gharana</li> <li>➤ Presentation of Mohra and Mukhda in Lucknow Gharana</li> <li>➤ Presentation of Tukda and Paran in Lucknow Gharana</li> </ul>



## Course - 5 Study of Musical Instruments - III

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - History of world Music
  - The orchestra

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The history of Indian Music</li><li>➤ The history of American Music</li><li>➤ The history of Arabi Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The history of Letin Music</li><li>➤ The definition of orchestra</li><li>➤ Types of orchestra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The western orchestra</li><li>➤ The Indian orchestra</li><li>➤ The Folk orchestra</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ The Symphony orchestra</li><li>➤ A role of Percussion Instruments in orchestra</li><li>➤ A role of Cubic Instruments in orchestra</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ The contribution of Mozart in Music</li><li>➤ The contribution of Beethovan in Music</li><li>➤ The contribution of Shubert in Music</li></ul>

## Course - 6 Pakhawaj – III

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Basic concept of Pakhawaj
  - Life sketch of Pakhawaj players

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The Origin of Pakhawaj</li><li>➤ The Development of Pakhawaj</li><li>➤ Form of Pakhawaj</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Sketch of Pakhawaj and detailed study of its parts</li><li>➤ The information about Javali Gharana of Pakhawaj</li><li>➤ Speciality of playing style of Javali Gharana of Pakhawaj</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Genealogy of Javali Gharana of Pakhawaj</li><li>➤ Bandish of Javali Gharana of Pakhawaj</li><li>➤ The information about Panjab Gharana of Pakhawaj</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ Speciality of playing style Panjab Gharana of Pakhawaj</li><li>➤ Genealogy of Panjab Gharana of Pakhawaj</li><li>➤ Bandish of Panjab Gharana of Pakhawaj</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Chitrangna Kalidas Pant</li><li>➤ Raja Chhatrapatisinh</li><li>➤ Chakradharsinh Judev</li></ul>

## Semester – 4 (TABLA)

### **Practical Course No. 1 – (IV) (Core)**

#### ❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
  - Advance syllables in Taal Roopak

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Practice of syllables Tit, Tirkit</li><li>➤ Practice of syllables Kidnag, Tinakena</li><li>➤ Playing of syllables Tirkit, Tirkittak, Kidnag, Tinnakena</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Playing Mukhada in Taal Roopak</li><li>➤ Playing Tukada in Taal Roopak</li><li>➤ Playing Chakradar Tihai in Taal Roopak</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Information about Lehra playing</li><li>➤ Playing Taal Roopak with Lehra</li><li>➤ Playing Bandish of Taal Roopak with Lehra</li></ul>

### **Practical Course No. 2 – (IV) (Core)**

#### ❖ **Course Objectives :**

- The student should enrich the knowledge and able to play
  - Accompaniment with Dhrupad – Dhamar tradition

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Playing method of Delhi Gharana</li><li>➤ The information about Peshkar of various Gharana</li><li>➤ Playing Peshkar and its Palta in Taal Tintaal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The information about Dhrupad tradition</li><li>➤ Method of accompaniment with Dhrupad tradition</li><li>➤ Accompaniment with Dhrupad tradition of Taal Tivra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Accompaniment with Dhrupad tradition of Taal Chautaal</li><li>➤ Playing Bandish of Taal Tintaal with Lehra</li><li>➤ Playing Bandish of Taal Roopak with Lehra</li></ul>

### **Practical Course No. 3 – (IV) (Core)**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The playing method of Taal Jhaptaal on Tabla</li><li>➤ The recitation of Jhaptaal with Tali and Khali</li><li>➤ The recitation of Thaah and Dugun in Jhaptaal</li></ul>

<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The playing Thaah and Dugun in Jhaptaal</li> <li>➤ The recitation of Mohra in Jhaptaal</li> <li>➤ The playing of Mohra in Jhaptaal</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The recitation of Mukhada in Jhaptaal</li> <li>➤ The playing of Mukhada in Jhaptaal</li> <li>➤ The recitation of Tukada in Jhaptaal</li> </ul>

### **Practical Course No. 4 – (IV) (Core)**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The playing method of Taal Ektaal on Tabla</li> <li>➤ The recitation of Ektaal with Tali and Khali</li> <li>➤ The recitation of Thaah and Dugun in Ektaal</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The playing Thaah and Dugun in Ektaal</li> <li>➤ The recitation of Mukhada in Ektaal</li> <li>➤ The playing of Mukhada in Ektaal</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The recitation of Tukada in Ektaal</li> <li>➤ The playing of Tukada in Ektaal</li> <li>➤ The recitation of Mohra in Ektaal</li> </ul>

### **Practical Course No. 5 – (IV) (Core)**

#### ❖ **Course Objectives :**

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

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

<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Learning to play Taal Ektaal Theka on Tabla with Lehra and learning to play lehra of Taal Ektaal on Harmonium in Vilambit lay</li> <li>➤ Learning to play Taal Ektaal Theka on Tabla with Lehra and learning to play lehra of Taal Ektaal on Harmonium in madhya lay</li> <li>➤ Learning to play Taal Ektaal Theka on Tabla with Lehra and learning to play lehra of Taal Ektaal on Harmonium in drut lay</li> </ul>
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### **Practical Course No. 6 – (IV) (Core)**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
	Student should prepare an Journal Work of Notation abov Practical work

### **Course -1 Principles of Music Tabla – IV : (Core)**

#### ❖ **Course Objectives :**

- The student should enrich their knowledge about
  - Technical terms and definitions related to Tabla
  - Information about various percussion instruments

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The comparison between Khulla and Band Baaj</li> <li>➤ The comparison between Tabla and Pakhavaj</li> <li>➤ Explain the principles of Riyaz in Tabla with theory</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Explain the principles of Riyaz in Pakhavaj with theory</li> <li>➤ Explain Dupalli Gat</li> <li>➤ Explain Tripalli Gat</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Explain Chopalli Gat</li> <li>➤ Explain Rela</li> <li>➤ Explain Peshkar</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Explain Chalan</li> <li>➤ Explain Gat Quida and Peshkar Quida</li> <li>➤ Principles of Riyaz</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Merits and Demerits of Tabla Player</li> <li>➤ Information about Ten classification of Taal</li> <li>➤ The information about South Indian percussions Runja, Karchakra, Tivali, Kankataptai</li> </ul>

## Course -2 Study of Taal – IV : (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Techniques of syllables playing on Tabla
  - Detail study of various Taal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The technique of playing of Gadigan on Tabla</li> <li>➤ The technique of playing of Kadann on Tabla</li> <li>➤ The technique of playing of Tad on Tabla</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The technique of playing of Dhagetit on Tabla</li> <li>➤ Notation of Jhaptaal in Thah, Dugun, Tigun and Chogun Laya</li> <li>➤ Notation of Sultaal in Thah, Dugun, Tigun and Chogun Laya</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Notation of Ektaal in Thah, Dugun, Tigun and Chogun Laya</li> <li>➤ Notation of Dhamar in Thah, Dugun, Tigun and Chogun Laya</li> <li>➤ Explain Laggi with examples</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Explain Farmaishi Chakradar with examples</li> <li>➤ Explain Gat Tukada with examples</li> <li>➤ Notation of Farmaishi Chakradar Bandish in any Taal from syllabus.</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Notation of Quida, its four Palta in any Taal from syllabus</li> <li>➤ Notation of Chakradar Tihai in any Taal from syllabus</li> <li>➤ Notation of Kathak Dance syllables of various Taal : Dhamar, Ektaal, Pancham Savari</li> </ul>

## Course -3 History of Tabla – IV : (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Study of various scriptures
  - Study of centuries

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ History of Tabla Gharana</li> <li>➤ Study of Geet Govind</li> <li>➤ Study of Sangeet Makrand</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Importance of 19<sup>th</sup> Century with reference to music</li> <li>➤ Development of Music in 19<sup>th</sup> Century</li> <li>➤ Importance of 20<sup>th</sup> Century with reference to music</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Development of Music in 20<sup>th</sup> Century</li> <li>➤ The importance of Pakhawaj in Dhrupad</li> <li>➤ The importance of Pakhawaj in Dhamar</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Origin of Thumari</li> <li>➤ Development of Thumari</li> <li>➤ Music in Ramayan age</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Evidence of Music in Ramayan age</li> <li>➤ Music in Mahabharat age</li> <li>➤ Evidence of Music in Mahabharat age</li> </ul>

## Elective Courses

### Course - 4 Study of Tabla Gharana - IV

#### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Circumstances of Gharana
  - Farukhabad Gharana

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Development of Gharana and its contribution in current Circumstances</li><li>➤ Merits – Demerits of Gharana</li><li>➤ Social circumstances of Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin of Farukhabad Gharana</li><li>➤ Development of Farukhabad Gharana</li><li>➤ Specialty of playing of Farukhabad Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Genealogy of Farukhabad Gharana</li><li>➤ Life sketches of Tabla players belong to Farukhabad Gharana (Ut. Haji Vilayat Ali Khan, Ut. Amir Husain Khan, Ut. Shekh Daud, Ut. Ahamad jan Thirkava, Dr. Aban Mistri, Pt. Suresh Talvkar )</li><li>➤ Bandish of Farukhabad Gharana</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ Presentation of Peshkar in Farukhabad Gharana</li><li>➤ Presentation of Peshkar Quida in Farukhabad Gharana</li><li>➤ Presentation of Aada Peshkar in Farukhabad Gharana</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Presentation of Quida and Palta in Farukhabad Gharana</li><li>➤ Presentation of Mohra and Mukhda in Farukhabad Gharana</li><li>➤ Presentation of Tukda and Paran in Farukhabad Gharana</li></ul>

### Course - 5 Study of Musical Instruments - IV

#### ❖ Course Objectives :

- The student should enrich their knowledge about
  - History of world Music
  - The difference types of orchestra

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The history of Egyptian Music</li><li>➤ The history of African Music</li><li>➤ The history of Latin Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The history of Arabian Music</li><li>➤ The history of Russian Music</li><li>➤ The history of Japanese Music</li></ul>

<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The history of Chinese Music</li> <li>➤ The history of Co-instruments</li> <li>➤ The importance of Co-instruments</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The Indian Co-instruments</li> <li>➤ The African instruments Tumba</li> <li>➤ The African instruments Djembe</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ The contribution of Nicol Pagnini in Music</li> <li>➤ The contribution of Hector Berlioz in Music</li> <li>➤ The contribution of Felix Mendelssohn in Music</li> </ul>

## **Course -6 Pakhawaj – IV**

### ❖ **Course Objectives :**

- The student should enrich their knowledge about
  - Basic concept of Pakhawaj
  - Life sketch of Pakhawaj players

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Naming of Pakhawaj</li> <li>➤ Difference between Pakhawaj and Mrudangam</li> <li>➤ Protection of Music and Development of Gharana in Rajdarbar</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Tradition of Vaishnav Community of Pakhawaj</li> <li>➤ The information about Avadhi Gharana of Pakhawaj</li> <li>➤ Speciality of playing style of Avadhi Gharana of Pakhawaj</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Genealogy of Avadhi Gharana of Pakhawaj</li> <li>➤ Bandish of Avadhi Gharana of Pakhawaj</li> <li>➤ The information about Kudau Singh Gharana of Pakhawaj</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Speciality of playing style Kudau Singh Gharana of Pakhawaj</li> <li>➤ Genealogy of Kudau Singh Gharana of Pakhawaj</li> <li>➤ Bandish of Kudau Singh Gharana of Pakhawaj</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Kudau Singh</li> <li>➤ Ghanshyam Pakhavaji</li> <li>➤ Udayshankarrao Shinde</li> </ul>

## Semester – 3 (KATHAK)

### Practical Course No. 1 – III (Core)

❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Learning Bandish in Tintaal Vilambit Laya<ul style="list-style-type: none"><li>❖ Shiv Paran</li><li>❖ That &amp; Tihai</li><li>❖ Paran Judi Aamad</li><li>❖ Tukda</li></ul></li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Learning Bandish in Tintaal Vilambit Laya<ul style="list-style-type: none"><li>❖ Chakradar Toda-2</li><li>❖ Parmelu Toda-2</li><li>❖ Chakradar Paran</li><li>❖ Palta</li></ul></li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Learning Bandish in Tintaal Madhya Laya<ul style="list-style-type: none"><li>❖ Farmayashi Toda</li><li>❖ Chakradar Paran</li><li>❖ Kavitt</li><li>❖ Palta</li></ul></li></ul>

### Practical Course No. 2 – III (Core)

❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Learning Bandish in Jhaptaal Vilambit Laya<ul style="list-style-type: none"><li>❖ Ganesh Paran</li><li>❖ That</li><li>❖ Tihai</li><li>❖ Aamad</li></ul></li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Learning Bandish in Jhaptaal Madhya Laya<ul style="list-style-type: none"><li>❖ Sada Toda-2</li><li>❖ Chakradar Toda-1</li><li>❖ Paran-1</li><li>❖ Chakradar Paran-1</li></ul></li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Basic Foot Movements in Ektaal<ul style="list-style-type: none"><li>❖ Thah Laya</li><li>❖ Dugun Laya</li><li>❖ Chaugun Laya</li></ul></li></ul>



### Practical Course No. 3 – III (Core)

#### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Learning Abhinay Kruti
  - Learning Mataki Gat in Tintaal Drut Laya
  - Learning Drashti Bhed

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Introduction to Bhav &amp; Abhinaya<ul style="list-style-type: none"><li>❖ Listening to the Pad and remembering text</li><li>❖ Understanding the meaning of Pad in mother tongue</li><li>❖ Learning dance sequence of Pad</li><li>❖ Performance of Pad with Singing</li></ul></li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Learning Mataki Gat in Tintaal Drut Laya<ul style="list-style-type: none"><li>❖ Mataki Gat Variation - 1</li><li>❖ Mataki Gat Variation - 2</li><li>❖ Mataki Gat Variation - 3</li><li>❖ Mataki Gat Tihai</li></ul></li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Griva Bhed<ul style="list-style-type: none"><li>❖ Meaning of Griva Bhed</li><li>❖ Formation of Griva Bhed</li><li>❖ Usage of Griva Bhed</li></ul></li></ul>

### Practical Course No. 4 – III (Core)

#### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Ektaal Theka with Tali &amp; Khali<ul style="list-style-type: none"><li>❖ Thah Laya</li><li>❖ Dugun Laya</li><li>❖ Chaugun Laya</li></ul></li><li>➤ Recitation of Ektaal in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Khemta Theka with Tali &amp; Khali<ul style="list-style-type: none"><li>❖ Thah Laya</li><li>❖ Dugun Laya</li><li>❖ Chaugun Laya</li></ul></li><li>➤ Recitation of Khemta in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Tevra Theka with Tali &amp; Khali<ul style="list-style-type: none"><li>❖ Thah Laya</li><li>❖ Dugun Laya</li><li>❖ Chaugun Laya</li></ul></li><li>➤ Recitation of Tevra in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li></ul>

## Practical Course No. 5 – III (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Tintaal Vilambit Laya Bandish Shiv Paran, That &amp; Tihai, Paran Judi Aamad, Tukda, Chakradar Toda, Parmelu Toda, Chakradar Paran, Palta</li><li>➤ Recitation of Tintaal Madhya Laya Bandish Farmayashi Toda, Chakradar Paran, Kavitt &amp; Palta</li><li>➤ Recitation of Gat</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Jhaptaal Vilambit Laya Bandish Ganesh Paran, That &amp; Tihai, Chhoti Aamad</li><li>➤ Recitation of Jhaptaal Madhya Laya Bandish Sada Toda-2, Chakradar Toda, Paran &amp; Chakradar Paran</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Understanding Lehra of Ektaal</li><li>➤ Recitation of Ektaal Nritya bol in following Laya with Lehra and Theka<ul style="list-style-type: none"><li>❖ Thah Laya</li><li>❖ Dugun Laya</li><li>❖ Chaugun Laya</li></ul></li></ul>

## Practical Course No. 6 – III (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Tintaal Vilambit Laya Bandish Shiv Paran, That &amp; Tihai, Paran Judi Aamad, Tukda, Chakradar Toda, Parmelu Toda, Chakradar Paran, Palta</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Tintaal Madhya Laya Bandish Farmayashi Toda, Chakradar Paran, Kavitt &amp; Palta</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Jhaptaal Vilambit &amp; Madhya Laya Bandish Ganesh Paran, That &amp; Tihai, Chhoti Aamad, Sada Toda-2, Chakradar Toda, Paran &amp; Chakradar Paran</li><li>➤ Writing notation of Ektaal Theka &amp; Nritya Bol in Thah, Dugun &amp; Chaugun Laya</li></ul>

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

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - Detailed study of Rasa and Bhava
  - Importance of laya, Ghungharoo and Padhant in dance art

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Rasa (God of Rasa, Colour of Rasa etc.)</li> <li>➤ Detailed study of Bhava</li> <li>➤ Detailed study of Dharmi</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Vrutti</li> <li>➤ Co-relation between Dance art and Rasa</li> <li>➤ Co-relation between Dance art and Bhava</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The Role of Laya in presenting internal and external feelings of dancer</li> <li>➤ Types of dance art of ancient period (A) Shabda Nritya (B) Geet Nritya (C) Chamatkar Nritya (D) Kalpa Nritya (E) Kattari Nritya (F) Bandh Nritya</li> <li>➤ Detailed study of different types of Raas Nritya</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Defilinitions of technical terms related to Kathak dance</li> <li>➤ Definitions of technical terms related to Taal</li> <li>➤ Importance of Ghungharoo and Padhant in dance art</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ The place of dance art in Painting</li> <li>➤ The place of dance art in Sculpture</li> <li>➤ Detailed study of different classical Ragas and Taals used in Kathak Dance</li> </ul>

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

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - basic techniques of dance described in Abhinayadarpan
  - different taal and raga used in Kathak dance
  - brief study of ancient and modern stage

Module	Content
<b>Unit-1</b>	Introduction to Thumari Aang : <ul style="list-style-type: none"> <li>➤ Origin and Meaning of Thumari</li> <li>➤ Different opinions related to the origin of Thumari</li> <li>➤ Thumari in Kathak</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The keys of successful dance performance</li> <li>➤ Brief acquaintance of 'Abhinayadarpan'</li> <li>➤ Nine types of Shiro Bhed</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Pad Bhed</li> <li>➤ Hands showing various relations and professions</li> <li>➤ Navagrah Hasta</li> </ul>

<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Hands of God – Goddesses</li> <li>➤ Nritya, nritya and natya in Manipuri dance</li> <li>➤ Technique &amp; accompanying instruments in Manipuri dance</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Comparative study of different Gharans of Kathak dance</li> <li>➤ Detailed study of stage design described by Pt. Bharatmuni</li> <li>➤ Comparative study of ancient stage and modern stage</li> </ul>

### **Course -3 History of Kathak Dance – III : (Core)**

#### ❖ **Course Objectives :**

- The Student should enrich their knowledge about
  - History of dance in ancient age
  - Classification of instruments
  - Brief acquaintance of Ballet dance

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Dance art in ancient age : Dance art in Pre-historic age</li> <li>➤ Dance art in ancient age : Dance art in Vedic age</li> <li>➤ Dance art in ancient age : Dance art in Ramayana age</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Dance art in ancient age : Dance art in Mahabharata age</li> <li>➤ Dance art in ancient age : Dance art in Jain and Buddha age</li> <li>Detailed study of classification of instruments :</li> <li>➤ Tat-vitt instruments (String and wood)</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>Detailed study of classification of instruments :</li> <li>➤ Tat-vitt instruments (String and leather)</li> <li>➤ Shusir instruments (Air Instrument)</li> <li>➤ Ghan instruments (Cubic Instrument)</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>Detailed study of classification of instruments :</li> <li>➤ Avanadhya instruments (Percussion Instrument)</li> <li>➤ Origin and history of Manipuri dance</li> <li>➤ The impact of Upasana Kaal on Kathak dance</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Brief acquaintance of Ballet dance</li> <li>➤ Stage of Ballet dance</li> <li>➤ Costume of Ballet dance</li> </ul>

### **Elective Courses**

#### **Course -4 Study of Kathak Gharana - III**

#### ❖ **Course Objectives :**

- The Student should enrich their knowledge about
  - Brief acquaintance of Vocal, Tabla and Thumari Gharana

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>Introduction to Vocal Gharana :</li> <li>➤ Origin of Gwalier Gharana</li> <li>➤ History of Gwalier Gharana</li> <li>➤ Specialties of Gwalier Gharana</li> </ul>

<b>Unit-2</b>	<p>Introduction to Vocal Gharana :</p> <ul style="list-style-type: none"> <li>➤ Origin of Aagra Gharana</li> <li>➤ History of Aagra Gharana</li> <li>➤ Specialties of Aagra Gharana</li> </ul>
<b>Unit-3</b>	<p>Introduction to Tabla Gharana :</p> <ul style="list-style-type: none"> <li>➤ Origin of Aajrada Gharana</li> <li>➤ History of Aajrada Gharana</li> <li>➤ Specialties of Aajrada Gharana</li> </ul>
<b>Unit-4</b>	<p>Introduction to Tabla Gharana :</p> <ul style="list-style-type: none"> <li>➤ Origin of Delhi Gharana</li> <li>➤ History of Delhi Gharana</li> <li>➤ Specialties of Delhi Gharana</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Life sketches of a Kathak Dancer of Jaipur Gharana</li> <li>➤ Life sketches of a Vocalist of Gwalior Gharana</li> <li>➤ Life sketches of a Tabla Player of Ajarada Gharana</li> </ul>

### **Course -5 Elements of Aesthetics in Dance Art - III**

#### **❖ Course Objectives :**

- The Student should enrich their knowledge about
  - Basic theory related to 'Aesthetics'
  - Views of some scholars on art

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Definition of Aesthetics</li> <li>➤ The origin of Aesthetics</li> <li>➤ The development of Aesthetics</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Elements of Aesthetics</li> <li>➤ Forms of Aesthetics</li> <li>➤ The references of Aesthetics in Indian literature</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Indian Views of Aesthetics</li> <li>➤ Western views of Aesthetics</li> <li>➤ Comparative study of Western Aesthetics and Indian Aesthetics</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Plato's views on Art</li> <li>➤ Aristotle's views on Art</li> <li>➤ Indian views about Art</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Meaning of Art</li> <li>➤ Classification of Fine Arts</li> <li>➤ Aesthetics is the Philosophy and Science of Fine Arts</li> </ul>

## Course -6 Elements of Dance in Sanskrit Drama - III

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - History of Sanskrit drama
  - Chief Sanskrit playwrights
  - Detailed study of Mahakavi Kalidas's kruti

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin of Sanskrit Drama</li><li>➤ History and Development of Sanskrit Drama</li><li>➤ Elements of Sanskrit Drama</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Forms of Sanskrit drama</li><li>➤ Characteristics of Sanskrit drama</li><li>➤ Present scenario of Sanskrit drama</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The ancient Sanskrit playwrights</li><li>➤ Life-sketches of Mahakavi Kalidas</li><li>➤ Detailed study of drama Malvikagnimitram</li></ul>
<b>Unit-4</b>	<ul style="list-style-type: none"><li>➤ Detailed study of drama Vikromavarshiya</li><li>➤ Detailed study of drama Abhigyanasakuntalam</li><li>➤ Detailed study of poem Kumarsambhavam</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Detailed study of poem Raghuvansham</li><li>➤ Detailed study of poem Meghadutam</li><li>➤ Detailed study of poem Ritusamharam</li></ul>

## Semester – 4 (KATHAK)

### Practical Course No. 1 – IV (Core)

❖ **Course Objectives :**

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

Module	Content
<b>Unit-1</b>	➤ Learning Bandish in Tintaal Vilambit Laya ❖ That, Chal, Tihai ❖ Paran Judi Aamad ❖ Nauhakka ❖ Mishra Jati Paran
<b>Unit-2</b>	➤ Learning Bandish in Tintaal Madhya Laya ❖ Tishra Jati Paran ❖ Kavitt ❖ Chakradar Toda ❖ Palta
<b>Unit-3</b>	➤ Learning Bandish in Tintaal Drut Laya ❖ Sada Toda ❖ Chakradar Tukda ❖ Tihai ❖ Palta

### Practical Course No. 2 – IV (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

Module	Content
<b>Unit-1</b>	➤ Learning Bandish in Jhaptaal Vilambit Laya ❖ Ganesh Paran : Thah & Dugun ❖ That & Tihai ❖ Paran Judi Aamad ❖ Farmayashi Toda
<b>Unit-2</b>	➤ Learning Bandish in Jhaptaal Madhya Laya ❖ Chakradar Paran ❖ Chakradar Toda ❖ Kavitt ❖ Palta
<b>Unit-3</b>	➤ Learning Bandish in Ektaal Vilambit Laya ❖ Shiv Paran ❖ That ❖ Chhoti Aamad ❖ Sada Toda

## Practical Course No. 3 – IV (Core)

### ❖ Course Objectives :

- The student should enrich their knowledge about
  - Learning Abhinay Kruti
  - Learning Ghunghat Gat in Tintaal Drut Laya
  - Learning Dashavatar Hasta

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Introduction to Bhav &amp; Abhinaya               <ul style="list-style-type: none"> <li>❖ Listening to the Tarana and remembering text</li> <li>❖ Learning dance sequence of Tarana</li> <li>❖ Performance of Tarana with Singing</li> </ul> </li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Learning Ghunghat Gat in Tintaal Drut Laya               <ul style="list-style-type: none"> <li>❖ Ghunghat Gat Variation - 1</li> <li>❖ Ghunghat Gat Variation - 2</li> <li>❖ Ghunghat Gat Variation - 3</li> <li>❖ Ghunghat Gat Tihai</li> </ul> </li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Introduction to Dashavatar Hasta               <ul style="list-style-type: none"> <li>❖ Brief stories of Dashavatar</li> <li>❖ Formation of Dashavatar Hasta</li> <li>❖ Usage of Dashavatar Hasta</li> </ul> </li> </ul>

## Practical Course No. 4 – IV (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Recitation of Dhamar Theka with Tali &amp; Khali               <ul style="list-style-type: none"> <li>❖ Thah Laya</li> <li>❖ Dugun Laya</li> <li>❖ Chaugun Laya</li> </ul> </li> <li>➤ Recitation of Dhamar in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Recitation of Deepchandi Theka with Tali &amp; Khali               <ul style="list-style-type: none"> <li>❖ Thah Laya</li> <li>❖ Dugun Laya</li> <li>❖ Chaugun Laya</li> </ul> </li> <li>➤ Recitation of Deepchandi in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Recitation of Sultaal Theka with Tali &amp; Khali               <ul style="list-style-type: none"> <li>❖ Thah Laya</li> <li>❖ Dugun Laya</li> <li>❖ Chaugun Laya</li> </ul> </li> <li>➤ Recitation of Sultaal in each Laya with Tali &amp; Khali in accompaniment of Lehra &amp; Tabla</li> </ul>



## Practical Course No. 5 – IV (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Tintaal Vilambit Laya Bandish That, Chal, Tihai, Paran Judi Aamad, Nauhakka, Mishra Jati Paran</li><li>➤ Recitation of Tintaal Madhya Laya Bandish Thishra Jati Paran, Kavitt, Chakradar Toda, Palta</li><li>➤ Recitation of Tintaal Drut Laya Bandish Sada Toda, Chakradar Tukda, Tihai, Palta &amp; Gat</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Jhaptaal Vilambit Laya Bandish Ganesh Paran, That &amp; Tihai, Paran Judi Aamad &amp; Farmayashi Toda</li><li>➤ Recitation of Jhaptaal Madhya Laya Bandish Chakradar Toda, Chakradar Paran, Kavitt &amp; Palta</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Ektaal Vilambit Laya Bandish Shiv Paran, That, Chhoti Aamad &amp; Sada Toda</li></ul>

## Practical Course No. 6 – IV (Core)

### ❖ Course Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Tintaal Vilambit Laya, Madhya Laya &amp; Drut Laya Bandish That, Chal &amp; Tihai, Paran Judi Aamad, Nauhakka, Mishra Jati Paran, Tishra Jati Paran, Kavitt, Chakradar Toda, Palta</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Jhaptaal Vilambit &amp; Madhya Laya Bandish Ganesh Paran (Thah &amp; Dugun), That &amp; Tihai, Paran Judi Aamad, Farmayashi Toda, Chakradar Paran, Chakradar Toda, Kavitt &amp; Palta</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Writing notation of Ektaal Vilambit Laya Bandhish Shiv Paran, That, Chhoti Aamad, Sada Toda</li></ul>

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

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - Detailed study of Nayak-Nayika Bhed
  - Detailed study of stage components
  - Detailed study of Dharmi and Vrutti

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Nayika Bhed according to Aayu</li> <li>➤ Detailed study of Nayika Bhed according to Dharma</li> <li>➤ Detailed study of Nayika bhed according to Prakruti</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Nayika Bhed according to Jati</li> <li>➤ Detailed study of Nayika bhed according to Avastha</li> <li>➤ Description of Satvik qualities of Nayak</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Nayak according to Dharma, Prakruti &amp; Avastha</li> <li>➤ Defilnitions of technical terms related to dance</li> <li>➤ Definitions of technical terms related to Taal</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ The inter-relation between Abhinayas and Kathak dance</li> <li>Components of Stage :               <ul style="list-style-type: none"> <li>➤ Sound system</li> <li>➤ Light system</li> </ul> </li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>Components of Stage :               <ul style="list-style-type: none"> <li>➤ Background music</li> <li>➤ Stage decoration</li> <li>➤ Costume and make-up</li> </ul> </li> </ul>

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

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - Basic techniques from Abhinayadarpana
  - The relation of Kathak dance with five divine elements & seven tandava

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Contribution of Wajid Ali Shah in the development of Kathak</li> <li>➤ Contribution of Raja Chakradhar Singh in the development of Kathak</li> <li>➤ Detailed study of non-popular Taals used in Kathak Dance</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Definitions of technical Bandish of Kathak dance Sadharan bol, Dohara bol, Tihara bol, Chakradar bolm, Chaumukhi bol, Panchmukhi bol</li> <li>➤ Examples of the above bandish</li> <li>➤ Eight types of Drashati bhed</li> </ul>

<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Vishanu Dasavtar Hasta</li> <li>➤ Hands of various casts and religion</li> <li>➤ Nrity Hasta</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Five types of Utplavana</li> <li>➤ Detailed study of chapters of Natyashastra related to dance art</li> <li>➤ Nrity, Nritya and Natya in Kathakali</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Techniques &amp; accompanying instruments of Kathakali dance</li> <li>➤ Five divine elements and Kathak dance</li> <li>➤ Seven Tandavas and Kathak dance</li> </ul>

### **Course -3 History of Kathak Dance – IV : (Core)**

#### **❖ Course Objectives :**

- The Student should enrich their knowledge about
  - The place of dance in pre-middle age
  - History of dances of world
  - Brief acquaintance with Russian Ballet dance and Kathakali

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Dance art in Pre-middle age : <ul style="list-style-type: none"> <li>➤ Dance art in Shung age</li> <li>➤ Dance art in Kanishka age</li> <li>➤ Dance art in Nash-parvati age</li> </ul>
<b>Unit-2</b>	Dance art in Pre-middle age : <ul style="list-style-type: none"> <li>➤ Dance art in Gupta age</li> <li>➤ Dance art in Harsh vardhan age</li> <li>➤ Rajput age</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Ancient dance Literature</li> <li>➤ Medieval age Dance Literature</li> <li>➤ Story of origin of Natya</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Origin and development of Ballet dance in Russia</li> <li>➤ Origin and history of Kathakali dance</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Stage</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Technique</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Music</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Health</li> </ul>

## Elective Courses

### **Course - 4 Study of Kathak Gharana - IV**

#### ❖ **Course Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Introduction to Vocal Gharana : <ul style="list-style-type: none"><li>➤ Origin of Kirana Gharana</li><li>➤ History of Kirana Gharana</li><li>➤ Specialties of Kirana Gharana</li></ul>
<b>Unit-2</b>	Introduction to Vocal Gharana : <ul style="list-style-type: none"><li>➤ Origin of Jaipur Aatroli Gharana</li><li>➤ History of Jaipur Aatroli Gharana</li><li>➤ Specialties of Jaipur Aatroli Gharana</li></ul>
<b>Unit-3</b>	Introduction to Tabla Gharana : <ul style="list-style-type: none"><li>➤ Origin of Farukhabad Gharana</li><li>➤ History of Farukhabad Gharana</li><li>➤ Specialties of Farukhabad Gharana</li></ul>
<b>Unit-4</b>	Introduction to Tabla Gharana : <ul style="list-style-type: none"><li>➤ Origin of Lakhanau Gharana</li><li>➤ History of Lakhanau Gharana</li><li>➤ Specialties of Lakhanau Gharana</li></ul>
<b>Unit-5</b>	<ul style="list-style-type: none"><li>➤ Life sketches of a Kathak Dancer of Banaras Gharana</li><li>➤ Life sketches of a Vocalist of Kirana Gharana</li><li>➤ Life sketches of a Tabla Player of Farukhabad Gharana</li></ul>

### **Course - 5 Elements of Aesthetics in Dance Art - IV**

#### ❖ **Course Objectives :**

- The Student should enrich their knowledge about
  - Detailed study of Rasa and Bhava
  - Detailed study of Rasa Theory by some scholars

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Levels of Aesthetics : <ul style="list-style-type: none"><li>➤ Aesthetics in Nature</li><li>➤ Aesthetics in Human</li><li>➤ Aesthetics in Bhava (Feelings)</li></ul>
<b>Unit-2</b>	Levels of Aesthetics : <ul style="list-style-type: none"><li>➤ Aesthetics in Thoughts</li><li>➤ Aesthetics in Expressions</li><li>➤ Aesthetics in Values</li></ul>

<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Definitions and types of Rasa and Bhava</li> <li>➤ Asthetical importance of Rasa and Bhava in Music Art</li> <li>➤ Beauty and Pleasure</li> </ul>
<b>Unit-4</b>	<ul style="list-style-type: none"> <li>➤ Theory of Rasa-Nishpatti</li> <li>➤ Bharat Muni's Theory of Rasa</li> <li>➤ Bhatt Lollat's Theory of Rasa</li> </ul>
<b>Unit-5</b>	<ul style="list-style-type: none"> <li>➤ Bhatt Shankuk's Theory of Rasa</li> <li>➤ Bhatt Nayak's Theory of Rasa</li> <li>➤ Abhinav Gupta's Theory of Rasa</li> </ul>

## Course - 6 Elements of Dance in Sanskrit Drama - IV

### ❖ Course Objectives :

- The Student should enrich their knowledge about
  - Life sketches of some great Sanskrit playwright & their works

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Dance and Music references in literary work <ul style="list-style-type: none"> <li>➤ Mruchchhakatikam of Mahakavi Shudrak</li> <li>➤ Kadambari of Mahakavi Baan</li> <li>➤ Harshcharitam of Mruchchhakatikam</li> </ul>
<b>Unit-2</b>	Dance and Music references in literary work <ul style="list-style-type: none"> <li>➤ Swapnavashvadtam of Mahakavi Bhash</li> <li>➤ Urubhang of Mahakavi Bhash</li> <li>➤ Daridra Charudutt of Mahakavi Bhash</li> </ul>
<b>Unit-3</b>	Dance and Music references in literary work <ul style="list-style-type: none"> <li>➤ Dashkumar Charitam of Mahakavi Dandi</li> <li>➤ Buddha Charitam of Mahakavi Ashwaghosh</li> <li>➤ Saundaranandam of Mahakavi Ashwaghosh</li> </ul>
<b>Unit-4</b>	Dance and Music references in literary work <ul style="list-style-type: none"> <li>➤ Mahavir Charitam of Mahakavi Bhavbhuti</li> <li>➤ Uttar Ram Charitam of Mahakavi Bhavbhuti</li> <li>➤ Malti Madhav of Mahakavi Bhavbhuti</li> </ul>
<b>Unit-5</b>	Dance and Music references in literary work <ul style="list-style-type: none"> <li>➤ Shishupal Vadham of Mahakavi Magh</li> <li>➤ Ganga Laheri of Mahakavi Jagannath</li> <li>➤ Geet Govind of Mahakavi Jaydev</li> </ul>

**SAURASHTRA UNIVERSITY  
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**SYLLABUS**

**BACHELOR OF  
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(B.P.A. Sem.-3 & Sem.-4)  
(Vocal / Tabla / Kathak)**

**Based on Choice Base Credit System**

**(In Force From June-2019)**

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