

B.MUS.IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

FIRST YEAR :

Practical Paper - I

100 Marks

1. Basic pranayams and Yogasanas and interpretations of proper breathing while singing.

R.B.M.D. 15 :

2. Intensive study of the following five ragas :

- (a) Ramkali (b) Pooriya Dhanashri (c) Jajaiwanti
(d) Gaud Sarang (e) Shankara

Vilambit Kheyal or Maseet khani gat and madhyalaya kheyals or Rajakhani gats with Alapas and Tanas/ todas in all the above 5 ragas.

3. General study of the following five ragas :

- (a) Patdeep (b) Hansadhwani (c) Deshkar
(d) Tilang (e) Hindol

Ability to render the Alapas and Tanas and Sing Madhyalaya Kheyals / Rajakhsni Gats in the ragas of general study. Sargams and Lakshna geets to be learnt in all the above mentioned ten ragas.

4. Compositions in the above mentioned ragas may preferably be taught in the following Talas.

- (a) Ada Chautal
(b) Jhoomra
(c) Tilwada
(d) Sooltal
(e) Teevra

R.B.M.D. 15 :

B.MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

FIRST YEAR :

Practical Paper - II

100 Marks

1. Intensive study of any two ragas as choice - Raga covering Vilambit and Drut Kheyals / gats out of the five ragas prescribed in practical paper one.
2. Study of two Dhruvapadas and two Dhamars with Dwigun trigun and chaugun / study of four Madhyalaya gats in Talas other than Trital out of the ragas prescribed in Practical paper one.

3. Study of two Taranas along with its elaboration in the above mentioned ten ragas prescribed in the practical paper one.
 4. Study of one Thumri / Bhjan / Dhun in the ragas for general study prescribed in the Practical Paper One.
 5. Study of one Folk Song / one Patriotic Song / Dhun.
 6. Ability to demonstrate (orally by giving Tali and Khali on hand) talas prescribed in Practical paper one with their Dwigun, Trigun and Chaugan Layakaris.
- Knowledge of all the ragas and Talas of previous courses is essential.

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

SECOND YEAR :

Theory Paper - II

100 Marks

1. Study of the theoretical details of ragas and talas prescribed for practical courses of the second year and their comparative study.
2. Reading and writing of notations of songs (Bandish / gate) prescribed in the practical course of the second year.
3. Writing of talals in notation with 2 / 3 and 3 / 2 layakaris prescribed in the first year.
4. Study of the following technical terms ;
Gandharva, Gan, kutap, Vrinda, Vaggyakar, Gayak, nayak (their merits and demerite), Shikshakar, Ankur, Shuddha, chhayalaga and Sankirna, Varieties of Ragas.
5. Elementary study of the medium - Sound
Musical sound and noise, Vibrations, Frequency, Duration, Interval, Scale (Natural and Tempered) octave, Major Tone, Minor tone, Semitone and value of each of the three tones in ratios, Timbre or quality of sound, Beats Demonstration on C.R.O. of sound waves.
6. General knowledge of grama, Moorcchhana, Jati and their varieties.

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

SECOND YEAR :

Practical Paper - III

100 Marks

1. Intensive study of the following five ragas :

- (a) Kamod (b) Pooriya (c) Gaud Malhar
(d) Darbari Kanhada (e) Miyan ki tbd

Vilambit kheyal / maseet Khani gat and madhyalaya kheyals / Raza Khani Gats with Alap and Tanas / Todas in all the above five ragas.

2. General study of the following five ragas :

- (a) Sohini (b) Chandrakaush (c) Bahar
(d) Jogiya (e) Shivananjani or kirwani

Ability to render the Alaps and tanas and sing or play Mahalaya kheyals / Rajakhani Gats in the ragas off general study.

Sargams and Lakshana geets to be learnt in all the above mentioned the ragas.

3. Composition in the above mentioned Ragas in the following talas :

- (a) Deepchandi (b) Roopak (c) Jhaptal
(d) Vilambit Ektal (e) Brahmatal

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

SECOND YEAR :

Practical Paper - IV

100 Marks

1. Intensive study of any one raga as choice raga covering vilambati and drut kheyals out of the five ragas proescribed in Practical paper III for intensive study.
2. Study of two Dhruvapadas, two dhamars with 1 / 2, 1 / 3, 3 / 4, 1 / 6 ,and 3 / 2 Layakaris / study of 4 Madhyalaya gats in Talas other than trital out of the ten ragas prescribed in practical paper III.
3. Study of 2 taranas along with its elaboration in the above mentioned ten ragas prescribed in Practical Paper III.
4. Study of one Thumri / Trivat / Dhun in the Ragas for general study prescribed in Practical Paper III
5. Study of one Rabindra Sangi / one Folk Song / Dhun.

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

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

THIRD YEAR :

Theory Paper - III

100 Marks

1. Study of theoretical details of ragas and Talas prescribed for Practical courses of the Third year and their comparative study.
2. (a) Reading and writing of notations of songs (Bandish/ Gats) prescribed in the practical course of the third year.
(b) Writing of Talas in notation with 3/4 and 4/3 Layakaris alongwith layakaris prescribed in the first and second year.
3. Study of chatuh-sarana as stated by Bharata in the First and Second Year.
4. Method of placing Shuddha and vikrita Swaras on Veena by Ahobala and Srinivasa and their classifications.
5. Classification of Ragas (Raga Vargikaran)
(a) Gram-raga-Deshi Raga Vargikaran (b) Raga-Ragini Vargikaran
(c) Thata-Raga Vargikaran (d) Mola-Raga Vargikaran
(e) Raganga-Raga Vargikaran
6. General knowledge of karnatal music - Swar, Raga Tala and compositions.

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

THIRD YEAR :

Theory Paper - IV

100 Marks

1. Geet- Gandharva, gans, Marga, doshi, Nibaddhe, Anibaddha and all variation of alapti, Swasthanas.
2. Gamakas and their Varieties.
3. Geetis, Banis and Gharanas of their styles and brief history.
(a) Gwalior, Agra, kirana, Jaipur and Patiyala (for students of vocal music)
(b) Senia Gharana and development of the gayaki (for students of instrumental music)

4. Biographics - contributions of the following musicians and Granthakaras :
- | | | |
|--------------------------|--------------------------|----------------------|
| (a) Bharata | (b) Matanga | |
| (c) Sharangadev | (d) Ramamatya | |
| (e) Vyankatamakhi | (f) Sadaranga - Adaranga | |
| (g) Haddu-Hassumkhan | (h) Bhatkhande | |
| (i) V.D. Paluskar | (j) Inayat Khan | |
| (k) Alauddin Khan | (l) Wasir Khan | |
| (m) Pt. Omkarnath Thakur | (n) Faaiyaz Khan | (o) Abdul Karim Khan |
5. An essay on any of the following topics (about) words)
- Gurushiya Parampara Vs Institutionalised Music.
 - Music and Literature.
 - Role of Music in National Integration.
 - Role of music in the development of human personality.
 - Place of music in Fine Arts.
 - The bearing of Folk Music on Classical Music.
 - Propagation of music through Audio-Visual Aids.
 - Importance of music festivals / conferences / seminars.
 - Evaluation of Notation systems.
 - Important characteristics of the folk music of our region.

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

THIRD YEAR :

Practical Paper - V

100 Marks

1. Intensive study of the following six Ragas :

- | | |
|------------------|--------------------|
| (a) Miyan Malhar | (b) Multani |
| (c) Chayanat | (d) Lalit |
| (e) Basant | (f) Shuddha Kalyan |

Vilambit kheyal / Maseet Khani gat and madhyalaya khayal / Raajakhani Gata with Alap and Tanas / Todas in all the above six ragas.

2. General study of the following Ragas

- | | |
|--------------------|-----------------|
| (a) Adana | (b) Paraj |
| (c) Zhinzhoti | (d) Vibhaa |
| (e) Basant Mukhari | (f) Charu Keshi |

Ability to render Alapas and Tanas and Madhyalaya khayals / Raja-khani Gats in the Ragas of general study.

Sargam and Lakeshana geetas to be learnt in all the above mentioned 12 Ragas.

3. Knowledge of the following Talas :
- (a) Sawari (b) Basant
(c) Rudra (d) Matta (e) Lakshmi

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

THIRD YEAR :

Practical Paper - VI

100 Marks

1. Intensive study of the Raga as choice Raga covering Vilambit and Drut Kheyals / Gats out of Ragas prescribed in practical paper V.
2. Study of 2 Dhruvapadas and 2 Dhamars with the Layakaris prescribed in previous 2 years alongwith upaja.
3. Study of 3 Taranas alongwith elaboration in the above mentioned 12 Ragas prescribed in practical paper V.
4. Study of Thumri / Chaturang / Dhum in the Ragas prescribed for general study in the practical paper V.
5. Study of one Light music / song (e.g. Geet / Gazal)/ folk Song / Dhun.
6. Ability to demonstrate (orally by giving tali and khali by hand) Talas prescribed in practical paper V with 1 / 2, 1 / 3, 1 / 4 Layakaris.

Knowledge of all the ragas and talas of the previous course is essential.

R.B.M.D. 15 :

B. MUS. IN HINDUSTANI MUSIC : VOCAL / INSTRUMENTAL

THIRD YEAR :

Practical Paper - VII

100 (50+50) Marks

Duration of exam:
Minimum 60 Mts.
Maximum 90 Mts

1. Public Performance (Rang Manch Pradarshan)

Students appearing at the University third - final year to the three year degree practical examination are required to appear at public Performance examination for 50 + 50 = 100 marks and that the two Practical Examiners - one external and another Internal (Subject Teacher) will be the two Practical Examiners for public Examination.

For the purpose of public Performance Examination, University may at its discreting appoint any well known performing Artist for the relavent subjects in respect of this examination.

Institute will have to arrange students Public Performance either in the Institute Auditorium or such other convenient Hall.

The marks scheme for the public performance Examination will be as under:

Choice classical Rag	
Bada & Choota Kheyal etc.	20 Mts
Dhrupad / Dhamar etc	10 Mts
Thumari / Dadars etc	10 Mts
Bhajan/Sugam Sangeet/	
Geet / Gazal / Folk Song / Patriotic ssong etc.	<u>20 Mts</u>
	60 Mts

SYLLABUS FOR B.MUS COURSE IN TABLA

FIRST YEAR :

Theory Paper - I

100 Marks

1. History of the origin of Tabla.
2. Technique of producing the syllables (Varna) on table and Baya Individually and Jointly.
3. Definitions of the following terms :
Sangit, Tat Vadya, Avanadha Vadya, Ghana Vadya, Susshir Vadyalaya, Tale, matra, San, Khali, Bhari, Tali, Vibhag, Avartan, Theka, Vilambati, Maddhya, Drut, Baradar, Dugun, Tigun, Chogun.
4. Definitions and explanation of the distinctive features and applications of the following :
5. Methodd of writing notation of all talas prescribed in practical Paper - I and II.
6. Comparative study of the features and the application of damar, bedam and chakkradar tihais.
7. Life history and contribution to the field of Tabla of the following :

R.B.M.D. 15 :

FIRST YEAR :

Practical Paper - I

100 Marks

1. Practice of producing different syllables (Varne) on Tabla and Banya.
2. Study of the Thekas of the following Talas in Barabar and dugun Laya with oral rendering :
 1. Trital 2. Jhaptal 3. Dadra 4. Kaharva 5. Ektal
3. Study of simple Tihai, Quida, Gats, Tukdas and Mukhras in Trital, Jhaptal and Bktal with Paltas in each.
4. Oral renderings of the Tihai, Quida, Mukhras learnt with Tali and Khali.
5. Practice of tuning the Tabla.

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

R.B.M.D. 15 :

B. MUS. IN TABLA

FIRST YEAR :

Practical Paper - II

100 Marks

1. Study of the Thekas with simple compositions and their oral renderings in the following Talas :
 - (a) Choutal (b) Sooltal (c) Rupak
 - (d) Adachautal (e) Dhamar
2. Practice of tuning the Tabla.
3. At least four variations of the Thekas of Dadra and Kaharva.
4. Solo playing in Trital, Jhaptal and sootal with simple quida, gate Tukda mukhdha with oral renderings.

B. MUS. IN TABLA

SECOND YEAR :

Theory Paper - II

100 Marks

1. Merits and a demerits of tabla player and Mridang Player.
2. Definition and principles of application of the following terms : Laggi, Lari, Paran, uthan, Peshkar
3. General knowledge and practical usefulness of different tal vadyas (Percussion instruments)
4. Writing notation of all the talas prescribed in the practical course of second year and their layakarīs in dugun, Trigun and Chogun.
5. Comparative study of the different Bajis of tabla.
6. Definition and knowledge of the application of the following :
Zarab, Wazen, Ati Vilambit, Arti Drut, Jati, (Five Kinds) Yati (five kinds) graha (Four kinds)
7. Life history and contribution of the followings :
Ustad ahmed Jan Thirakwa, Ustad Habibuddin Khan, Kanthe Maharaj
Ramashshay, Ustad Natthu Khan, Ustad keramatulla Khan

B. MUS. IN TABLA

SECOND YEAR :

Practical Paper - III

100 Marks

1. Ability to play thekas of the Prescribed Talas of first year in Dugun and Chogun Layas.
2. Advanced Playing in Trital, Jhaptal, Ektal, Dadra, and Kharva.
3. Two Advanced Quidas, four Tukdas, two relas, two Mukhras and simple Tihais in Trital, Ektal and Jhaptal.
4. Variations of the Thekas of Dadra and Kharava.
5. Oral renderings of all Talas and Bols.

B. MUS. IN TABLA

SECOND YEAR :

Practical Paper - IV

100 Marks

1. Study of reals in Rupaktal and Ektal.
2. Advanced study of solo playing in Jhaptal.
3. Advanced Quidas. Gats, Mukhdas, Relas, Tukdas and Tihais in Trital.
4. Study of Thekas of (1) Deepchandi (2) Jhumra (3) Teora and (4) Pancham Sawari.
5. Solo playing in Ektal and Rupaktal.
6. Oral renderings of all talas and bols prescribed in second year.

B. MUS. IN TABLA

THIRD YEAR :

Theory Paper - III

100 Marks

1. Definition and knowledge of application of the following :
Gat-Quida, Gat-Paran, Naveahakka, Tripalli and Choupalli Gats, Bant and Chakan.
2. Knowledge of jati Bheda (Tisra, Chatasra, Misra, Khanda and Sankirna)
3. Study of Adi, Kuwadi, Bijadi and Savai Laya.
4. Writing in notation of all Talas, Bols etc Prescribed for third year practical course alongwith their different Layakaris.
5. Comparative study of North Indian and the South Indian Tal systems and notation systems.
6. Theoretical details of all practical portions of the syllabus.
7. Comparative study of khulla and Bandh Baj.

B. MUS. IN TABLA

THIRD YEAR :

Theory Paper - IV

100 Marks

1. Definition, Principles and importance of Upaj in Tabla playing.
2. Comparative study of the Tal Lipi systems of Pandit Bhatkhande and Pandit Vishnu Digambar.
3. General knowledge and the study of distinctive features of different Gharanas of Tabla.
4. Comparative study of the different modern trends of Tabla playing.
5. System of accompaniment with Thumri, Gazal, Dadra and other light music as distinct from the system of accompaniment with khayal and other classical vocal and instrumental music. System of accompaniment in Dhrupad and Dhamar.
6. Life history and contributions of the following :
Ustad Kale Khan Ustad Shammu Khan
Ustad Munne Khan Ustad Mashit Khan

B. MUS. IN TABLA

THIRD YEAR :

Practical Paper - V

100 Marks

1. Advanced study of Pashkars, Quidas, Gats, Mukhdas, Tukdas and Relas (at least three in each) with Paltas in Trital.
2. Four Tukdas and two Parans (Simple and Chakradar) with advanced types of Tehais in Rupak, Pancham Sawari, Deepchandi and Jhumra.
3. Tukuas, Gats, Reals, Mukhdas, Quidas (two each) and advanced Tehais in Rupak, Pancham Sawari, Deepchandi and Jhumra.
4. Thekas in the following Talas in Barabar, Dugun, Trigun and Chougun Layas with simple Tukdas and Tihaais :
(a) Matta (b) Gajajhampa
(c) Shikhar (d) Rudra (e) Jhampa
5. Oral renderings in all Talas and Bols prescribed.

B. MUS. IN TABLA

THIRD YEAR :

Practical Paper - VI

100 Marks

FIRST HALF (50 Marks)

1. Solo demonstration alongwith oral renderings in any two Talas or the course selected by the student.

SECOND HALF (50 Marks)

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

B. MUS. IN TABLA

THIRD YEAR :

Practical Paper - VII

100

Marks

(Public Performance)

R.B.M.D. 15 :

The Proposed scheme of the three years B. Dance

The Theory papers for the Dance branches (1) Bharata Natyam and (2) Kathak will be common for both.

The following shall be syllabi for B. Dance

B. DANCE COURSE

FIRST YEAR :

100 Marks

Theory Paper - I

1. Origin and development of Indian dance from ancient times to Bharata's period.
2. Introduction to the history of Bharata Natyam / Kathak.
3. Knowledge of Nritya, Natya and Nritya with reference to the respective styles.
4. Study of Abhinaya and its four kinds : Angika, Vachika, Satwika and Aharya.
5. Knowledge of the technical terms of the respective styles.
6. Introductory knowledge of Rhythm and its varieties and some Talas of the concerned styles (about 5 Talas.)
7. Study of the 28 single hand gestures and their Veniyogas as per abhinaya Darpana / Abhinaya Chandrika / Hastalakshana Dipika.

8. Life sketches of any four pioneers of the concerned dance forms (sambhu Maharaj, Maharaja Bhagya chandra, Vallathol, Bindadin Maharaj, Aachchan Maharaj, Lachchu Maharaj, Guru Amubi Singh, Rukmini Devi.)
9. Contributions of prominent partons (Rajas & Maharajas) for the development of the dance styles opted.
10. Attempt made by the govt. and Private organisations towards the upliftment of the classical dance after the independence.

B. DANCE COURSE

SECOND YEAR :

Theory Paper - II

100 Marks

1. History of Indian dance from Bharata to Medieval period.
2. Detail knowledge of the Dashapranas of Talas.
3. Dristi, Bhrukuti, Griva and shirobheda as per abhinaya Darpana.
4. Introduction to dance in Indian sculpture, paintings and iconography.
5. Comparative study of other classical dance forms in India.
6. Study of the folk dance forms of the respective regions.
7. Introduction to the Bhavas and Rasas as per ancient treatises.
8. Notation (Tala-lipi) of the composition of the respective dance styles.
9. Costume and make-up of different classical dance forms of India.
10. Study Navagraha and Dashavatara hastas as per abhinaya Darpana of Nandikeshwara.

B. DANCE COURSE

THIRD YEAR :

Theory Paper - III

100 Marks

1. History of Indian dance from Medieval period to modern period.
2. Concept of Loka-Dharmi and Natya-Dharmi, Margi and desi.
3. Study of the Concepts "Saushtava" and "Achitya" in Indian dance as per the ancient treatises.
4. Detail Knowledge of "Tandava" and "Lasya".
5. History and development of dance Drama traditions in Indian with reference to the respective styles.

6. Study of the Nayaka-Nayika Bhedas with reference to the concerned style.
7. Dance of the South east Asia. (Java, Bali, Ceylon, Indonesia, Thailand, Burma, Japan)
8. Ballet, its evolution and development in west.
9. Contribution of Gurudev Rabindranath Tagore to Indian Dance Drama.
10. Study of double hand gesture and their viniyogas.
11. Naryasastra and its reference to relevant neo-classical dance forms.

B. DANCE COURSE

THIRD YEAR :

Theory Paper - IV

100 Marks

1. Revivalist Movement in Indian Dance in short.
2. Contribution of Rabindranath Tagore and Udayshankar, Vallathol, Rukmini Devi, Madam Menaka, Vedanta Lakshminarayan Sastri, Mohan Mahapatra, Amubi Singh.
3. The place of dance and abhinaya in the classical SANSKRIT PERIOD.
4. Innovations in neo-classical dance forms of India.
5. Influence of western Dance towards the development of creative dance in India.
6. Studies in regional Folk Dance Traditions of India.
7. Knowledge of the Folk Dance of the region and the contribution of some pioneers of the concerned regions.

B. DANCE IN BHARATA NATYAM

FIRST YEAR :

Practical Paper - I

100 Marks

1. Basic pranayamas and Yogasanas.
2. Simple body exercises with the interpretation of proper breathing to make the body flexible.
3. Adavus - the basic Nritya units of Bharata Natyam - about 70 in number in Trikalas (Three speeds)
4. Use of individual limbs - major and minor.
5. Adavus - in the 5 Jatis (Tisara misra etc.)
6. Repetorie - Alarippu in Tisra.
7. Regional folk dance of Gujarat - Two.

B. DANCE IN BHARATA NATYAM

FIRST YEAR :

Practical Paper - II

100 Marks

1. Study of Assam / uts Hastas all Samyuta Hastas of Abhinaya Darpanam.
2. Viniyogas of 15 samyuta Hastas of Abhinaya Darpanam.
3. Devata Hastas of Abhinaya Darpanam.
4. Basic Talas - sapt Suladi Talas.
5. Ability to repest the Adavus & repertorie learnt in Tala.
6. Keeping a class record of movements, Talas in notation.
7. Karnatak Music, Swarvalis, Alankaras & 4 geetams.
8. Abhinaya to a simple song.

B. DANCE IN BHARATA NATYAM

SECOND YEAR :

Practical Paper - III

100 Marks

1. Repertoire - One Sabdam.
2. Repertoire - One Kirtanam.
3. Repertoire - One Padam.
4. Hasta Viniyogas of remaining Asamyuta Hastas and all the samyuta Hastas of Abhinaya Darpanam.
5. Ability to sing the repertoire learnt in Basic notation.
6. Classs record of items learnt.
7. Karnatak Music - 2 Kirtanas and the songs of the items learnt.
8. Folk Dance of Gujarat -Two.

SECOND YEAR :

Practical Paper - IV

100 Marks

1. Repertoire Jatiswaram - One
2. Repertoire Jatiswaram - One Varnam.
3. Navagraha - Hastas of Abhinaya Darpanam.
4. Bandhava - Hastas of Abhinaya Darpanam.

5. Ability to sing in simple notation the Varnam and Jatiswaram & render the leerunanams in Tala.
6. Class record of Jatiswaram and Varnam learnt.
7. Choreographing Nritta korvais.

B. DANCE IN BHARATA NATYAM

THIRD YEAR :

Practical Paper - V

100 Marks

1. Repertoire Ashtapadi - One
2. Repertoire Padams - One
3. Repertoire Javali - One
4. Hassta Prakaranas.
5. Nritta Hastas.
6. Pada Bhedas
7. Class record of items learnt.
8. Ability to sing in simple notation the items learnt.
9. Karnetic music - 2 Kirtanas & the dance.
10. Folk Dance of Gujarat - Two.

B. DANCE IN BHARATA NATYAM

THIRD YEAR :

Practical Paper - VI

100 Marks

1. Repertoire Javali - One
2. Repertoire Slokam - One
3. Repertoire Tillana - One
4. Mandalas & Sthankas of Abhinaya Darpanam.
5. Bhramaris of Abhinaya Darpanam.
6. Utpalavanas of Abhinaya Darpanam.
7. Gati & Chari of Abhinaya Darpanam.
8. use of Tattukashi (stick) Follow the dance items learnt.
9. Choreographing simple Jatisovaram & Abhinaya piece.
10. A basic knowledge of Nattuvanzam.

B. DANCE IN BHARATA NATYAM

THIRD YEAR :

Practical Paper - VII

100 Marks (50 + 50)

B. DANCE IN KATHAK

FIRST YEAR :

Practical Paper - I

100 Marks

NRITYA

1. Basic Pranayamas and Yogasanas.
2. Simple body exercises with the interpretation of proper breathing to make the body flexible.
3. Knowledge of Talas - Trital, aharva, Dadra and Rupak with their Tatkars.
4. Tatkar in Trital in Tah, Dugun and Chougun with five kinds of Hastak-sanovalan.
5. Five simple Tukdas and three Chakradhar Tukdas or Parans in Trital.
6. Three small Tukdas and two simple Parans and one Chakradhar Paran in Tal Rupak.

B. DANCE IN KATHAK

Practical Paper - II

100 Marks

NRITYA

Part - I

1. Practical demonstration of the uses of 10 single hand gestures as per abhinaya Darpana.
2. A Gat-Nikas, Murali, Mukut, Ghoonghat, Matki with different chals.
3. 3 small gat Bhavas - Panghat, Holi and any one ehedd-chad.
4. Bhavabhinaya on one Bhajan and Thumri of Maharaj Bindadin.
5. Practical demonstration of Greeva and Drishti Bhdas as per Abhinaya Darpana.
6. Folk dance of Gujarat - Two

B. DANCE IN KATHAK

Practical Paper - III

100 Marks

NRITYA

1. Simple Thata in Trital with Kasak, Masak and "Karaksh".
2. One Amad of Lucknow Gharana and one Amad of Jaipur Gharana and five simple Parans in Trital, apart from those learnt in the Ist year.
3. Three kinds of Tatkar, Bant in Tal Trital.
4. Tal Jhaptal with Tatkar in Tah, Dugun and Chougun.
5. Simple Thata in Jhaptal with two Amads.
6. Three simple parans of Tukras and two Chakradhar Parans in Tal Jhaptal.
7. One choupalli and Tripalli Parans in Jhaptal.

B. DANCE IN KATHAK

SECOND YEAR :

Practical Paper - IV

100 Marks

NRITYA

1. Practical demonstration of the Viniyogas of ten remaining single hand gestures as per Abhinay Darpana.
2. Any four Gat-mikassh apart from those learnt in the first year.
3. Three Gat-Bhavas : Puja, Makhan chori and Siva-Sringar.
4. Bhavabhinaya or any one Bhajan or Thumri apart from that learnt in the first year.
5. Practical demonstration of Shiro-Bhedas Bhru-Bhedas as per Abhinaya Darpana.
6. Any one story-dance from Ramayana or Mahabhartar.
7. Folk dance of Gujarat - Any Two.

B. DANCE IN KATHAK

THIRD YEAR :

Practical Paper - V

100 Marks

NRITYA

1. Maboraye "That" with all the means of Tal Trital.
2. One amadd of Lucknow Gharana and one Amadd of Jaipur Gharana five simple parans, three simple toras, three chakradhar parans and two chakradhar todas, apart from those learnt in the previous year.
3. Three kinds of "Laya Baat" in Tatkar of Trital, apart from those learnt in the previous years.
4. Simple thaat, one amad in tal Dhamar.
5. Three simple Parans or Tukdas one Chakradhar Param of Tukdas in Choutal.
6. One Amda and two simple parans or Tukdas one Chakradhar Paran or Tukdas in Choutal.
7. One amad, two simple and one Chakradhar Paranas and some Talas in ssool Tal (13 Muhan)
8. Ability to dance with some Tihais in all the Talas learnt so far.
9. Folk Dances of Gujarat - Two

B. DANCE IN KATHAK

THIRD YEAR :

Practical Paper - VI

100 Marks

NRITYA

1. Abhinaya on any one Shloka of Guru Vandana.
2. Practical demonstration of the Viniogas of the remaining eight single hand gestures as per Abhinaya Darpana.
3. Any two of the following Gat-Bhavas :
Kaliyadaman, Mohini Bhasmassur, Govardhan Leela and Cheer-Haran.
4. Any two Kavitas or Kavita-Parana of not less than four Avatars in Trital.
5. Abhinaya on any one Bhajan or Thumri of Maharaj Bindadin apart from these learnt in the previous years.
6. Practical demonstration of Nava-Rasas.
7. Any one folk dance of India.
8. Abhinaya on one Gazzal or Dhrupad.
9. Practical demonstration of the twenty three double hand gestures as per Abhinaya Darpana.

**Books Recommended for study in all the three years of
B.Mus. Course in Hindustan classical Vocal/Instrumental Music**

1. Kramik Pushtak Malika
Part I, II, III, IV
By Pt. V. N. Bharkhande.
2. Sangitajali Part I to VI
By Pt. Omkarnath Thakur.
3. Raga Vijnan Part I to V
By Pt. V. N. Patvardhan.
4. Ragabodh part I to III
By Dr. B. R. Deodhar.
5. Tantrinad Part I
By. Dr. Lamani Misra.
6. Sitar Malika (Hatras)
7. Sitar Vadan
By S. G. Vyas
8. Bela Siksha.
By Prof . V.G.Yog.
9. Bela Vigyan
By T. R. Devangan
10. Mridanga - Tabla Vadan
By Pt. Govinda Rao
11. Tabla Vigyan
By Dr. Lalmani Misra.
12. Tabla Shastra
By Godbole
13. Sangit Visharad (Hatras)
14. Sitar Marg Part I & II
By S. P. Banerjee
15. Sangit Bodh
By. Dr. Sarat Chandra Paranjape
16. Dhvani aur Sangit
By Prof. L. K. Singh
17. Sangit Darshika Part I & KK
By. Sri Nanigopal Banerjee.
18. Sangit Pariciti Part I & II
By Sri Nilratan Banerjee
19. Hindustani Music An outline of its
physsics & Lesthetics
By G. H. Ranade
20. Sangit Shastra Part I & II
By. M. N. Saxena.
21. Tan Sangraha Vol I to III
22. Tan Malika
By RajaBhaiya Puchwale.
23. Hamare Sangit Ratna
By Laxmi Narayan Garg.
24. Music Profit
By Sushila Misra
25. Vishnu Digambar Paluskar
By Pt. Vinaya Chandra Moudgalaya
26. Vishnu Narayan Bhatkhande
By. Pt. S. N.Ratanjankar
27. Vaggeyakar Omkarnath Thakur
By Dr. Pradip kr Dikshit.
28. Thor Sangitkar
By Dr. B. R. Deodhar.
29. Gharana
By Vaman Rao H. Deshpande.
30. Bansuri Siksha Part I
By C.L. Srivastav (Hatras)
31. Sangit Praibhasha
By. Pt. Ratanjhhankar.
32. Dhaaratiya Sangit : Itihas Paddhati
By Sukumar Roy

33. Bharatiya Sangitar Katha
By Prabhat Kr. Goswami
34. Rag O Rup
By Swami Prajaanananda
35. Sagi O Sanskriti
By Swami Prajaanananda
36. Bangalli Rag-Singit Charcha
By Dilip Kumar Mukhopadyay
37. Rag-Jyoti Khand I, II & III
By Swami Kripalvanadji Maharaj
38. Swar-i-Sudha-Pratham Katori
By Swami Kripalvandji Maharaj
39. Dakshinottar Sangam
By Swami Kripalvanandji Maharaj
(Published in "Sangeet" Monthly Magazine from Feb, 1961 to Aug 1965 by the Sangeet Karyalaya - Hathras.)
40. Filmi Shashtriya Geet Ank
By Swami Kripalvanandji Maharaj
41. Filmi Shashtriya Geet Ank
(Sangeet Karyalaya, Hathras)
42. Paschatya Sangeet Shikasha
By Bhagwatecharan Sharma
43. Asan ane Mudra
By Shri Kripalvanandji Maharaj
44. Bhartiya Sangeet No Vikas
By Amubhai V. Doshi
45. Gharana Anka
(Sangeet Karyalaya, Hathras)
46. Singing technique : How to avoid vocal trouble
By Joseph J Kein & O.H. Sohjeide
47. A guide to good singin & Speech
By Julian Gardiner
48. The voice as an Instrument
By Raymong - Rizzo
49. Training the boys changing voice
By Duncan Kokenzie
50. Artistic Singing : Its Tone Production & Basic Understanding
By Lloyd F Dundorman
51. Teaching Singing
By John Burgin
52. Your Guide to successful Singing
By Engine Gamber
53. Plain word Singing
By William Shakespear.
54. Lectures on physiology and Anatomy of Human Voice
Workshop in Science of Music-Sangeet-Natak Akademi 1975, Banglore University.
55. Avaz Surili Kaise Karen
By. L.N. Garg
56. Voice culture through breathing practice - theory
By Swami Shri Kripalvanandji Maharaja.
57. Physics and Aesthetics
By G.H. Ranaole
58. Elements of Acoustics
By Edgar Villchur
59. Reproduction of Sound
By Edgar Villchur
60. Text book of sound
By A. B. Wood
61. Dwani Aur Kampan
By. Arvind Mohan
62. Music Master
By Master Nandlal

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| <p>63. Bansuri Shiksha
By. C.L.Shrivastav "Vijay"</p> <p>64. My life : A complete manual of how to play the sitar.
By. Pt. Ravi Shankar</p> <p>65. Ravi Shankar K Orchestra
By. Pt. Ravi Shankar</p> <p>66. Sitar Malika
By Bhawatcharan Sharma</p> <p>67. Sitar Darpan
Ustad Bhikankhan</p> <p>68. Indian folk musical Instruments
By. K.S.Kothari.</p> <p>69. Guitar Master
(Sangeet Karyalaya, Hathras)</p> <p>70. Tabla par Delhi Aur Purab
By. Pt. Satyanarayan Vashishtha</p> <p>71. Tall Martand
By Pt. Satyanarayan Vashishtha</p> | <p>8. Tal Vigyan
By M.L. Joshi</p> <p>9. Tal Mertand
By Shanti Gobardhan</p> <p>10. Bharatiya Sangit ka Itihas
By S.C. Paranjpe</p> <p>11. Bharatiya Tala-ka Shastriya Vivechan
By Arunkumar Sen.</p> <p>12. Mriddanga Tabla Vadan
By Pt. Govinda Rao</p> <p>13. Manuji Misra
Tal Dipika</p> <p>14. Tabla Vigyan
Dr. Lalmani Misra</p> <p>15. Hamare Sangit Ratna
By Lakshminarayan Garg</p> |
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**BOOKS RECOMMENDED FOR
B.MUS IN TABLA**

1. Tal Parichaya, Part I & II
By Girish Chandra Srivastav.
2. Sangit Nibandh Mala
By J. N. Pathak
3. Sulabh Sangit Shastra Part I & II
By R. N. Telegaokar
4. Tabla Shastra
By M. G. Godbole
5. Tal Deepika
By M. G. Godbole
6. Tal Meemansa
By. B. S. Saxena.
7. Abhinava Tal Manjari
Dr P. Dadheech

**BOOKS RECOMMENDED FOR
B.DANCE**

1. The foundation of Indian culture
Sri Aurobindo
2. Classical & Folk Dance of Indian
Marg ublication
3. Dabadasi
By Santosh Chatterjee.
4. The Dance in India
By Bhavani Bhakshi
5. Dance Dialects of India
By Ragini Devi
6. Natya, Nritya and Nritya
By Dr. K. M. Verma
7. The art of Kathakali
By. A.C. Pandey
8. The art of Hininiattam
By. Bharati SSivaji

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| 9. Dances of India
Projesh Banerjee | 27. Folk Dance
Mark Publication |
| 10. Indian classical Dances
By Balakrishna Menon. | 28. Dance in india
By. G Venketachalam |
| 11. Classical dance Tradition of indian
By Mohan Khokar. | 29. Dance of Shiva
By. A.K. Goomarswami |
| 12. Bharat Natyam - Now and then By
Dr Padma Surahmonyam | 30. The Mirror of Gestures
By A.K. Coomarswami |
| 13. Odissi Dance By Pattanaik | 31. Abhinaya Mukuram
By Gopinath and Nagabhusan |
| 14. Manipur Nritya
By Darshana Jhaveri Kalavati Devi | 32. Introduction to Indian history
By. B.D. Kosamby |
| 15. Manipur
Mrag Publication | 33. Indian temples and soulture
By Frederic |
| 16. Kathak
Marg Publication | 34. Kuchipudi and temples Rhythym of
Andhra By. C.R.Acharyulu |
| 17. Kathak Nritya
Lakshman Narayan Gar | 35. Classical Indian Dance in Literature
and the Arts By Kapila Vatsyayan |
| 18. Kuchipudi
Marg Publication. | 36. Classical Indian Dance in Literature
and the Arts
By Kapila Vatsyayan |
| 19. Classical Indian dance in literature
and the arts
By Dr. Kapila Vatayayan. | 37. Narthan Darshika
By Anjaliben Medh, Gujarat Natak
Akademi |
| 20. Natyasastra, Bharata | 38. Kathak Nritya By L. N. Garg. |
| 21. India through the Ages
By Jadunath Sarkar | 39. Bharat kelok Nritya
By L. N. Garg |
| 22. Abhinaya Darpana
By Nandikeswar | 40. Traditions of Indian folk Dance
By Kapila Vatesyayan. |
| 23. Sangeet Ratnakar
By Sarangadev | 41. Nartan Kala
By Madhu Patel |
| 24. Tribal dance and social Development
By. W.D. Hamble | 42. Natyashshtra
By Bhaashyaker, Acharya
Brikashpati, Brihaspati Prakashan
Sangeet Karyalaya, Hathras. |
| 25. A historical study of Indian Music
By Swami Prajanannanda | |
| 26. Folk Dance of India
By Projesh Banerjee | |