MUSIC & DANCE EXAMINATIONS

I. THE AIMS AND OBJECTIVES OF THE FACULTY ARE

1. To encourage the study of Performing Arts as a vocation
2. To institute degree and Junior Diploma Courses in Performing Arts
3. To produce artists of high order and to train and prepare teachers well versed in theory, practice and history of Performing Arts;
4. To conduct research and to carry on auxiliary activities such as collection and publication of manuscripts;
5. To develop a high standard of education and knowledge of the Theory of Music and aesthetics, both ancient and modern, through the study of old and new literature in Sanskrit and other languages and give training in performing arts as a vocation
6. To make special arrangements by way of extension course for those who are not otherwise qualified to be admitted to the Faculty.
7. The Faculty while serving as a repository of all forms of Music including different schools of Music and regional styles, seeks to preserve the traditional methods of teaching and in doing so makes use of all modern techniques e.g. notation and Science of voice culture. In furthering the objectives laid down above, the Faculty arranges for lectures, concerts, demonstrations and excursion tours to important centers of Music in India.

II. ADMISSION TO COLLEGES/FACULTIES OF THE UNIVERSITY

1. The last date for admission to all the constituent Colleges / Faculties of the University shall be fixed each year by the Academic Council.
2. Each College/ Faculty maintained by the University shall have a separate form of application which will be serially numbered and issued by the Principal/Dean of the College /Faculty concerned, on payment of the prescribed amount of application fee or by any other officer deputed by University.
3. The number of students to be admitted in the constituent Colleges/Faculties of the University in the coming session shall be prescribed each year by the Executive Council.
4. Admission shall be made on merit as per university rules
5. The minimum qualification for admission to the various constituent Colleges/Faculties shall be prescribed by the Academic Council each year subject to the concessions provided for by the Regulations. Candidates shall be admitted to the various courses in order of merit.
6. Each College/Faculty shall have an Admission Committee for Undergraduates constituted there under Statute 18 (xviii) by the Academic Council, consisting of the Principal/ Dean and two senior most members of the staff of the College/Faculty. Admission shall be made in accordance with this Ordinance and the rules made there under. For Post-graduate courses Admission Committee will consist of the Head of the Department and two senior most members of the staff of the Department.
7. Admission cannot, however, be claimed by any candidate as a matter of right. The admission or readmission of a candidate shall be entirely at the discretion of the Admission Committee which may refuse to admit any student without assigning any reason therefore.

8. A student shall be deemed to have pursued a regular course of study in a subject during each year provided he/she has attended at least 75% of the classes actually held in each subject of his/her examination, as per university rules

III. COURSES OF STUDY

1. Admission shall be made to the following courses of study:

   I. Three year Junior Diploma in (a) Vocal, and (b) Instrumental Music: (Sitar, Violin, Flute &Tabla)
   II. Three year Junior Diploma in Karnatak Music in (a) Vocal, (b) Instrumental Music: (Violin, Veena and Mridangam)
   III. One-year Junior Diploma in Music Appreciation:
   IV. Three year Junior Diploma in Dance - Kathaka and Bharat Natyam
   V. Three-Year B. Mus. (Vocal, Instrumental, Dance-Kathak and Bharat Natyam)
   VI. Two-Year M. Mus. (Vocal, Instrumental, Dance-Kathak and Bharat Natyam)
   VII. Two-Year M. Musicology;
   VIII. One Year M. Phil. (Musicology)
   IX. Two-Year D. Mus. and
   X. Ph.D. Degree by research.

2. Students seeking admission to these courses shall apply on the prescribed application form before the last date as per University rules and shall appear in person, before the Admission test Committee on a date announced by the Controller of Examination / Dean of the Faculty.

IV. THREE-YEAR JUNIOR DIPLOMA COURSE IN MUSIC/DANCE

(As per Thakur Committee Report)

3-year- Junior Diploma:
Junior Diploma Level-I
Junior Diploma Level –II
Junior Diploma Level-III

1. Rules for admission, deposit of Fees, Examination etc.
   i) Passed High School (10th Class)
   ii) Duration with nature of course will be three year part – time.

( 2 )
iii) Fee for Diploma Courses in Music and Dance be fixed @ Rs. 600/- p.a. with an Examination Fee of Rs. 65/- (including Marks Receipt Fee of Rs. 5/-)

Candidates selected for admission to the Three Year Junior Diploma Course shall attend the course of instruction prescribed in these Ordinances, and shall satisfy all other conditions laid down hereinafter in these Ordinances, before appearing at the Examination of either I, II or III year Junior Diploma Course. They shall not be allowed to contest any election or vote for any election in the University. They will not be permitted to represent the University in sports and debates.

They shall also not be eligible for other University facilities like hostel accommodation, membership of University Library, flying club, free ship, merit scholarship etc.

6. A candidate who has completed a regular course of study for the Three-Year Junior Diploma Course, but fails to pass or to appear at the above examination may be considered as per University rules.

i) Such candidates as have failed in the Diploma Examination and desire to appear at the said Examination, shall have to pay fee as per University rules.

ii) Such candidates who having pursued the Course of Studies in Diploma failed to appear at the said examination shall require to pay the above tuition fee / examination fee as per University rules.

iii) A candidate appearing at the Diploma examination has to obtain examination form from the faculty office and submit the same to the faculty office before the last date.

7. I or II year Diploma Examination: (see asterix below)

**VOCAL/INSTRUMENTAL/DANCE**

<table>
<thead>
<tr>
<th>Nomenclature of course</th>
<th>Name of course prior to AC with nature of course</th>
<th>Duration</th>
<th>No. of seats</th>
<th>Eligibility Conditions</th>
<th>Teaching Hours</th>
<th>No. of Theory Papers and Marks</th>
<th>Practical and Marks</th>
<th>Total Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-Year Junior Diploma</td>
<td>1) Junior Diploma Level-I* Music and Dance</td>
<td>3-year Part time</td>
<td>50 in each discipline</td>
<td>Passed High School (10th Class)</td>
<td>Each Theory Paper in each year should have at least 30 lectures.</td>
<td>Level-I-One -100</td>
<td>300</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td>2) Junior Dipl. Level-II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Level-II-One -100</td>
<td>200</td>
<td>300</td>
</tr>
<tr>
<td></td>
<td>3) Junior Dipl. Level-III</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Level-III- Two-100 Marks each</td>
<td>200</td>
<td>400</td>
</tr>
</tbody>
</table>
* In case a student leaves the course after completion of the First Year i.e. Junior Diploma Level-I he/she be given a Certificate only. After completion of the whole Junior Diploma Course i.e. after Passing Junior Diploma Level-III students be given Diploma to that effect.

If a student completes the Diploma Course Levels I and II, Mark sheets shall be issued to him/her for 300+300=600 Marks, taking both Years’ marks together.

1. In case a student leaves the course after completion of the First Year i.e. Diploma Level-I & II, he/she will be given a Certificate only.

2. After completion of the whole Diploma Course i.e. after passing Diploma Level-III, students be given a Diploma.

NOTE:
1. Examination will be conducted at the end of each year.
2. To pass a course the minimum percentage of marks in each paper and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction”.
3. Issuance of Certificates

The Controller of Examinations should issue certificates for all those examinations, which are conducted by the University.

V. THREE-YEAR B. MUS. COURSE*

Admission to the 1st year of the Three year B. Mus. Course in Vocal/Instrumental Music/Dance shall be open to such candidates as have passed one of the following examinations.

(a) Passed 10+2 OR equivalent examination OR a graduate/postgraduate degree and (b) (i) Vocal Instrumental Music/Dance (Kathak and Bharatnatyam) as one of the subjects. (ii) Third year of 3 year Diploma in Vocal/Instrumental Music/Dance (Kathak and Bharatnatyam) examination of BHU OR equivalent examination. (iii) Without offering Vocal/Instrumental Music/Dance (Kathak and Bharatnatyam) as one of the subjects, provided the candidate has passed any of the following examinations:

(For Vocal/Instrumental/Dance)

a) Senior Diploma Exam. of the Prayag Sangeet Samiti Allahabad.
b) Madhyama Exam. of the Bhatkhande Sangeet Sansthan (Deemed university)Lucknow.
c) Madhyama in Music Exam. of Madhya Pradesh Govt. M.P.
d) Madhyama Exam. of A.B.G.M.V. Mandal, Mumbai.

Note: Only single Course students be admitted to B. Mus. Course
e) Madhyama Exam. of Indira Kala Sangeet Vishwavidyalaya, Khairagarh (For Dance Only)
f) Part time Diploma exam. of five years of Kalakshetra, Chennai
g) Senior certificate course issued under the auspices of Tamilnadu Govt.
h) Fifth year of five year Diploma of Bharatiya Nritya Mandir, Patna.

*This should be taken from the U.E.T. Bulletin-2007 pg. No. 2-3.
NOTE:
I. It is mandatory for every candidate to have obtained a minimum of 50% marks in Music Practical/Dance Practical in each case as mentioned above.
II. Candidate admitted to B. Mus. course shall not be eligible to pursue simultaneously any other course
III. No. of seats Faculty of Performing Arts: Dept. of instrumental music (40 M&F), dept. of Vocal (10 M&F), Dept. of Dance (20 M&F)
2. Eligible candidates shall have to qualify in the university entrance test (UET) and their admission shall be made in order of merit on the basis of the marks obtained in the said test, subject to availability of seats
3. Candidates selected for admission to the 1st year of the three-year B.Mus. Degree Course shall be admitted provisionally in the first instance. Their admission shall be final when they have paid the tuition and other fees and have submitted the certificates to the Dean before the prescribed date.
4. During the study for Three year B.Mus. course, each year the student shall attend for one academic session the lectures, practical and other classes and on fulfilling the other conditions laid down in these Ordinances, shall apply on prescribed form for permission to appear at the I, II, or III year examination as the case may be to the Controller of Examinations through the Dean of the Faculty of Performing Arts. The Controller of Examinations shall scrutinize the form so submitted and shall direct the payment of such examination and other fees as may be prescribed in these Ordinances. On getting the admit card he/she shall appear at the examination on such date, time and at such place as may be fixed by the University.
5. The students of part-I of the B.Mus. Course shall be required to attend music festivals, conferences; seminars, lecture-demonstrations; concerts, etc. within India (list of which shall be specified by the Faculty) and submit a Report of the same which shall carry 20 marks out of 100 marks assigned to Paper-I: Applied Theory.

**ALLOTMENT OF MARKS FOR THE PAPERS & PRACTICALS B.MUS. COURSE (VOCAL/INSTRUMENTAL MUSIC/DANCE-KATHAK & BHARATNATYAM)**

**PRACTICALS**

<table>
<thead>
<tr>
<th>Vocal Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical – Stage Performance - 200 marks</td>
</tr>
<tr>
<td>Viva –voce - 200 marks</td>
</tr>
<tr>
<td>Subsidiary - 50 marks</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>TOTAL - 450 marks</td>
</tr>
</tbody>
</table>

**Pass - 40% in each paper & practical**

<table>
<thead>
<tr>
<th>Theory- Paper I - Analytical Study of Ragas &amp; Talas – 100 marks.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper II - Theory - 100 marks</td>
</tr>
<tr>
<td>-------------------------------</td>
</tr>
<tr>
<td>Grand Total - 650 marks</td>
</tr>
</tbody>
</table>

(5)
### Instrumental music

<table>
<thead>
<tr>
<th>Year</th>
<th>Paper No.</th>
<th>Theory Marks</th>
<th>Practical Marks</th>
<th>Pass</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.Mus I, II &amp; III</td>
<td>Practica(l</td>
<td>50</td>
<td>650</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I. Performance and coverage of the total course</td>
<td></td>
<td>200</td>
<td>40% in each paper &amp; practical</td>
</tr>
<tr>
<td></td>
<td>A. Stage Performance</td>
<td></td>
<td>200</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B. Viva voce</td>
<td></td>
<td>400</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Marks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II. Subsidiary-Instrumental Music/ Dance &amp; vocal practical &amp; Hindustani / Karnatak III. Theory Paper No. 1</td>
<td></td>
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<td></td>
<td>Theory Paper No. 2</td>
<td></td>
<td>DV</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Total Marks</td>
<td></td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grand Total</td>
<td></td>
<td>250</td>
<td></td>
</tr>
</tbody>
</table>

### B.Mus Dance

**Allotment of Marks for B.Mus. Part I, II & III is as under:**

<table>
<thead>
<tr>
<th>Practical Item</th>
<th>Marks</th>
<th>Pass %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Performance</td>
<td>200</td>
<td>40% in each paper &amp; practical</td>
</tr>
<tr>
<td>Viva-voce</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>Subsidiary</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>450</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory Paper I - Theory</th>
<th>100 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper II - Theory (Common for Kathak &amp; Bharat Natyam)</td>
<td>100 Marks</td>
</tr>
</tbody>
</table>

**Grand Total**

Kathak & Bharat Natyam - **650 marks**

The result of B.Mus. degree examination shall be declared on the basis of the total marks secured by the candidates at the I, II and III-Year Examinations. They will be declared to have passed if they have secured the percentage given below in the aggregate of marks of I, II and III Yr. B.Mus. examinations.

- First Class: 60 % and above
- Second Class: 50 % and above
- Third Class: 40 % and above
- Failed: below 40 %

A candidate who fails in practical examinations at B.Mus. Part I or II shall not be promoted to the next higher class.

If at B.Mus. Part I or Part II examination, a candidate passes in the practical but fails in Theory...
paper/papers, he can appear in the theory paper/papers in which he has failed at a subsequent examination but has to clear them before passing B.Mus. Part III.

Candidates failing in any item at B.Mus. Pt. III-exam shall be declared fail and shall have to appear in all the items of B.Mus. Pt. III examination when they appear next.

A candidate who has completed a regular course of study for any of the years of Three Year B.Mus. course, but fails to pass or appear at the examinations may be permitted to appear privately at a subsequent examination of that course.

VI. M. MUS. EXAMINATION ELIGIBILITY CONDITIONS

Admission to the previous class of the two-year M.Mus. Course in Vocal/Instrumental Music shall be open to such candidates as have passed one of the following examinations:

* B.Mus. in Vocal/Instrumental music or B.A: (Hons.) under 10+2+3 pattern with music from this University or an equivalent examination from a recognised University with a minimum of 50% marks in music practical

OR

Bachelors degree (10+2+3) pattern without music of this University or an equivalent examination from a recognised University provided the candidate has also passed one of the following examinations with a minimum of 50% marks in music practical.

(a) Sangeet Prabhakar Exam. of the Prayag Sangeet Samiti, Allahabad.
(b) Sangeet Visharad Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow
(c) Sangeet Ratna Exam of the Madhya Pradesh Govt. M.P.
(d) Sangeet Visharad Exam of the Shanker Gandharv Vidyalaya
(e) Sangeet Visharad Exam of ABGMV Mandal, Mumbai
(f) Sangeet Visharad Exam of Indira Kala Sangeet Vishwavidyalay, Khairagarh (M.P.)
(g) B.Mus. (Prabhakar) Exam of the Rajasthan Sangeet Sansthan, Jaipur.

2. Eligible candidates shall have to qualify in the University Entrance Test (PET) and their admission shall be made in order of merit on the basis of the marks obtained in the said test, subject to availability of seats.

Candidates selected shall be informed about their provisional admission by the Dean of the Faculty of Performing Arts. Their admission shall be final when they have paid the University tuition and other fees and have submitted the certificates mentioned in application form.

Admission to M.Mus. Course shall be made to the M.Mus. (Previous) class. Candidates so admitted shall pursue the course of study prescribed for this examination for a period of One academic year. They shall apply for permission to appear at the Controller of Examinations through the Dean of the Faculty of Performing Arts, who shall, after necessary scrutiny, forward the same to the Controller of Examinations. If the application form is in order and the candidate has satisfied all the conditions prescribed for this examination, he shall issue the Admit Card to the candidate and direct him to appear at the examination on such date, time and at such place that may be notified by him.

* This should be taken from the PET Bulletin page 4.
4. Admission to the M.Mus. (Final) class shall be confined to:

(i) Candidates who have passed the M.Mus. (Previous) examinations of this University.

and

(ii) Candidates who after completing the course of study for the M.Mus. (Final) class, have failed to pass or to appear at the said examination in a previous year.

Such candidates as belonging to category (ii) may also appear privately at the M.Mus. examination.

5. Candidates admitted to final year M.Mus. shall undergo such training as may be prescribed in these Ordinances for a period of one academic year. On satisfying this and other conditions prescribed in these ordinances he/she shall apply to the Controller of Examinations on a prescribed form seeking permission to appear at the said examination. The Dean of the Faculty of Performing Arts shall scrutinise the form and shall thereupon forward the same to the Controller of Examinations who shall scrutinise the form and issue Admit Card directing the examinee to appear at the said examination on such date, time and at such place as may be notified by him.

6. (i) Candidates to M.Mus. (Previous) and M.Mus. (Final) classes shall appear at respective examinations in the subjects noted below.

**Eligibility Criteria for M.Mus. Dance (Kathaka & Bharat Natyam)**

**Duration (2 Years)**

B.Mus. in Dance (Kathaka & Bharat Natyam) from this University or an equivalent examination from recognized University securing a minimum of 50% marks in Dance Practical.

**OR**

B.P.A./ B.A. or an equivalent examination with Dance as a subject from a recognized university securing a minimum of 50% marks in Dance Practical.

**OR**

Any Bachelor’s Degree under at least 10+2+3 pattern from a recognized University provided the candidate has also passed one of the following examinations securing a minimum of 50% marks in Dance Practical:

a) Sangeet Prabhakar(Nritya) exam of Prayag Sangeet Samiti, Allahabad

b) Sangeet Visharad(Nritya) exam of Bhatkhande Sangeet Vidyapeeth, Lucknow

c) Sangeet Prabudha (Nritya) exam of Bhatkhande Music Institute (Deemed University), Lucknow.

d) Vid (Nritya) exam of Indra Kala Sangeet Vishwavidyalaya, Khairagarh (Chattisgarh).

e) Uttama (Nritya) exam of Banasthali Vidyapeeth, Rajasthan

f) Sangeet Visharad (Nritya) exam of A.B.G.M.V. Mandal, Mumbai.

g) Passed full time Diploma of Kalakshetra, Chennai

(8)
### M.Mus. Vocal

Allotment of marks for M.Mus part I & part II is as under:

- **Practical – Stage Performance**: 200 marks
- **Viva-voce**: 200 marks

**Total**: 400 marks

**Theory**:
- **Paper I**: Analytical Study of Ragas & Talas – 100 marks.
- **Paper II**: 100 marks
- **Paper III**: Essay writing – 50 marks
- **Assignment of self made five compositions**: 50 marks

**Grand Total**: 700 marks

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### Instrumental Music - Swara Vadya and Tabla

<table>
<thead>
<tr>
<th>Year</th>
<th>Paper No.</th>
<th>Practical Marks</th>
<th>Theory Marks</th>
<th>Pass</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M. Mus. Part I</strong></td>
<td><em>Practicals</em>&lt;br&gt;Performance and coverage of the total course of Diploma, B. Mus, and M. Mus&lt;br&gt;A. Stage Performance&lt;br&gt;B. Viva Voce</td>
<td>200</td>
<td>400</td>
<td><strong>Pass - 40% in each paper &amp; practical</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>200</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M. Mus. Part I</strong></td>
<td>Paper I Theory&lt;br&gt;Paper II&lt;br&gt;Paper III Essay Writing&lt;br&gt;Self Made Five Compositions</td>
<td></td>
<td>100</td>
<td></td>
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<td></td>
<td>100</td>
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<td></td>
<td>700</td>
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<tr>
<td><strong>M. Mus. Part II</strong></td>
<td>Performance and coverage of the total course of Diploma, B. Mus, and M. Mus&lt;br&gt;A. Stage Performance&lt;br&gt;B. Viva Voce</td>
<td>200</td>
<td>400</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>200</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>M. Mus. Part II</strong></td>
<td>Paper I Theory&lt;br&gt;Paper II&lt;br&gt;Paper III Essay Writing&lt;br&gt;Self Made Five Compositions</td>
<td></td>
<td>100</td>
<td></td>
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<td></td>
<td></td>
<td>700</td>
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</tr>
</tbody>
</table>
M.Mus Dance

<table>
<thead>
<tr>
<th>Allotment of Marks for M.Mus. Part I &amp; II is as under:</th>
<th>Minimum Pass %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical Stage Performance 200 marks</td>
<td>40% in each paper</td>
</tr>
<tr>
<td>Viva-voce 200 marks</td>
<td>and practical</td>
</tr>
<tr>
<td><strong>Total</strong> 400 marks</td>
<td></td>
</tr>
<tr>
<td>Theory Paper I – – 100 Marks</td>
<td></td>
</tr>
<tr>
<td>Paper II - 100 Marks</td>
<td></td>
</tr>
<tr>
<td>Paper III – essay writing - 50 marks</td>
<td></td>
</tr>
<tr>
<td>Assignment of self made five compositions - 50 marks</td>
<td></td>
</tr>
<tr>
<td><strong>Grand Total</strong> - 700 marks</td>
<td></td>
</tr>
</tbody>
</table>

7. The result of M.Mus. Degree examination shall be announced on the basis of total marks secured by a candidate at M.Mus. (Prev.) and M.Mus. (Final) examinations.

<table>
<thead>
<tr>
<th>Class</th>
<th>Minimum Pass %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Class</td>
<td>60% and above</td>
</tr>
<tr>
<td>2nd Class</td>
<td>50% and above</td>
</tr>
<tr>
<td>3rd Class</td>
<td>40% and above</td>
</tr>
<tr>
<td>Failed</td>
<td>below 40%</td>
</tr>
</tbody>
</table>

7. Notwithstanding anything contained to the contrary anywhere a candidate failing in practical at M.Mus. Previous examination shall not be promoted to the M.Mus. Final Class. However, if he/she fails in Theory paper/papers at M.Mus. Previous level he may be promoted and allowed to clear the papers in which he/she failed at subsequent annual examination.

8. A candidate who has completed a regular course of study for anyone of the above examinations, but fails to pass or to appear at the above examination, may be allowed to appear, as ex. Student at the respective examinations in a subsequent year with the permission of the Academic Council.

9. Candidate failing in any item in M.Mus. Final examination shall be declared ‘fail’ and shall have to appear in all the items when he appears next.

VII. D.MUS. (VOCAL, INSTRUMENTAL) (DOCTOR OF MUSIC IN PERFORMANCE & COMPOSITION)

a. Admission to the D.Mus.in Vocal/Instrumental Music shall be open to such candidates as have passed one of the following examinations:

I. M.Mus. (Vocal/Inst.) exam. from this University or an equivalent exam. from a recognized University, obtaining at least 55% marks in Music Practical or Previous and Final combined.

II. M.A. in Music (Vocal/Instrumental) of a recognised university, obtaining at least 55% marks

Candidates who have passed Bachelor Degree (10+2+3 pattern) from a recognised university without music, provided the candidate(s) has also passed anyone of the following examinations, obtaining at least 55% marks in Music practical:

(a) Sangeet Praveen exam. of Prayag Sangeet Samiti, Allahabad

( 10 )
(b) Sangeet Alankar Exam. of Gandharva Mahavidyalaya, Bombay.
(c) Sangeet Kovid Exam. of Indira Kala Sangeet Viswavidyalaya, Khairagarh, M.P.
(d) Sangeet Nipun Exam. of Bhatkhande Sangeet Vidyapeeth, Lucknow.

(b) He/she shall be required to appear at the admission test conducted by the departmental admission Committee.

(c) Successful candidates may be admitted to D.Mus. directly or to a preparatory course for a period of one academic year at the end of which the qualifying test of the student will again be conducted by the departmental admission committee.

(d) If the candidate passes the test he/she is eligible for admission to the D.Mus. If the candidate fails he/she may be given only one more year to come up to the desired standard.

2. Application for registration as a D.Mus. Scholar shall be made on prescribed form to the office of the P.R.O. B.H.U. on/or before 31st July for registration from September term and 31st January for registration from March Term.

3. After the candidate’s regular admission to D.Mus. he/she must work under a guide in the Department as assigned by the Departmental Research Committee.

4. (i) After admission the scholar shall declare the group of Ragas for specialization as required under syllabi of courses.

(ii) During the study period the scholar has also to compose.

(a) Forty instrumental/Vocal composition in Prachalita and/or Aprachalita Ragas; preferably including ten light or light classical compositions. Four copies of these will be submitted by the candidate to the Head of the Department at least one month before performance and Viva test.

5. If the Scholar does not attain the desired standard after the expiry of 2 years from the date of Registration he/she shall apply for extension of the term under recommendation from the guide.

   No extension of term shall be granted after a total period of 4 years from the date of registration.

6. (i) There shall be two external and two internal examiners. One of the internal examiners shall be the Supervisor/Guide under whom the candidate has worked.

   (a) Public performance (b) general performance (c) Viva on compositions

   The internal Examiners shall make necessary arrangements for the exams

Result:

(i) Marks shall not be assigned to any part of the examination.

(ii) Examiners shall assess the overall performance of a candidate and report whether the candidate is “acceptable” or “not acceptable” for D.Mus. degree.

   If not acceptable the candidate shall be required to resubmit them incorporating advice modifications. Acceptance of the compositions is compulsory before award of D.Mus. Degree.

7. After completing his period of study they shall appear in ;

(i) Test-Public performance-vide syllabus for D.Mus Practical Test.

(ii) Test- Viva-voce Examination vide syllabus for D.Mus. Practical Test.

( 11 )
(iii) Viva-voce for compositions vide 4 (ii) and 6 above
If the overall performance is found up to standard the examiners shall recommend him/ her acceptable for the degree of D.Mus.

**VIII. PERCENTAGE OF ATTENDANCE**

(i) A student shall be deemed to have pursued a regular course of study in a subject during each year provided that he has attended at least 75% of the classes actually held in each subject to his examination & has produced a satisfactory character certificate from the Principal/Dean of the College/Faculty concerned

Provided that the Principal/Dean of the College/Faculty concerned may condone shortage of percentage in attendance not exceeding 5% in each subject due to one or more of the following reasons involving absence-from classes:

(i) Participation in N.C.C. Camps duly supported by a certificate to the effect from the O.C; N.C.C.

(ii) Participation in University or College Team Games or Inter State or Inter-University tournaments, duly supported by a Certificate from the Secretary of the University Athletic Association or President of the College/Faculty Athletic Association concerned.

(iii) Participation in Education Excursions conducted on working days certified by the Principal /Dean of the College /Faculty or Head of the Department.
These excursions shall not include those organised for class as a whole. No credit will be given for excursion conducted on holidays.

(iv) University Deputation for Youth Festival certified by the Principal/Dean of the College/Faculty concerned.

(v) Prolonged illness duly certified by a registered Medical Practitioner.

On the list of subject laid down in the prospectus of the examination concerned and shall consist a paper or a group of papers and the practical, Session and Work-shop Practice, in each of which or a group of which a candidate is required to pass separately.

3. The Academic Council shall have power to condone any deficiency of attendance, but for cogent reasons.

**IX. REFUND PAYMENT OF EXAMINATION FEES**

1. A Candidate who fails to pass or who is unable to present himself for any examination on any account shall not, except in the following cases, be entitled to a refund of his examination fee adjustment of the fee to the ensuing examination.

2. The examination fee paid by a candidate shall be refundable only:

(a) When his form is rejected by the University.

(b) When the fee has been submitted but not the form, and,

(c) If the Academic Council permits a refund for compassionate reasons.

3. Examination fee of a candidate after deducting Rs.10/- may be credited for the ensuing examination in case of candidates who fail to appear at any examination on account of sickness. Provided that an application supported by a Medical Certificate is made for the purpose within a month to the
date of commencement of the examination, and provided that the form, the candidate submits for ensuing examination is complete in all respects and is accepted.

4. An examination fee once credited to the ensuing examination shall not be refunded.

5. Except as provided in ordinance 11 (3) a candidate when admitted to one or more subsequent examination shall before admission pay the prescribed fee for such examination on each when he is so admitted.

6. On receipt of the fee prescribed for the examination the Registrar shall examine the application which if found to be in order, shall be registered in the register of candidates for such examination, The Registrar shall issue admission Card to the candidate entitling him to appear for the examination.

X. ADMIT CARD

1. The Registrar may, if satisfied that an examination Admit Card has been lost or destroyed, grant a duplicate Admit Card on payment of a further fee of Re. 1/.

2. A candidate may not be admitted into the examination room, unless the examinee produces his Admit Card to officer that it will be subsequently produced.

XI. TUTION AND OTHER FEES

The following tuition and other fees shall be charged from the students of the above courses.

Tuition Fees

3 Year Diploma courses @ Rs. 600/- p.a. with an Examination Fee of Rs. 65/- (including Marks Receipt Fee of Rs. 5/-) as per Thakur committee.

XII. DATE OF SUBMISSION OF EXAMINATION FORM

A candidate shall apply to the Registrar in such form as the Academic Council may prescribe. His application and fee shall be dispatched through the prescribed channel so as to reach Controller of Examinations at least six weeks before the commencement of the examination, provided that, in the case of private candidates and candidates who appear as ex-student the application form with the prescribed fees shall be dispatched so as to reach the C.E. at least four months before the examination.

XIII. ORDINANCE FOR PROMOTION & REAPPEARANCE AT THE SUBSEQUENT EXAMINATIONS FOR M.MUSICOLOGY COURSE ONLY

(1) The conditions under which an examinee will be declared to have passed an examination will be as prescribed by the relevant ordinance.

(2) Notwithstanding anything contained in the provisions referred to above the candidate who secures up to, but not more than 5 percent less marks than the aggregate percentage of marks prescribed for passing the examination, may be provisionally promoted at his option to the next higher Semester, irrespective of his performance in individual papers.

(3) (i) A promoted candidate shall, in order to maintain continuous academic progress, make the deficiency of the lower examination at the immediate next Semester examination and shall also appear at the concerned higher examination.

(ii) A promoted student may, at his option, appear in all items other than sessionals comprising lower examination, but he shall be entitled to exemption in items in which he secured at least 10% higher
marks than the prescribed minimum pass marks in concerned item of the examination or where such minimum is not prescribed for any item of examination the aggregate pass percentage prescribed for the examination.

Provided that final year students of any course of study, who have failed at their respective final year examination, shall be entitled to exemption in items in which they secure least 10% higher marks than the prescribed minimum, or where such minimum is not prescribed one item of the examination, the aggregate pass percentage prescribed for the examination. Such a student will appear in only those items in which he has not been exempted.

Provided further that regular students who have failed only in some items of examination may appear in the lower examination in such items only in which they have failed to secure the minimum pass marks. In case they fail in the aggregate, they will appear in all the papers which they have failed plus in as many additional papers as they may wish in which they failed to secure the prescribed percentage of marks above the minimum:

(i) The option once exercised by a student under clause (5) (ii) shall be final.

(ii) The marks obtained by a student of a subsequent examination in respect of any item of lower examination shall replace the original marks secured by him, whether such marks are more or less than the original marks, and his result shall be announced on the basis of such substituted marks.

(5) A student who appears more than once in any item of any examination forming part of a course of study, shall not be ranked at the examination of that course or study though he shall be entitled to such division as he may secure on his performance.

(6) The promotion as well as permission: to appear and appearance at the higher Semester examination shall be provisional, and his result of the higher examination shall remain withheld until he has made up the deficiency of lower examination.

(7) The provision of the promotion shall not be applied in a manner so as to grant promotion to any Semester other than the one which is immediately next following in which the student failed.

(8) A candidate who fails at the lower Semester examination may appear as an ex-student at subsequent examination subject to the following restrictions:

(i) Entering Semester students of any course of study shall not be given more than two additional chances to clear the Semester examination.

(ii) Other Semester students shall not be given more than four additional chances to clear the examination; if they fail to make up the deficiency they will revert back to the lower Semester at which they failed.

(9) In view of the aforesaid provisions for making up deficiencies no supplementary examination for any Diploma/Degree course will be held in future.

(10) Nothing contained hereunder shall act adversely to the position stated under the ordinances in operation prior to this new Ordinance.

(14)
THREE YEARS DIPLOMA COURSE IN VOCAL MUSIC

Allotment of marks:

Diploma I & II year –
Practical 200 marks
Theory Papers 100 marks
Total 300 marks

Diploma IIIrd year –
Practical 400 marks
Theory paper I 100 marks
Theory Paper II 100 marks
Total 600 marks

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

COURSE OF STUDY
THREE YEARS PT. TIME JR. DIPLOMA COURSE IN HINDUSTANI VOCAL MUSIC
1st Year Diploma

PRACTICAL COURSE:

10 Basic Alankars.
Two Alankars each in Tals of six, ten, twelve and sixteen beats.

Identification of Notes (Seven shuddha Swaras and Komal 'Ga', 'Ni')

1. Ragas for Study: (a) Bhupali (b) Durga (c) Brindavani Sarang (d) Khamaj (e) Kafi
   (i) One Sargam Geet in each of the above mentioned Ragas.
   (ii) One Lakshan Geet in any two of the above mentioned Ragas.
   (iii) Three Madhya Laya Khayals in remaining three of the above mentioned Ragas.

Ragas
(iv) Four Alaps and four taans in any two of the Madhylalaya Khayals.

2. One Dhrupad in any of the above mentioned Ragas.

3. Padhant / Citation of following Talas with their Bols, Divisions, Talis and Khalis.
   (a) Kaharava (b) Dadra (c) Jhaptal (d) Ektal (e) Chartal (f) Trital

4. Knowledge of ½ Laya (on hand only)

5. Playing Tanpura.
THEORY COURSE:

1. Definitions and Explanation of Musical terms such as:

2. (a) Writing a Madhya Laya Khayal or Dhrupad or a Lakshangeet in notation from any of the above mentioned five Ragas.
   (b) Writing any of the above mentioned six talas with $\frac{1}{2}$ Layakari.

3. (a) Raga Vivaran of above mentioned five Ragas.
   (b) Tala Vivaran of above mentioned six Talas.


IIInd Year Diploma

PRACTICAL COURSE:

1. Knowledge of Previous years course (Five Ragas and six Talas and all theory portion) is essential.
   Ten more Alankars in Prescribed talas of Ist and IIInd year.

2. Identification of all the twelve notes.

3. Ragas for Study : (a) Bihag   (b) Desh   (c) Yaman (d) Bhimpalasi (e) Bageshri (f) Tilang (g) Bhairavi
   (i) One Madhya Laya Khayal in each of the above mentioned Ragas.
   (ii) Six Alaps and Six Taans in any four of the above mentioned Ragas.

5. One Dhrupad and one Dhamar in any two of the above mentioned Ragas.

6. One Tarana in any of the above mentioned Ragas.

7. Padhant / Citation of following Taalas with their Bols, Divisions, Talis and Khalis.
   (a) Tivra  (b) Rupak (c) Sultal (d) Vilambit-Ektai, (e) Dhamar.

8. Knowledge of (Laya (On hand only)

( 16 )
10. Identification of all the Ragas and Talas of Ist year and IInd year course.

THEORY COURSE:
1. Definitions and explanations of some more Musical terms such as:
   Graha- amsh – Nyasa, Vaadi – Samvadi –Vivadi –Anuvadi, Shadja –Madhyam Samvad, Shadja-
   Pancham Samvad, Shabdalap –Boltan, Avartan, Alpatva- Bahutva, Swar sangati, Rag Samaya,
   Avirbhava –Tirobhav, Sparsh (Kan) Swar.
2. Life Sketch and contribution of :
   (a) Tansen  (b) Pt.Omkarnath Thakur
3. Knowledge about the parts of Tanpura and its tuning.
4. (a) Writing a Madhya Laya Khayal/ Dhrupad / Dhamar in above mentioned seven ragas (with
   small Alap – taans)
   (b) Writing any of 6 +5 i.e. 11 prescribed taalas with (&) laya kari.
5. (a) Raga Vivaran of 5+7 i.e. 12 prescribed Ragas.
   (b) Tala Vivaran of 6 +5 i.e. 11 prescribed Taalas.
   (c) Comparison of all the 12 Ragas and 11 taalas.

IIIrd Year Diploma

PRACTICAL COURSE:
1. Knowledge of previous two years course (twelve Ragas and eleven taalas & all the theory portion
   of both the years) is essential.
2. Elementary knowledge of tuning Tanpura.
3. Ragas for Study :
   (a) Kedar (b) Malkauns (c) Bhairav (d) Hameer (e) Bahar (f) Tilak kamod (g) Jaunpuri (h)
   Shankara
   (i) One Vilambit Khayal with two alaps and two taans from any of the above mentioned Ragas.
(ii) One Drut Khayal in each of the above mentioned eight Ragas, which may be in Trital/ Ektal/ Rupak/ Jhaptal or Adachartal

(iii) Eight alaps and eight taans in any five of the above mentioned Ragas.

4. One Dhrupad and one Dhamar in any of the above mentioned Ragas with Dugun, Tigun, Chaugun laykari.

5. Two taranas in any of the eight above mentioned Raga.

6. Padhant / Citation of (a) Jhumra (b) Adachartal (c) Tilwada (d) Dhumali (e) Deep Chandi

7. Knowledge of 1/3 lay a (on hand only)


9. Identification of all the 20 Ragas and 16 Taalas of three years Diploma course.

THEORY COURSE :

Paper –I : Applied Theory

Unit I Vivaran of 20 Prescribed Ragas and their comparative study.

Unit II Vivaran of 16 Prescribed Taalas and their comparative study.

Reading and writing of Notation (Vilambit, Drut, Dhrupad, Dhamar and Tarana with Alap, Taans) of the prescribed Ragas and Talas with the prescribed layakaries.

Unit III Essay on any general topic related to music

Unit IV Life Sketches and contributions of

(i) Pt. V.D. Paluskar

(ii) Pt. V.N. Bhatkande

Paper – II

Unit I Definition and explanations of some more Musical terms such as:

Sa- Shuddha Ga and Sa-Komal Ga Samvad, Gamak, Meend, Khatka, Murki, Ras-Prakriti & Bhav of Raga

Unit II Merits and Demerits of Vocalist

Unit III Four Categories of Indian Musical Instruments.
THREE-YEAR PART TIME JR. DIPLOMA COURSE IN KARNATAK MUSIC VOCAL
FIRST YEAR DIPLOMA

PRACTICAL COURSE:
1. Abhyasagana: swara exercises
   a) saralivarisai b) jantavarisai c) melsthayivarisai d) datuvarisai and saptatala alankaram.
2. Three geethams:
   (i) Sree gananatha- malahari, (ii) Varaveena – mohanam, (iii) Kereya Neeranu – Malahari
3. One Jatiswaram in Bilahari Ragam.
4. Three simple Kritis in the following Ragas:-
   a) Hamsadwani, b) Esha Manohari, c) Maya malavagaula.

THEORY COURSE:
2. Ability to write notations for gitas prescribed for practical course.
3. Brief Ragalakshana for the following Ragas:-
   (a) Malahari, b) Mohana, c) Bilahari, d) Mayamalavagaula, e) Eshamanohari, f) Hamsadwani.
4. Seven basic Talas , Angas and Jatis.
6. 12 Swarasthanas and 16 names in Karnatak Music.

II YEAR DIPLOMA

PRACTICAL COURSE:
1. Sanchari geetham:
   a) Analekara – Sudha saverib) Kamalajadhala – Kalyani
2. Adi tala varnam in Mohana ragam
3. One Swarajathi
4. Kritis in the following ragas:
   a) Kalyani, b) Bilahari, c) Kamboji, d) Hindolam, e) Kaanada, f) Mohanam, g) Shankarabharanam, h) Dhanyasi.

THEORY COURSE:
2. Musical Instruments:
   a) Tathavadyas b) Sushira vadyas c) Avanadha vadyas d) Ghanavadyas
4. The three main aspects of Music: Swara, Tala and Pada.
5. Lakshanas of the following ragas:
   a) Kalyani, b) Bilahari, c) Kamboji, d) Hindolam, e) Kaanada, f) Mohanam, g) Shankarabharanam,
   h) Dhanyasi.
6. Ability to write notation for the Jatiswaram and Mohana Varnam.

**III YEAR DIPLOMA**

**PRACTICAL COURSE:**
1. Abhogi – Varnam
2. Eight Kritis one in each of the following Ragas:
   a) Todi, b) Bhairavi, c) Arabhi, d) Madhyamavati, e) Pantuvarali, f) Keeravani, g) Natakuranji,
   h) Surati.
3. Brief idea of Manodharma Sangeetham in the following ragas (Ragalap and Kalpana-swaram).
   a) Pantuvarali, b) Shankarabharanam, c) Hindolam
4. Asthapadi, Dasarapadagalu and Thillana – one piece in each

**THEORY COURSE**: (Paper I)

There will be two papers of 3 hour duration carrying 100 marks each covering the following topic.

1) Detailed explanation of the following technical terms used in Karnatak Music:
   Shruti, Poorvanga, Uttaranga, Dhatu, Matoo, Vadi, Samvadi, Anuvadi and vivadi.
2) The scheme of 72 Melakartha ragas & Bhoothasankya.
3) The seven principle Tala system and the scheme of 35 Talas.
4) Tala Dashapranas
5) Ability to write notation for Abhogi Varnam.

**Paper II:**
2. Biographies of the following composers:
   Tyagaraja, Muthuswami Dikshithar, Shyama Shastri and Purandaradasa.
3. RagaLakshanas of following Ragas.
   a) Todi, b) Bhairavi, c) Arabhi, d) Madhyamavati, e) Pantuvarali, f) Keeravani, g) Natakuranji, h) Surati.
4. Brief idea of the Accompanying instruments used for music concerts (wind and string & Percussion instruments).
5. Study of the following:
   a) Pancharatna Kritis of Tyagaraja, b) Swarajathis of Shyama Shastri, c) Navagraha Kritis of Dikshitar.
**Jr. Diploma (Three Years) Course in Instrumental Music**

**SWARA VADYA**

(Sitar-Violin-Flute) & Tabla

**ALLOTMENT OF MARKS FOR DIPLOMA 1st & 2nd YEAR**

<table>
<thead>
<tr>
<th>(A)</th>
<th>1. Practical and Viva voce</th>
<th>200</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>2. Theory Paper-I,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Hrs. Duration</td>
<td>100</td>
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<tr>
<td></td>
<td><strong>Grand Total</strong></td>
<td><strong>300</strong></td>
</tr>
</tbody>
</table>

**Allotment of Marks for Diploma: 3rd year Passing**

<table>
<thead>
<tr>
<th>(B)</th>
<th>1. Practical and viva voce</th>
<th>400</th>
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<tbody>
<tr>
<td></td>
<td>2. Theory Paper-I (3 hrs. Duration)</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>3. Theory Paper-2 (3 hrs. Duration)</td>
<td>100</td>
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<tr>
<td></td>
<td><strong>Grand Total</strong></td>
<td><strong>600</strong></td>
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</tbody>
</table>

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

**Instrumental Music**

**(Swara Vadya) Sitar/Violin/Flute**

**Diploma Ist Year**

**Practical Course**

<table>
<thead>
<tr>
<th>(A)</th>
<th>1. 10 General Alankars</th>
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<tbody>
<tr>
<td></td>
<td>2. 2 Alankars each in talas of 6, 8, 10 and 12 beats</td>
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<tr>
<td></td>
<td>3. Singing the above alankars in tune</td>
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<td></td>
<td>4. Identification of Listened notes (Instrumental/Vocal)</td>
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<tr>
<td></td>
<td>5. Preliminary right and left hand synchronization</td>
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<tr>
<td></td>
<td>6. Madhyalaya compostion/Rajakhani Gat with at least 10 tanas in the following ragas:</td>
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<tr>
<td></td>
<td>7. Knowledge of the following talas with their theka, divisions, tali and khali : 1. Teental 2. Dadra 3. Jhaptal</td>
</tr>
</tbody>
</table>

**Diploma IInd Year**

**Practical Course**

1. Practice and Knowledge of previous year’s course is essential
2. Two Madhyalaya Alankars with more advanced plucking/bow/wind technique each in 6,7,8,10,12,14,16 matra talas
3. Singing and playing of 2 sample alankars of the prescribed course
4. Use of simple Kan and meend of one note span
5. Citation of Ektala, Kehera & Roopak with their theka, divisions, tali and khali
6. Knowledge and Practice of dugun in all talas previous and this year
7. Madhyalaya composition/Rajakhani Gat with at least 10 tanas in the following ragas: 1. Durga

**Diploma IIIrd Year**

**Practical Course**

1. By the end of the Diploma Course acquisition of following capability in performance and understanding expected:
   i. Tuning of the Instruments
   ii. Correct Techniques of Instrument handling
   iii. Synchronisation of both hands while playing
   iv. Clarity and correctness of notes
   v. Control over musical form in all the 3 layas
   vi. Precise use of Kan and meend of 2 note-span
   vii. Improvisation of advanced alankar and compositions
   viii. Aesthetic creativity must be evident in performance

2. Practice and knowledge of the course of previous two years and presentation of class work and home work records at the time of practical examination is compulsory

3. Ragas for detailed study:

4. Ragas for Non Detailed Study:

5. One Composition is to be learnt other than Teen tal

6. Citation of the following talas with their theka, matra, divisions, tali and khali:
   1. Chautal 2. Teevra

7. Layakaries : Dugun and Chugun

**THEORY**

**Paper No. 1**

Unit I :

1. The detailed outline of prescribed ragas, their aroh, avroh, jati, vadi, samvadi, swar, swara prakruti etc.

2. Comparative Knowledge of all prescribed ragas of the Diploma course

Unit II : Ability to write in notation alap, tan, toda, jhala and compostion

Unit III : Ability to write all prescribed talas in layakaries

( 22 )
Paper No. 2

Unit I: Sangeet, Swara, Laya, Matra, Tal, Nad, Dhwani ke Gun, Kana, Krintan, Raga, Varna, Alankar, Aroh-Avroh, Saptak, Ashtak, Shuddha and Vikrit Swaras, Poorvang and Uttarang, Meend, Thata, Swara Samvad

Unit II: Apney Vadya ka Varnan

Instrumental Music

Tal Vadya (Tabla)

Jr. Diploma Ist Year

Syllabus for Practical

1. Practice of syllables (varna) on Bayan and Dayan, first separate and then conjoint
2. Practice of combinations of syllables
3. i) Thekas of Teental, Jhaptal, Ektal, Rupak, Dadra, Keherva, ii) Dugun and Chaugun of Thekas of above Talas
4. Two simple tihais in each of the above talas
5. Four Theka Prakars in Teental
6. Four Mukhada and Mohara in Teental
7. In Teental two basic kayadas and relas with four Paltas and Tihai in Dugun Laya
8. Recitation (padhant) of all the above matter with tali and khali

Diploma Ist Year (Tabla)

Syllabus for Theory

1. Playing methods of tabla boles
2. Detailed study of Varnas with playing method
3. Explanation of Dayan and Bayan tabla with diagram
4. Detailed study of following tals with notation dugun and chaugun:
5. Definition of the following:
6. Brief Study of the following with example:
7. Study of writing in notation of four theka prakars in teentaal
8. Study of writing in notation of tihai in following talas (two in each)
9. Definition of the following:
10. Write in notation Kayada and rela with four paltas in teental
11. Study of writing in notation of Mukhra, Mohara and tukada in teental

( 23 )
Diploma IInd year (Tabla)
Syllabus for Practical

1. Practice and knowledge of the course of previous year’s course is essential
2. Practice of combinations of special syllables (varna)
3. Thekas of Chartal, Sooltal, Tilwara, Addachautal with Dugun
4. Two simple tihais of Chartal and Sooltal
5. Four theka prakars in Roopak and Jhaptal
6. Four Mukhada, Tukada and Moharas in Roopak, Jhaptal, Ektal
7. In Teental two basic Kayadas, one Rela with four Paltas and tihai in Dugun
8. Practice of previous year compositions in chaugun laya
9. Recitation (padhant) of all the matter learnt with tali and khali
10. Additional four prastar in Kayada and Rela of previous year’s course

Diploma IInd Year (Tabla)
Syllabus for Theory

1. Study of previous years course is essential
2. Study of playing method of special syllables (bole)
3. Study of following talas with notations with dugun and chougun:
4. Definition of following:
5. Definition of the following:
6. Study of writing in notation of four Theka prakars in Rupak and Jhaptal
7. Study of writing in notation of two tihais in Chartal and Sultal
8. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental

Diploma IIIrd Year (Tabla)
Syllabus for Practical

1. Practice and knowledge of previous year’s course is essential.
2. Practice of combinations of advanced syllables (varna).
4. Four Theka prakars in Ektal and Adachautal.
5. Eight Theka prakars in Dadra and Keherwa.
6. Four Mukhada, Tukada and Moharas in Ektal, Adachautal, Rupak and Jhaptal
7. Two simple paras in Chautal and Sooltal
8. Two simple Laggis in Dadra and Keherwa
9. Four tihais in Present and Previous years’ talas

( 24 )
10. Complete Tabla solo in Teental with following compositions (one in each): Simple Uthan, Kayada, (four paltas with tihai), Rela (four Paltas with Tihai), Gat Kayada (four Paltas with Tihai), Bant (four Paltas with Tihai), Tukada, Paran, Mukhara, Mohara

**Diploma IIIrd Year (Tabla)**

**Syllabus for Applied theory**

**Paper No. 1**

1. Study of previous years course is essential
2. Study of Playing method of special (conjoint) boles
4. Study of writing in notation of four theka Prakars in Ektal, Dadra, Kaherwa, Adachautal, Rupak and Jhaptal
6. Writing in notations of two Parans in Chartal and sooltal
8. Writing in notations of two simple Laggis in Talas Dadra and Kaherwa
9. Writing in notations of four additional tihais in present and previous years’ talas.

**Diploma IIIrd Year (Tabla)**

**Syllabus for Theory**

**Paper No. 2**

1. Definition of the following: (i) Baaj (ii) Gharana (iii) Avanadha vadya, Sushir vadya, Ghan vadya and Tat vadya
2. Comparative study of laya and layakari in brief
3. Comparative study of equal matra talas
4. Brief study of laya and tala
5. Brief study of status of tala in music
6. General Knowledge of the following: (i) Name of tabla Gharanas (ii) Name of any five famous artists
7. Brief study of the following: Dhrupad, Khayal, Tarana, Masitkhani Gat, Rajakhani Gat
8. Definition of the following with example: Gat Kayada, Laggi, Bant, Paran, Gat
9. Kinds and Characteristics of Nad
10. Details of Swar Saptak
11. Life Sketch and contribution of the following eminent artists:
Three Years Pt. Time Jr. Diploma Course in Dance

Allotment of Marks:

Diploma I & II year – Practical 200 marks
    Theory papers 100 marks
    **Total 300 marks**

Diploma IIIrd year - Practical 400 marks
    Theory paper I 100 marks
    Theory paper II 100 marks
    **Total 600 marks**

To pass a course the minimum percentage of marks in each paper (including practical) and in aggregate should be 45%. Candidates securing 75% or more marks in aggregate should be declared as Passed with “Distinction” as per Thakur Committee.

**Diploma Part I**

**Kathak Practical**

**TRITAL**

1. Tatkar in Barabar, Dugun, Chaugun Layas.
2. Eight simple Paltas of the Tatkar
3. Hand movements combined with Tatkar
4. Salami (Rang Manch ka Tukada)
5. Two simple Amads
6. Eight preliminary Tukadas
7. Gata: a) Two Nikas, b) One Matki, c) One Mukat with Chal, d) One Bansi
8. Practice in Padhant of all the Tukdas learnt
9. Simple Tihais
10. That

**Theory Paper I**

1. The different schools of Kathak Dance.
2. Good and bad qualities of a patra.
4. Ability to write in notation all items learnt.
Diploma Part II
Kathak Practical

TRITAL
1. Basic Tatkar in more speed upto Athgun
2. Two varities of more speed Amads
3. Tukadas a) Six Sada b) Two chakradar
4. Practice in performing chakkars in speed
5. Gata – a) Two more Nikas, b) Ghunghat, c) One ched – chad gat
6. One or two simple Tihais
7. Practice in padhant of all the bols learnt

JHAPTAL
1. Tatkar in Barabar and Dugun Layas
2. Salami (Rang Manch ka Tukada)
3. Two Amads
4. Four simple Tukadas
5. Two Gat Nikas and Matki
6. Practice in Padhant of all the bols learnt
7. Simple Tihais

Theory Paper I
2. Study of the terms : a) Sangeet
   b) Anga, Pratyanga, Upanga.
3. Meaning and definition of the terms- Tal, Tatkar Lahra, Sam, Khali Bhari (Tali)
4. Ability to write in notation all the items learnt.

Diploma Part III
Kathak

Practical
Trital
1. One advanced Tatkar.
2. One traditional Parana Prefixed Amad.
3. Advanced That.
4. Three varities of Amad.
5. Four Sada and two chakradar Tukdas.
6. Gats – a) Two Nikas
7. Two simple Gat Bhavas, preferably Holi and Gobardhan.
8. Tihais
10. Practice in Padhant.
DHAMAR
1. Tatkar in Barabar, Dugun and Chaugun Layas.
2. Salami (Rang Manch Ka Tukada)
3. Two Amads.
4. Four simple Tukdas.
5. Two simple Paran and one Chakradar Paran.
7. Padhant of all bols learnt.

Diploma Part III
Kathak

Theory Paper I
1. Elements of katha in Kathak
2. Tandava and Lasya.
4. Brief sketch of:
5. Knowledge of following talas:
   Jhaptal, Ektal, Kahrava, Dadra, Roopak, Dhamar, Sool, Tal, Tevra, Chautal.
6. Ability to write in notation all the talas and bols, learnt

Diploma Part III
Common for Kathak and Bharatnatyam

Theory Paper II
1. Origin of dance according to Natya Shastra.
2. Stories of Nataraja.
4. Description of Asta Nayika, briefly.
5. Knowledge of the following according to Abhinaya Darpana of Nandikeshwar-
   1) Namskriya, 2) Head movements, 3) Eye glances, 4) Neck movements, 5) Asamyuta Hasta
   6) Samyuta Hasta
6. General introduction to the main classical dances of India & their exponents
7. Definitions or short notes-
   a) Mudra, b) Sabha Lakshna, c) Tal, d) Laya, e) Sangeet, f) Natya, g) Nritta, h)Nritya

( 28 )
Diploma Part I
Bharatnatyam

Practical
Tattadavus – 8
Nattadavus – 8
Te tei tei ta
Usi adavu
Kudittu Mettu adavus – 4
Tat tai taha adavus – 4
Tei a Tei yi adavus – 5
Tat Tai tam adavus - 5
Mandi Adavus
Sarukhal adavus
Dhit teiyum tat ta tei adavus
Tadhinghina tom
Kitatakadharikritatom
Alaripu

Theory
1. Knowledge about all adavus, Allaripu and notations.
2. Introduction of Bharatnatyam in a Margam.

Diploma Part II
Bharatnatyam

Practical
Jatiswaram
Shabdam
Small Padam
Practice Allaripu with Taal.

Theory
1. Knowledge about all the items learnt in practical and their notation.
3. Definition or short notes - a) Sangeeta  b) Anga, Pratyang, Upanga.
4. Different schools of Bharat Natyam.
Diploma Part III
Bharatnatyam

Practical
Aastapadi
Small Tillana
Shlokam
All the items learnt in First year & Second Year.

Theory (Paper I)
1. Brief introduction of Bharatnatyam
2. Karnatic Tala system
3. Life sketches of 1) Bala Saraswati, 2) Rukmini Devi, 3) Meenakshi Sunderam Pillai
4. Tandava and Lasya.
5. Description of: a) Alaripu, b) Jatiswaram, c) Shabdam, d) Tillana
6. Write in notation: a) Teermanam, b) Jatiswaram, c) Tillana
7. Short notes – Atami, Korvai, Teermanam, Nattuvangam, Patra Prana, Pushpanjali.
8. Brief knowledge of Kathak, Manipuri & Kathakali.

Diploma Part III
Common for Kathak and Bharatnatyam

Theory Paper II
1. Origin of dance according to Natya Shastra.
2. Stories of Nataraja.
4. Description of Asta Nayika, briefly.
5. Knowledge of the following according to Abhinaya Darpana of Nandikeshwar:
   1) Namaskriya, 2) Head movements, 3) Eye glances, 4) Neck movements, 5) Asamuta Hasta
   6) Samuta Hasta
6. General introduction to the main classical dances of India & their exponents
7. Definitions or short notes:
   a) Mudra, b) Sabha Lakshna, c) Tal, d) Laya, e) Sangeet, f) Natya, g) Nritta, h) Nritya

(30)
**B MUS. (VOCAL MUSIC)**

Allotment of marks for B.Mus part I, II & part III is as under:

**Practical – Stage Performance** - 200 marks
- Viva –voce - 200 marks
- Subsidiary - 50 marks

**TOTAL** 450 marks

**Theory- Paper I - Analytical Study of Ragas & Talas** – 100 marks.
- Paper II - - 100 marks

**Grand Total** 650 marks

**Pass Percentage - 40% in each paper & practical**

**B. MUS. PART- I (VOCAL MUSIC)**
** (UNIVERSITY EXAMINATION)**

**Ragas for detailed study (Vilambit and Drut Khayal with Alap- Tans)**
1. Ramkali
2. Gaudsarag
3. Puriya Dhanashra
4. Bhimplasi
5. Alaiya Bilawal

**Ragas for Non Detailed study (General outline of the Ragas and one Composition.):**

**Ragas Pilu, Kalingda are for general study (Bhajan, Geet etc.)**

**Two Dhrupads and Two Dharmars in any of the above 8 ragas**

**Two Taranas in any of the above 8 ragas, Additional Talas Panjabi, Addha.**

**Additional Layakari 1/6. 1/8, 2/3.**

**Additional Layakari for singing Dhrupad style 1/3**

**Knowledge to perform talas prescribed with prescribe layakaries on hand**

**Knowledge of all the ragas, layakaries and theory portion prescribed in the three years of diploma course.**

**THEORY:**

There will be two theory papers (University Examinations)

One Subsidiary Practical
PAPER-I

Analytical study of Ragas and Talas

(100 Marks – 3 hours duration)

Unit I: Theoretical knowledge of prescribed ragas

Unit II: Reading and writing of notation of the prescribed ragas and Talas with the prescribed laykaries.
A broad knowledge of ragas and talas.

Unit III: Classification of Musicians.

Unit IV: Brief outline of Origin, developments and present state of Vocal Music Gharanas.

Unit V: Elementary Analysis of Bandish of prescribed Ragas

PAPER II

(100 marks – 3 hour duration)

Unit I: Lakshanas of vaggeykar

Unit II: “Sruti and Svara” – Elementary Knowledge of shadjagram, the relation of present day shuddha saptaka with shadjagram, the notes used in different ragas in addition to the Twelve notes of the octave.

Unit III: Elementary Applied Physics (sound). Definition of sound. Andolan (vibration and Taranga (wave) – Nada, Musical sound and rava (noise), Pitch, magnitude, and timbre (more detailed study)- The relation of avritti (frequency) with the length of the string.

Unit IV: Note intervals on the string according to Ahobal and Shrinivasa

Unit V: Brief History of Indian Music (Vedic period to 12th century)

Subsidiary (Practical) – 50 Marks

1. The candidate will learn folk Music and regional songs (Total six to seven)

B MUS. PART-II (VOCAL MUSIC)

(UNIVERSITY EXAMINATION)

Practical Course

Ragas for detailed study (Vilambit and drut Khyaals with alap tans)


Ragas for non-detail study:

(General out lines of the Ragas and compositions)


Ragas Jhinjhoti and Jogiya for general study Bhajan Geet etc.

Two Dhrupads and Two Dhamars of the above 10 ragas

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Two Taranas in any of the ten Ragas
One trivat and one hori. Additional Talas: Pancham Sawari, Matta Taal.
Additional Layakari-3/2, (Two Bols in three matra Kal) 3/4 (Four Bols in three matra Kal)
Additional Layakari for singing Dhrupad style 2/3 Also, knowledge to perform tala prescribed with
prescribed layakaries on hand. Knowledge of all the ragas, Talas, Laykaries and theory portion
prescribed in three year diploma course as well as B.Mus.Part-I course.

B MUS PART- II (VOCAL MUSIC)

PAPER-I
(100 Marks – 3 hours duration)

ANALYTICAL STUDY OF RAGAS AND TALAS

Unit I : Theoretical Knowledge of the prescribed ragas
Unit II : Reading and writing of notation of the prescribed ragas and talas with the prescribed layakaries
Unit III : Types Of Musical Compositions Prabhandh, Dhrupad, Khayal, Thumri, Tappa etc.
Unit IV : General principle of the swarprastar permutation and combination of notes
Unit V : Essay on any general topic related to music
Unit VI : Brief outline of folk music of India

B. MUS PART- II (VOCAL MUSIC)

PAPER-II
(100 Marks – 3 hours duration

Unit-I : Chatusarana (according to Bharata and sarngdeva)
Unit II : Shruti Intervals of both gramas, their relation with present day scale
Unit III : Swara and Swara Sthanas of Hindustani and karnatik Music
Unit IV : Alapti and its varities
Unit V : Gamakas and its varities

Subsidiary (Practical) – 50 Marks

1. The candidate will learn Sugam Sangit - Geet, Gazal & Bhajan (Total six to seven songs)

B. Mus Part - III (Hindustani Vocal Music)

University Examination

Ragas for detailed study (Vilambit and Drut Khyal with Alap – Tans)

1. Rageshri
2. Marva
3. Lalit
4. Maru Bihag
5. Deshi
6. Bageshri

( 33 )
Ragas for Non-detailed study (General outline of ragas and one Composition)

1. Gurjari Todi
2. Basant
3. Paraj
4. Jaijaivanti
5. Shuddha Kalyan
6. Chhayant

Ragas - Pahadi and Maand for general study (Bhajan-Geet etc.)

Two Dhrupad Dhamars in any of the above 12 ragas.
Two Taranas in any of the above 12 ragas.
One Chaturang and one Thumari.

Additional Talas - Brahma, Rudra.

Additional Layakari - 4/3 (3 in 4).

Additional Layakari for singing Dhrupad style - 3/2 (2 in 3).

Knowledge to perform talas prescribed with prescribed layakaris on hand.

Knowledge of all the Ragas, Talas, Layakaris and Theory portion prescribed in the three years of diploma course as well as B.Mus. I and II Course.

Theory

There will be two theory papers (University Examination) and one subsidiary practical.

**PAPER I – Analytical Study of Ragas and Talas**

(100 Marks 3 Hrs. Duration)

Unit I: Theoretical knowledge of prescribed ragas.

Unit II: Reading and writing of notations of the prescribed ragas with the prescribed layakaris. Composition of Alap, Tan, Bolalap, Boltan and Tihai

Unit III: General study of Karnatak Tal system. Scheme of 35 Talas and Chapu Talas.

Unit IV: Knowledge of Kaku, Kutap and Sthay and its varieties.

Unit V: Mela and That (Rag vargikaran system)

Unit VI: Essay on any relevant topic.

**PAPER II**

100 marks 3 hrs. duration

Unit I: General History of Indian Music (12th Century to present time)

Unit II: Moorchhanas and Jatis.

Unit III: 3 Units of Sruti intervals

Unit IV: Short notes (a. Ragas and Melodies b. Melody and harmony c. Tempered and natural scale)
Subsidiary (Practical) – 50 marks

The candidate will learn Semi classical forms such as Tumari, Tappa, Dadra, Hori, Kajari (Total 6-7 compositions)

B.Mus. Ist Year, IInd Year & IIIrd Year
Instrumental Music
SWARA VADYA (Sitar-Violin-Flute) & Tabla
Syllabus
B.Mus.
Allotment of Marks for the Papers/ Practicals

<table>
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<th>Year</th>
<th>Paper No.</th>
<th>Theory Marks</th>
<th>Practical Marks</th>
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<td>I. Performance and coverage of the total course</td>
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<td>A. Stage Performance</td>
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<td>B. Viva voce</td>
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<td>40% in each paper &amp; practical</td>
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<td>II. Subsidiary- Instrumental Music/ Dance &amp;vocal practical &amp; Hindustani/ Karnatak</td>
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<td>III. Theory Paper- No. 1</td>
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Syllabus
B.Mus Part –I (Instrumental Music)
(Swara Vadya) Sitar/Violin/Flute

Course
1. Some Difficult Chanda of 4, 5, 6, 7 & 8 beats through Mijarab/Bow/Wind in Madhyalaya.
2. Improvement in the following techniques should be stressed:
   a) Meend of the two to three notes, b) Kan of one to two notes, c) Murki, d) Clarity and resonance in playing swara through Mijarab/Bow/Blowing, e) Variety and speed in Jhala.
3. Tuning of own Instruments
4. Identification of listened notes (Swara) Vocal or Instrumental and identification of Ragas through Pakada.

( 35 )
5. Ragas for detailed study: i) Bhairava, ii) Puriya Dhanashree, iii) Bageshree, iv) Brindabani Sarang v) Multani
7. Two Compositions in different Tala other than Teental
8. Knowledge of the following Talas with their divisions, Theka etc i) Deepchandi, ii) Dhamar iii) Adachartal
9. One Dhun in any prescribed raga
10. Knowledge of all the Ragas, Talas and Theory portion of previous course is essential

Theory

Paper –I

Unit-I: Theoretical knowledge of the prescribed Ragas
Unit-II: A broad comparative knowledge of ragas
Unit-III: Writing notations of compositions along with all practical materials
Unit- IV Writing of Talas with prescribed layakaries

Paper-II

Unit-I: Alapti, Gamak according to Sangeet Ratnakar.
Unit-II: Naad, Western Staff Notation System, Purvank, Uttarang, Saptak & Ashtak.
Unit-III: Classification of Instruments (Tat, Sushir, Avanadh & Ghan)
Unit-IV: Merits and Demerits of Vocalist and Instrumentalist
Unit-V: Life Sketch of V.N. Bhatkhande and V.D. Paluskar.

B.Mus Part –II

1. Some difficult and speed Alankars in the prescribed ragas of this course
2. Use of difficult Chhandas and layakaries through Mijarab/Bow/Blowing technique in Vilambit and Drut layas
3. Students are expected to improve further in the following techniques.
   a) Meend of two to four (notes) Swaras, b) Kan of two to four (notes) Swaras, c) Murki, d) Clarity and resonance in playing Swaras, e) Variety and speed in Jhala, f) Composing new Alap, Tan, Toda, Tihai and Jhala while playing a Geet/Gat
4. Accuracy in tuning the instrument.
5. Singing of Alankars and Gat.
6. Identification of the prescribed Ragas

( 36 )
9. Two Dhuns
10. Knowledge of the following Talas with their Thekas, Divisions and also Dugun/ Tigun Layakaries i) Roopak ii) Dhamar iii) Sootal iv) Keherawa.
11. Knowledge of all Ragas, Talas and theory portions prescribed in three years Diploma course as well as B.Mus –Part I Course.

Theory

Paper –I

Unit-I : Thorough knowledge of the characteristic features of the prescribed Ragas.
Unit-II a) Writing notation of Composition, b) Setting of a given piece to ra ga and composing Alap, Tan etc.
Unit -III : Writing of Talas with the prescribed layakaries 3/2 (Ded Gun)

Theory

Paper –II

Unit-I : Gram, Moorcha
Unit -II : Comparative study of Shruti & Swara
Unit -III : Comparative study of Karnatic and Hindustani Swara system
Unit-IV : D.V.Paluskar and V.N. Bhatkhande ke Swaralipi Paddhati ka Addhayan.
Unit- V: General essay on Music

B.Mus Part –III

1. Capability of giving an attractive public performance is essential
2. More advanced practice in the following:
   a) Forward and backward Meend to two to four notes, b) Forward and backward Kan of one to two notes, c) Murki in frets, Murki in Meend, d) Speedy work of right hand and difficult variety of Jhala, e) Composing good Alap, Tan, Toda, Tihai and Jhala at the time of playing, f) Good understanding of Sam, Khali and other beats of a Tala while playing on one’s own instrument, g) Accuracy in tuning one’s own instrument
3. Besides singing of simple alankars, gat and tan, Student is expected to read and write musical passage given in writing or played to them.

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6. Three compositions in different Tala other than Teental
7. Two Dhuns in Thumri Style
8. Student should have thorough knowledge of the following Layakaries in the prescribed Tala i) Jhaptal ii) Teental iii) Rupak iv) Ektal v) Durga Tal
Note: Layakaries – ¼- Paun gun; 3/2 Dedh Gun
9. Knowledge of all the Ragas, Talas, Layakaries prescribed in the three years Diploma course and Ist and IIInd part of B. Mus. course

Theory

Paper-I
Unit-I : Thorough knowledge of the characteristic features of the prescribed Ragas.
Unit-II : a) Writing notation of composition/ Gat, b) Setting of a given Piece to a Raga and composing Alap, Tan, Toda and Tihai.
Unit-III : Writing of Talas with the prescribed Layakaries.

Paper-II
Unit-I : Chatus Sarana
Unit-II : Jati ki Paribhasa (Lakshan Sahit)
Unit-III : Classification of Thata and Raga according to V.N Bhatkhande.
Unit-IV : Kutap, Vrinda and Vrinda Vadan.
Unit-V : Geet ke Prakar – Dhrupad, Dhamar, Khayal, Tarana, Thumri, Tappa, Lakshana Geet, Chaiti, Kajri, Bhajan.

B.Mus. First Year (Tabla)
Syllabus for Practical & Viva

1. Practice and knowledge of previous year courses is essential.
2. Complete Tabla Solo in Tala – Jhaptal and Roopak with following compositions: Uthan, Peshkar (with four Paltas), Kayada (with four Paltas), Baant (with four Paltas), Gat Kayada (with four Paltas), Gat, Paran, Tukda, Mukhda, Tihai.
3. Practice and knowledge of following compositions in Teental – (one in each) – Gat, Fard, Rou, Tipalli, Choupalli, Ekhatti Paran, Peskara, Nouhakka.
4. Practice and knowledge of basic compositions of Delhi and Banaras Gharana.
5. Practice and knowledge of different kinds of compositions in Tishra Jati.
6. Practice and knowledge of following Talas with Dugun, Tigun and Chaugun – Sultal, Dhamar.
7. Practice and knowledge of accompaniment in Vilambit Ektal.
10. Practice and knowledge of Laggi and Ladi in Tala Kaherawa.
11. Practice and knowledge of accompaniment for Kathak with following Compositions (one in each): Simple Toda, simple Amad, simple Thats
12. Recitation (padhant) in all kinds of above matter with Tali and Khali
B. Mus Ist Year (Tabla)
Syllabus for Theory

Paper I
1. Definition of application of the following with examples in notation system: Fard, Rou, Tipalli, Chaupalli, Gat, Ekhatti Paran, Laggi, Ladi, Laya, Layakari, Damdar Tihai, Bedamdar Tihai, Peshkar and Stuti Paran
2. Study and writing notation of following Talas in Derhgun and Paungun in Layakari: a) Jhaptal b) Roopak c) Dadra d) Kaharwa e) Teental f) Ektal
3. Study and writing in notation of following Talas with Dugun, Tigun, Chaugun Layakari: a) Tilwada b) Dhamar c) Sultal d) Khemta d) Farodast
4. Writing notation of Banaras and Delhi’s compositions
5. Improvisation of Tihai, Tukda in Talas of present and previous years’, course
6. Writing notation of Laggi and Ladi in Tal Kaharwa
7. Writing notation of composition of Dance in present year’s practical course
8. Detailed study of Kayada, Peshkar with different examples

B. Mus Ist Year (Tabla)
Syllabus for Theory

Paper II
Unit I
Brief History of Tabla
II Method of Tuning Tabla

Unit II:
1. Playing methods of special Boles on Tabla
2. Principles of Tabla Solo

Unit III:
1. Study of North Indian Tala System (Bhatkhande and Paluskar)
2. Principles of composing Tihai

Unit IV:
1. The principles of Tabla accompaniment
2. The history of percussion Instruments

Unit V:
1. Brief Knowledge of “Ten Prans of Tal”
2. Life sketch and contribution to music of the following artists:

( 39 )
B.Mus. Second Year (Tabla)
Syllabus for Practical & Viva

1. Practice and knowledge of previous years courses is essential
2. Complete Tabla Solo in Tala – Ektal and Ada Chartal with following compositions: Uthan, Peshkar (with four Paltas), Kayada(with four Paltas), Rela (with four Paltas), Gat, Paran, Tukda, Mukhda, Bant (with four Paltas), Gat Kayada (with four Paltas), Tihai (one in each)
3. Practice and knowledge of following compositions in Teental – (One in each) – Stuti Paran, different kinds of Gat, Farmaishee, Kamali.
4. Practice and knowledge of different kinds of compositions in Mishra Jati
5. Practice and knowledge of basic compositions of Ajrada and Lucknow Gharana
6. Practice and knowledge of following Talas with Dugun, Tigun and Chaugun – Pancham Sawari, Deepchandi, Jhumara, Laxmi, Gajajhampa
10. Practice and knowledge of Laggi and Ladi in Tala Dadra
11. Practice and knowledge of accompaniment for Dance with following Compositions: Stuti Paran, Chakkardar Toda, Amad, Thats
12. Recitation (Padhant) in all kinds of above matter with Tali and Khali

B. Mus IInd Year (Tabla)
Syllabus for Theory

Paper - I

1. Definition of the application of the following with examples:
   a) Stuti Paran, b) Different Types of Gats, c) Farmayasi, d) Kamali, e) Vagen, f) Daba, g) Gass, h) Gat (Five Prakas), i) Yati (Five Prakas), j) Graha (Five Prakas)
2. Study and write in notation the following Talas in Layakari: 5/4; 7/4
   a) Teental b) Roopak c) Jhaptal d) Ektal e) Chartal f) Sultal g) Dadra h) Kaharwa
3. Study and writing in notation the following Talas with Dugun, Tigun, Chaugun Layakaries:
   a) Pancham Sawari b) Deepchandi c) Jhumra d) Laxmi e) Gajajhampa
4. Writing notation of Ajarada and Lucknow compositions
5. Improvisation of Tihai, Mukhra and Tukda in present and previous years’ course
6. Writing in notation of Laggi and Ladi in Tala Dadra
7. Writing in notation with following Dance compositions: a) Stuti Paran, b) Chakkardar Toda c) Amad
8. Detailed study of Rela, Bant with different examples

( 40 )
B. Mus IInd Year (Tabla)
Syllabus for Theory

Paper-II

Unit I
1. Merits and Demerits of Tabla Players
2. Study of Karnatak Tala System

Unit II
3. Principles of composing Chakradar
4. Classification of Musical Instruments

Unit III
5. Principles of Tala Rachana
6. The Study of the following Percussion Instruments: a) Pakhawaj, b) Dholak, c) Naal

Unit IV
7. Brief History and tradition of different Gharnas

Unit V
8. Life sketch and contribution in the field of music of the following artists:
   a) Pt. Bhairav Prasad, b) Ustad Abid Hussain Khan, c) Ustad. Gami Khan, d) Ustad Masid Khan,
   e) Pt. Biru Mishra , f) Ustad. Munir Khan, g) Pt. Nana Panse

B. Mus. Third Year (Tabla)
Syllabus for Practical & Viva

1. Practice and knowledge of previous years courses is essential
2. Complete Tabla Solo in Tala – Pancham Sawari with following compositions (one in each):
   Uthan, Peshkar (with four Paltas), Kayada (with four Paltas), Rela (with four Paltas), Bant (with four Paltas),
   Gat, Gat Kayada(with four Paltas), Paran, Tukda, Mukhda, Tihai
3. Practice and knowledge of following compositions in Teental – (One in each)–Angushthana,
   Chalan, Gat Paran, different types of Paran
4. Practice and knowledge of basic compositions of Farukhabad and Punjab Gharana
5. Practice and knowledge of different kinds of compositions in Khanda Jati
6. Practice and knowledge of following Talas with Dugun , Tigmun and Chaugun – Rudra, Matta and Shesh
7. Practice and knowledge of accompaniment in vilambit Jhumara
8. Practice and knowledge of accompaniment in Vilambit Deepchandi for Thumri
9. Practice and knowledge of accompaniment for Dhrupad in Sultal and Dhamar
10. Practice and knowledge of Laggi and Ladi in Tala Dadra
11. Practice and knowledge of accompaniment for Dance with following Compositions (one in each):
    Parmelu, Tatkar, Gatnikas
12. Recitation (padhant) in all kinds of above matter with Tali and Khali

( 41 )
B. Mus IIIrd Year (Tabla)
Syllabus for Theory

Paper - I

1. Definition of the application of the following with examples:
   a) Angushtan, b) Chalan, c) Gat Paran, d) Different Types of Paran, e) Lom-Vilom, f) Upaj, g) Padhanta
   h) Prastaar Vidhi
2. Study and write in notation the following Tals in Layakari : 9/4
   a) Teental, b) Jhaptal, c) Roopak , d) Ektal, e) Addha, f) Chartal, g) Dhamar, h) Sultal i) Teevra,
   j) Dadra, k) Khemta, l) Ada Chartal
3. Study and writing in notation the following Talas with Dugun, Tigun, Chaugun Layakaries:
   a) Rudra, b) Matta, c) Tappa, d) Shesh Tal
4. Writing in notation of the compositions of Farrukhabad and Punjab Gharanas
5. Improvisation of Tihai, Mukhra and Tukda in Talas of present and previous years’ course
6. Writing in notation of Laggi and Ladi in Tala Deepchandi
7. Writing in notation of compositions of Dance in present year’s course (one in each):
   a) Stuti Paran, b) Chakkardar Toda, c) Amad
8. Detailed study of Gat Kayadas, Uthan, Theka ke Chalan with different examples

B. Mus IIIrd Year (Tabla)
Syllabus for Theory

Paper - II

Unit I
1. The similarities and differences between the playing style and techniques of Pakhawaj and Tabla
2. Comparative study of Khula and Bandh Baj

Unit II
3. Comparative study of Hindustani Tala System and Karnatak Tala System
4. Distinguish between Baj and Gharana

Unit III
5. Status of Tabla in India percussion Instruments
6. Importance of Laya and Tala in Indian Classical Music

Unit IV
7. Methods of Accompaniment of Tabla in semi Classical music
8. Western Staff Notation System
9. Principles of composing Farmayashi and Kamali Chakkardar

Unit V
10. Concept of Upaj
11. Life sketch and contribution in the field of music of the following artists:

( 42 )
### B.Mus Dance

Allotment of Marks for B.Mus. Part I, II & III is as under:

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<tr>
<th>Description</th>
<th>Marks</th>
<th>Pass %</th>
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<tr>
<td>Practical Stage Performance</td>
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<td>40% in each paper</td>
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<tr>
<td>Viva-voce</td>
<td>200</td>
<td>and practical</td>
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<tr>
<td>Subsidiary</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>450</strong></td>
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Theory Paper I – 100 Marks

Paper II – 100 Marks

**Grand Total** - 650 marks

### B. Mus Part I

#### Kathak Practical

I. Study of following talas in detail: 1. Trital 2. Jhaptal
   a) Tatkar and Paltas, b) Amad – 5, c) Toda Tukada-5, d) Gat Nikas–5, e) Tihai–5, f) That, g) Kavitta – 2, h) Abhinaya on bhajan, i) Farmaishi

II. Padhanta of all the above items

III. Talas for non detailed study:
   a) Ashtamangala, b) Rupaka, c) Dadra (Theka and Tatkar)

IV. Subsidiary Tabla / Vocal Music/ Bharat Natyam

### B. Mus Part I

#### Kathak

**Theory**

**Paper I**

I. Brief study of Origin, history and development:
   a) Bharatnatyam, b) Kathak, c) Gharanas: i) Lucknow, ii) Jaipur, iii) Pandanallur, iv) Tanjore

II. Compositional pattern and brief study of the following:
   a) Compositional pattern of Tarana, Bhajan, Thumari and Ghazal, b) Brief study of main accompanying instruments:
      Tabla, Harmonium, Sarangi and Pakhawaj.

III. Contribution of important personalities and their life sketches:
   a) Madam Menaka, b) Mohan Rao Kalyanpurkar, c) Vikram Singh, d) Kartik Kalyan.

IV. Write in notation:
   a) Trital, Jhaptal, b) All the tals learnt in practical course.

B. Mus Part I
Common for Kathak and BharatNatyam

Theory
Paper II
I. Study of Natyashastra:
   a) Origin of Natya (Chapter I), b) Prekshagriha (Chapter II), c) Poorva Ranga (Chapter III),
II. History of Indian Dance:
   a) Stone age, b) Indus Valley Civilization, c) Vedic period, III. Dances of Shiva, Vishnu, Krishna:
      a) Stories of different Tandavas, b) Concept of Nataraj, c) Vishnu as Mohini, d) Krishna the dancer
      with special reference to Kaliya mardan, e) Concept of Natavar
IV. Shlokas from Abhinaya Darpan
   a) Asamyuta hastas and their usages from Patak to Alapadma, b) Natya Krama
V.
   a) Arrangement of stage for a dance performance and improvisation of stage properties for dance
      dramas, b) Short notes:  i) Sangeet, ii) Nritta, iii) Nritya, iv) Natya, v) Anga, vi) Pratyanga,
      vii) Upanga

B. Mus Part II
Kathak Practical
I. Study of following talas in detail: 1. Trital, 2. Dhamar
      – 2, f) Tihai – 6, g) Gat Bhava – 3, h) Padhant of all above items (Holi, Makhan chori, Chira
      Haran)
II. Taals for non detailed study:
   a) Ekatala, b) Matta tala, c) Rudra tala (Theka and Tatkar)
III. Bhajan and Stuti
IV. Subsidiary Tabla / Vocal Music/ Bharat Natyam.
V. All the above items learnt in previous course.

B. Mus Part II
Kathak

Theory
Paper I
I. Bhakti movement and its impact on Kathak – with special reference to Surdas, Tulsidas &
   Mirabai.
II. a) Contribution in the revival of Kathak:
       i) Kalka Prasad, Bindadin Maharaj, ii) Achchan Maharaj, iii) Lachchu Maharaj, iv) Sitara Devi,
       v) Madam Menaka
       b) Compositional pattern: Dhrupad, Khayal, Gazal
III. Contents of: a) Abhinaya Darpan, b) Natyashastra

( 44 )
IV. Brief knowledge of Tala North Indian and South Indian
   a) Teen tal, Jhaptal, Roopak, Ektal, b) Adi, Jhampa, Chapu, Rupakam, V. Short notes: Kavitta, That, Rangamanch tukda, Parmelu, Mudra, Chanda

B. Mus Part II
   Common for Kathak and BharatNatyam

Theory

Paper II

I. Study of Nava Rasa:
   a) Rasas according to VI chapter of Natya Shastra, b) Bhava, Vibhava, Anubhava and Sanchari Bhava

II. Following shlokas from Abhinaya Darpan
   a) Usages of Asamyuta hastas from Chatura to Trishul, b) Usages of Samyuta hastas from Anjali to Bherunda

III. Reference to dance in literature:
   a) Ramayana, b) Mahabharat, c) Dasham Skandha of Shrimat Bhagvat Purana

IV. a) Folk dances of North and Eastern India: Bhangara, Giddha, Bihu, Santhal, Dhamal (Hariyana), Ghoomar (Rajasthan), Ras, Karma, b) According to Abhinaya Darpan: Patra Lakshana, Kinkini Lakshana, Good and bad qualities of Patra

V. a) Contribution of the following in the field of Nritya Natika: Rabindra Nath Tagore, Rukmini Devi Arundale, Madam Menaka, Uday Shankar, b) Classical dance of India: Mohiniattam and Kuchipudi

B. Mus Part III
   Kathak Practical

I. Study of following talas in detail: 1. Trital, 2. Chautal
   a) Tatkar and Paltas, b) Ganesh Paran –1, c) Amad – 2, d) Paran – 3, e) Chakkardar Paran – 3, f) Parmelu – 2, g) Gat Bhava – 2 (Ched-chad, Panghat Lila), h) That – 2, i) Layakari

II. Padhant of all above items

III. Talas for non detailed study:
   a) Sooltal, b) Kaharwa, c) Deepchandi (Theka and Tatkar)

IV. Thumari

V. Subsidiary Tabla / Vocal Music/ Bharat Natyam.

B. Mus Part III
   Kathak

Theory Paper I

I. Transformation and continuity of traditions:
   a) Kathak in Darbar (Lucknow, Jaipur, Raigarh), b) After independence Institutions, patronage, performing techniques, Concert platform in the 20th century AD, c) Aspects of Kathak : Classical & Applied.
II. a) Write in notation: all the items learnt in practical course, b) Compositional patterns: Prabandha & Dhrupad.

III. Life sketches of:
   a) Sunder Prasad, b) Birju Maharaj, c) Gopi Krishna

IV. Traditional Folklore Theatre:
   a) Yakshagana, b) Bhavai, c) Tamasha, d) Nautanki

V. a) Tala Dasha Pranas in detail, b) Short notes: Hava – Bhava, Farmaishi Tukda, Lasya, Mudra.

B. Mus Part III
Common for Kathak and BharatNatym

Theory
Paper II
I. Brief study of Abhinaya:
   a) Angika b) Vachika c) Aharya d) Satvika

II. Study of Ballet: Origin, history and development
   a) Italian Ballet, b) Ballet of France, c) Russian Ballet,

III. Detailed study of: a) Nayak Bheda b) Nayika Bheda

IV. a) Study of Folk dances of western and southern India:
   Garba (Dandiya, Manjeera, Garbi), Teraha Tali, Ghoomar, Kalbeliya Nritya, Kummi, Kolattam.
   b) Study of Shiro, Drishti, Greeva Bheda and their usages from Abhinaya Darpan

V. a) Classical dances of India: i) Oddissi, ii) Kathakali, iii) Manipuri
   b) Short notes: i) Pushpanjali, ii) Rangadhidevata Stuti

B. Mus Part I
Bharatnatyam Practical

I. Items to be taught
   a) Allaripu Misram, b) One Jatiswaram, c) One Shabdam, d) One Tillana

II. Ability to recite Allaripu and Korvais from Jatiswaram and Tillana with clapping.

III. Practice of basic technique of Tattukazi in all the three speeds of all adavus.

IV. Subsidiary Karnatak Vocal Music / Mridangam/ Violin/ Kathak.

B. Mus Part I
Bharat Natyam

Theory
Paper I
I. Brief study of Origin, history and development:
   a) Bharatnatyam, b) Kathak, c) Gharanas:
   i) Lucknow, ii) Jaipur, iii) Pandanallur, iv) Tanjore

( 46 )
II. Compositional pattern and brief study of the following:
   a) Compositional pattern of Allaripu, Jatiswaram and Shabdam, b) Brief study of main
   accompanying instruments:
   Mridangam, Karnatic Veena, Violin and Flute
III. Contribution of important personalities and their life sketches:
   a) V. Ramaiya Pillai, b) Muthukumar Pillai, c) Uday Shankar
IV. Write in notation:
   a) Allaripu, b) Jatiswaram, c) Tillana
V. Short notes:
   a) Adavu, b) Teermanam, c) Korvai, d) Nattuvangam

B. Mus Part I

Common for BharatNatyam and Kathak

Theory

Paper II

I. Study of Natyashastra:
   a) Origin of Natya (Chapter I), b) Prekshagriha (Chapter II), c) Poorva Ranga (Chapter III)
II. History of Indian Dance:
   a) Stone age, b) Indus Valley Civilization, c) Vedic period
III. Dances of Shiva, Vishnu, Krishna:
   a) Stories of different Tandavas, b) Concept of Nataraj, c) Vishnu as Mohini, d) Krishna the dancer
   with special reference to Kaliya mardan, e) Concept of Natavar
IV. Shlokas from Abhinaya Darpan
   a) Asamyuta hastas and their usages from Patak to Alapadma, b) Natya Krama
V. a) Arrangement of stage for a dance performance and improvisation of stage properties for dance
   dramas, b) Short notes:

B. Mus Part II

Bharat Natyam Practical

I. New items to be taught apart from practicing those of previous year
   a) Pushpanjali / Kautuvam, b) One Padam / Javali, c) One Keertanam /Ashtapadi, d) One Tillana
II. Ability to recite all the items learnt in previous year as well try to sing all the lines of Abhinaya
    items and Tillana of IInd year with clapping.
III. Practice of using Tattukazi with concert items viz. Allaripu, Jatiswaram and Tillana with other
     candidates.
IV. Subsidiary Karnatak Vocal Music / Mridangam / Violin/ Kathak.
V. All items learnt in previous year.
B. Mus Part II
Bharat Natyam

Theory

Paper I


II. a) Contribution in the revival of Bharatnatyam:
   i) Rukmini Devi Arundale, ii) E. Krishna Iyer, iii) Tanjore Quartette
   b) Compositional pattern: Javali, Keertanam, Padam

III. Contents of: a) Abhinaya Darpan, b) Natyashastra

IV. Brief knowledge of Tala South Indian and North Indian
   a) Teental, Jhapatal, Roopak, Ektal, b) Adi, Jhampa, Chapu, Rupakam,

V. Short notes:
   a) Mudra, b) Natyashastra, c) Sabha Lakshan, d) Sabha Rachana

B. Mus Part II

Common for BharatNatyam and Kathak

Theory

Paper II

I. Study of Nava Rasa:
   a) Rasas according to VI chapter of Natya Shastra, b) Bhava, Vibhava, Anubhava and Sanchari Bhava

II. Following shlokas from Abhinaya Darpan
   a) Usages of Asamyuta hastas from Chatura to Trisul, b) Usages of Samyuta hastas from Anjali to Bherunda

III. Reference to dance in literature:
   a) Ramayana, b) Mahabharat, c) Dasham Skandha of Shrimat Bhagvat Purana

IV. a) Folk dances of North and Eastern India: Bhangara, Giddha, Bihu, Santhal, Dhamal (Hariyana), Ghoomar (Rajasthan) Ras, Karma, b) According to Abhinaya Darpan: Patra Lakshana, Kinkini Lakshana, Good and bad qualities of Patra

V. a) Contribution of the following in the field of Nritya Natika: Rabindra Nath Tagore, Rukmini Devi Arundale, Madam Menaka, Uday Shankar, b) Classical dance of India: Mohiniattam and Kuchipudi

B. Mus Part III
Bharat Natyam Practical

Paper

I. New items to be taught apart from practicing those of previous year
   a) Allaripu Khanda Jati, b) Varnam / Swarjati, c) One Padam / Javali, d) Two Slokas

(48)
II. Ability to recite Allaripu and Teermanams from Varnam / Swarjati and singing of Padam / Javali with clapping.

III. Basic technique of playing talam in all three speeds of all the Adavus.

IV. Subsidiary Karnatak Vocal Music / Mridangam/ Violin/ Kathak.

V. All items learnt in previous year.

**B. Mus Part III**

**Bharat Natyam**

**Theory**

**Paper I**

I. Transformation and continuity of traditions:
   a) Bharatnatyam from temple (Tanjore, Brihadeeshwara) to court in Pallav, Pandya and Chola period, b) After independence Institutions, patronage, performing techniques. Concert platform in the 20th century AD.

II. a) Write in notation:
   i) Khanda Allaripu, ii) Teermanams of Varnam / Swarajati
   b) Compositional patterns: Varnam / Swarajati

III. Life sketches of:
   a) S. Kamala, b) U. S. Krishna Rao and Chandrabhaga Devi, c) Yamini Krishnamurthi

IV. Traditional Folklore Theatre:
   a) Yakshagana, b) Bhavai, c) Tamasha, d) Nautanki

V. a) Tala Dasha Prana in detail, b) Short notes: Desi, Margi, Lasya

**B. Mus Part III**

**Common for Bharat Natyam and Kathak**

**Theory**

**Paper II**

I. Brief study of Abhinaya:
   a) Angika    b) Vachika    c) Aharya    d) Satwika

II. Study of Ballet : Origin, history and development
   a) Italian Ballet, b) Ballet of France, c) Russian Ballet

III. Detailed study of:
   a) Nayak Bheda    b) Nayika Bheda

IV. a) Study of Folk dances of western and southern India:
   Garba (Dandiya, Manjeera, Garbi), Teraha Tali, Ghoomar, Kalbeliya Nritya, Kummi, Kolattm.
   b) Study of Shiro, Drishti, Greeva Bheda and their usages from Abhinaya Darpan

V. a) Classical dances of India:
   i) Odissi, ii) Kathakali, iii) Manipuri
   b) Short notes: i) Pushpanjali, ii) Rangadhidevata Stuti

( 49 )
M.MUS. PART-I (VOCAL MUSIC)
(UNIVERSITY EXAMINATION)

Allotment of marks for M.Mus part I & part II is as under:

Practical – Stage Performance - 200 marks
Viva –voce - 200 marks

TOTAL 400 marks

Theory- Paper I - Analytical Study of Ragas & Talas – 100 marks.

Paper II - 100 marks
Paper III- Essay writing - 50 marks
Assignment of self made five compositions - 50 marks

Grand Total 700 marks

Pass Percentage - 40% in each paper & practical

Course: Ragas for Detailed Study (Vilambit and Drut Khayal alongwith Gayaki).

1. Puriya Kalyan
2. Komal Asawari
3. Bhatiyar
4. Shuddha Sarang
5. Madhuvanti
6. Multani
7. Bihag

Ragas for non detailed Study
(General Outline of the Ragas with one Composition in each)

1. Gandhari
2. Miya Ki Sarang
3. Sur Malhar
4. Madhumad Sarang
5. Bairagi
6. Gauri (Bhairav / Poorvi Ang)
7. Suha / Sughrai

Two Dhrupads and Two Dhamars in any of the above 14 ragas with methodical brief Nom-Tom alaps.
Four Taranas in any of the above 14 ragas. One Tappa.
Additional Tal : Shesh, Additional Layakari : 4/5 (five in four)
Additional layakari for singing Dhrupad style : ¾ (four in three)
The candidate shall submit at least 5 own compositions before practical examination to the Head of the Department. Total marks for self made compositions will be 50. It will be examined by external examiner (Practical)

Knowledge of all the ragas, talas, layakaris and theory portions prescribed in the three years of diploma and three years of degree course will be required.

It will be obligatory for each students to give at least 2 options for choice Ragas. At the time of examination the external examiner will decide one Raga for performance by the student.

**THEORY:** There will be three theory papers.

**PAPER I**

**ANALYTICAL STUDY OF RAGAS & TALAS**

100 MARKS (Three hours duration)

Unit–I : Characteristic of the prescribed ragas with detailed and comparative study of all the ragas from the very beginning upto this course.

Unit–II : Capacity to compose and make notation of a given text.

Unit–III : Elementary knowledge of staff notation.

Unit–IV : Brief outline of Western Music.

**PAPER II**

**ASTHETICS**

100 MARKS (Three hours duration)

Unit–I : Bhava and Rasa

Unit–II : Raga and Rasa

Unit–III : Chhanda, Laya, Tala and Rasa

Unit–IV : The place of Music in Fine Arts.

Unit–V : Autonomy and heteronomy

Unit–VI : Indian and Western Asthetics

Unit–VII : Rasa as applied to Music

Unit–VIII: Raga Dhyan and Raga Chitras.

**PAPER III**

**ESSAY WRITING**

50 marks (1½ hours duration)

Essay writing minimum 500 words.

Essays will be related to general and critical topics related to music. Essays may be written in Hindi/English.

**M.Mus Part II (Final)**

Course: Ragas for Detailed Study (Vilambit and Drut Khyal along with Gayaki)

**PRACTICAL:**

1. Ahir Bhairav

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2. Bilaskhani Todi  
3. Jog  
4. Puriya  
5. Shri  
6. Bhupali  
7. Jogkauns  

Ragas for Non-Detailed Study (General outline of the Ragas with one composition)  
1. Bhupal Todi  
2. Gunakri  
3. Jait  
4. Bihagda  
5. Kalavati  
6. Devgiri Bilawal  
7. Abhogi  

Two Dhrupadas and two Dhamars in any of the above 14 ragas with methodical brief Nomtom alap.  
Four taranas in any of the above 14 ragas  
One ragamala / raga sagar  
Additional Tal : Lakshmi,  
Additional Laykari : 5/4 (four in five)  
Additional Laykari for singing Dhrupad style: 4/3 (three in four)  
Knowledge of all the ragas, talas Laykaris and theory portion prescribed in the three years of Diploma and three years of degree course and M.Mus Part I course will be required.  
Candidate shall submit five own composition before their practical examination to the head of the department. The total marks for self made compositions will be 50. It will be examined by external examiner. (Practical)  
It will be obligatory for each students to give at least 2 choice of Ragas. At the time of examination the external examiner will decide one raga for performance by the student.  
Theory: there will be three theory papers.  

PAPER I  
100 marks (three hours duration)  

ANALYTICAL STUDY OF RAGAS AND TALAS  
Unit I: Characteristics of the prescribed Ragas with detailed and comparative study of all the Ragas from the very beginning upto this course.  
Unit II: Capacity to compose and notate a given text.  
Unit III: Comparison of Similar Ragas and Talas of Hindustani and Karnatak Music.  
Unit IV: Interdisciplinary aspects of Indian Music  
(a) Music and Physics, (b) Music and Psychology, (c) Music and Sociology, (d) Music and Philosophy  
Unit V: Research Methodology  

( 52 )
PAPER II
100 marks (three hours duration)
RAGA CLASSIFICATION AND COMPOSITION

Unit I: Raga Classification:
Ancient to Modern time viz. Gram raga - Deshiraga, Raga Ragini system, Mela - That system, Ragang system and other classification systems.

Unit II: Different compositional forms of North Indian Music such as:
Prabandha, Vastu, Rupak, Dhrupad, Dhamar, Sadra, Khyal, Thumri, Tappa, Dadra, Tarana, Trivat, Chaturanga, Hori, Chaiti, Kajari, Bhajan, Kirtan, Gazal, Geet, Lokgeet, Ravindra Sangeet etc.
Also some important compositional forms of South Indian Music such as:
Kriti, Kirtan, Varnam, Padam, Jawali, Tillana etc.

PAPER III
ESSAY WRITING
50 marks (1 1/2 hours duration)

Essay writing minimum 500 words.

Essays will be related to general and critical topics related to music. Essays may be written in Hindi/English.

M.Mus.
1st Year & IInd Year
Instrumental Music
SWARA VADYA (Sitar-Violin-Flute) & Tabla

Syllabus
M. Mus Ist & IInd Year

Allotment of Marks for the Papers/Practicals

Instrumental Music- Swara Vadya and Tabla

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<th>Theory Marks</th>
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<td>Practicals Performance and coverage of the total course of Diploma, B. Mus, and M. Mus</td>
<td>200</td>
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<td>40% each Individual Item</td>
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<td>A. Stage Performance</td>
<td>200</td>
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<tr>
<td></td>
<td>B. Viva Voce</td>
<td>400</td>
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<td><strong>Total Marks</strong></td>
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( 53 )
<table>
<thead>
<tr>
<th>M. Mus. Part I</th>
<th>Paper I Theory</th>
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<tr>
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<td>Paper II</td>
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<tr>
<td></td>
<td>Paper III Essay Writing</td>
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<td>Self Made Five Compositions</td>
<td>50</td>
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<td>M. Mus. Part II</td>
<td>Performance and coverage of the total course of Diploma, B. Mus, and M. Mus</td>
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<td>A. Stage Performance</td>
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<td>B. Viva Voce</td>
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<td>Paper I Theory</td>
<td>100</td>
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<td>Paper II Theory/History</td>
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<td></td>
<td>Paper III Essay Writing</td>
<td>50</td>
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<td>Self Made Five Compositions</td>
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<td></td>
<td><strong>Total Marks</strong></td>
<td><strong>700</strong></td>
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</table>

The candidate shall submit at least 5 own compositions before practical examination to the Head of the Department. Total marks for self-made compositions will be 50. It will be examined by External (Practical) Examiner.

It will be obligatory for each student to give at least 2 options for choice ragas. At the time of examination the external examiner will decide one Raga for performance by the student.

It will be obligatory for Tabla students to give at least two options for choice Tala. At the time of examination the external examiner will decide one Tala for performance by the student. Theory- there will be three papers. Essays will be on general and related to music. Essay writing minimum five hundred words. Duration of the Third Paper will be 1 & 1/2 Hr.

**M. Mus (Previous) Instrumental Music**

*(Swara Vadya)*

1. Performance: (Part I) This will be a public performance before an invited audience. The candidate is required to perform for about 40 minutes.
   a) Full elaboration of a choice raga from this year’s course with slow and fast compositions.
   b) Presentation of one composition in a Tala other than Teental, but in a raga prescribed for this year.
   c) Presentation of a Thumri/ Dhun (light Indian classical style) in appropriate Tala.
2. This will be a practical cum viva-voce examination to test Ragas and Talas of this year’s course.
3. Ragas and Talas of previous years i.e. Diploma Ist to B. Mus IIIrd must be practised.
4. Ragas for Intensive study and practice:
5. Ragas for non-detailed practice but detailed theoretical knowledge:
6. At least one Gat/Geet should be learnt in the following Talas : 1. Jhaptal 2. Roopak

**M. Mus (Previous) Instrumental Music**

*(Swara Vadya): THEORY Paper - I*

(100 Marks, Three Hours Duration)

Unit – I: Characteristics of prescribed ragas with detailed and comparative study of all the ragas from
the very beginning up to this year’s course

Unit- II: Notation of compositions along with Alap, Jod, Jhala, Tihai from the prescribed Raga.

Unit- III: Knowledge of the following words: Soot, Jamjama, Krintan, Khatka, Murki, Gamak, Tatkar
(Sushir Vadya), Lag - Daant

Unit-IV: Principles of musical compositions, good and bad points of music

Unit –V: Gharanas of Vocalists (Khayal Style) and Instrumentalist

**Paper II : AESTHETICS**

100 Marks (Three hours duration)

Unit–I: Bhava and Rasa and their ingredients, number of Rasa

Unit–II: Raga and Rasa

Unit–III: Chhanda, Laya, Tala and Rasa

Unit–IV: The place of music in Fine Arts

Unit–V: Autonomy and Heteronomy

Unit–VI: Indian and Western Aesthetics

Unit–VII: Rasa as applied to Music

Unit–VIII: Raga Dhyan and Raga Chitras

**Paper III**

Essay Writing

50 marks (1 ½ hr duration)

Essay writing minimum of 500 words. Essays will be related to general and critical topics related to
music. Essays can be written in English/Hindi.

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M. Mus (Final) Instrumental Music  
(Swara Vadya)

1. Performance (Part I) This will be a public performance before an invited audience. The candidate is required to perform for about an hour and present:
   a) Full elaboration of a choice Raga from this year’s course with slow and fast compositions.
   b) Presentation of one composition in a Tala other than Teental, but in a Raga prescribed for this year.
   c) Presentation of a Thumri style composition. Dhun. (Light Classical Style) in appropriate Tala.

2. Ragas for intensive study and practice:

3. Ragas for Non Detailed practice, but detailed theoretical knowledge:

4. At least one Gat/Composition should be learnt other than Teental

5. Knowledge of the following division of Matras will be required of prescribed Tala 5/4 gun (Sava Gun) 1. Chautal 2. Teental

THEORY

Paper I

Unit-I : Characteristic of prescribed ragas with detailed and comparative study of all the ragas from the very beginning up to this year’s course

Unit-II : Notation of composition along with Alap, Jod, Tan etc. from the prescribed course

Unit-III : Elementary knowledge of Western Staff Notation

Unit-IV : Comparison of the ten main Ragas of Hindustani and Karnatak music

Paper II

Unit-I : A detailed classification of Indian Instruments (strings and wind instruments)

Unit-II : The Evolution of music according to the Indian musician and musicologist

Unit-III : Definition and introduction of the following instruments:

Unit-IV : Contribution of eminent Musicians and Musicologists:
   1. Prof. P. Sambhamoorty 4. Pt. Nikhil Banerjee

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Unit-V: Brief history of Indian Classical Music from the ancient period to modern period.

Unit-VI: Historical study of one’s own instrument

Paper III – Essay Writing - 50 marks (1 1/2 hr. duration)
Essay writing minimum five hundred words. Essays will be related to general & critical topics related to music. Essays will be written in English / Hindi.

M.Mus Previous Year (Tabla)

Syllabus for Practical & Viva

1. Practice and Knowledge of previous years’ courses are essential.
2. Complete Tabla Solo in 9 and 11 beats with following compositions (One in each): Uthan, Peshkar (with four Paltas and Tihai), Paran, Gat, Kayada with four Paltas and Tihai), Tukuda, Mukhda, Tihais, Rela (with four Paltas)
3. Practice and Knowledge of following compositions in Teental (One in each): Lahori Gat, Panjabi (Tidhari), Gat, Faramaishi Gat
4. Advanced compositions of Delhi, Lucknow and Banaras Gharana
5. Practice and Knowledge of following Talas with Dugun and Chougun – Kumbha, Vishnu, Ganesh.
6. Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Ektal, Teental.
7. Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Jat Tal, Addha.
8. Solo Performance with different types of Laggi and Ladi in following Talas-Keharwa, Dadra.
11. Recitation (Padant) in all kind of above matter with Tali and Khalı.
12. Practice and Knowledge of presenting different types of Layakaries with Tali and Khalı – Poungun, Dedhgun, Tigun

M.Mus. Previous (Tabla)

For Stage Performance

1. Solo performance with advanced and additional matters in any chosen Tala (about 30 mins)
2. Solo performance in a Tala having 9 or 11 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Tala- Dadra, Keharawa, Deepchandi.
M.Mus Previous Year (Tabla)
Syllabus for Theory Paper – I

1. Writing notation of all type of Composition of present year and previous years’ practical course.
2. Ability of composing Tukuda, Tihai and Paran in the following:
   a) Teental,  b) Roopak Tala,  c) Jhaptal.
3. Ability of composing the Chakkardar in following Talas:
   a) Teental,  b) Rupak Tal,  c) Jhaptal,  d) Ada Chartal,  e) Pancham sawari.
4. Ability of composing the Nauhakka Tihai in following Talas:
   a) Teental,  b) Rupak Tal,  c) Jhaptal,  d) Ada Chartal,  e) Pancham sawari.
5. Writing notation of Aadi, Kuadi and Biadi laya in the following Talas:
   a) Teental,  b) Rupak Tal,  c) Jhaptal.
6. Ability of composing new Tal, according to ‘Tala Rachana ke Siddhant’.
7. Writing notation of present and previous years course Tala in Dugun, Tigun and Chougun.
8. Writing notation of following composition in Teental:  a) Lahori Gat b) Punjabi Gat  c) Farmaysi Gat
9. Life sketch and contribution to music of the following eminent artist:
   a) Pt. Bhairav Sahai, b) Ustad Allah Rakha Khan, c) Ustad Inam Ali Khan

M.Mus Previous Year (Tabla)
Syllabus for Theory Paper – II

Unit –I :
1. Basic principles of Aesthetics.
2. Study of aesthetical element with special reference to Tabla:
   i) Nikas
   ii) Mathematical Aspects
   iii) Sam
   iv) Padhant
   v) Speed
   vi) Khali, Bhari

Unit –II :
3. Emotional expression through Music
4. Analysis of artistic presentation of Tabla

Unit–III :
5. Definition of Rasa and its varieties according to Bharata and Abhinava Gupta
6. Ancient principles regarding relationship of music with Rasas ( Swar – Rasa, Laya – rasa and Chhand – rasa)
7. Formation of Rasa in Tabla Playing
Unit–IV :
8. The beauty of Vistar (Expandable Compositions)

Unit–V:
11. Brief study of Margi & Deshi Tal
12. Definition of Chhanda, its various forms/kinds and its utility in Tabla Vadan

**Paper -3 : Essay Writing - 50 marks. (1 1/2 hr.)**

Essays will be related to general and critical topics related to music. Essays may be written in Hind/English.

**M.Mus Final Year (Tabla)**

**Syllabus for Practical & Viva**
1. Practice and Knowledge of previous years’ courses are essential.
2. Complete Tabla – solo in Tal having 13 and 17 beats with following composition (*one in each*): Uthan, Peshkar (With *four Paltas and Tihai*), Paran, Gat, Kayada (With *four paltas*), Tukada, Mukhada, Tihais, Rela (With *four paltas*).
3. Practice and Knowledge of following compositions in Teental – (*one in each*)- Udan ki Fard, Charbag Gat, Darjewali Gat.
6. Ability to present a decorative Bharava in following Talas which is used for accompaniment in Khayal Gayaki – Tilwada, Jhumara
7. Ability to present a decorative Bharava in following Talas used for accompaniment in Thumari – Deepchandi, Punjabi
8. Solo Performance with different types of Laggi and Ladi in following Talas-Kaharwa, Dadra.
11. Recitation (Padant) in all kind of above matter with Tali and Khali.

**M.Mus Final Year (Tabla)**

**For Stage Performance**
1. Solo performance with advanced and additional matter in any chosen Tala (about 30 mins)
2. Solo performance in Tala having 13 or 17 beats for about 10 Mins
3. Solo demonstration (Performance) of different kinds of Laggi and Ladi in any one of the following Talas- Dadra, Keharawa, Deepchandi.

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M.Mus Final Year (Tabla)
Syllabus for Theory Paper – I
1. Writing notation of all type of Composition of present year and previous years’ practical course.
2. Ability of composing Tukuda, Tihai and Paran in the following:
   a) Ada Chartal, b) Ektal, c) Pancham sawari
3. Writing Notation of Aadi, Kuadi and Biadi Laya in following Talas:
   a) Ada Chartal, b) Ektal, c) Pancham sawari.
4. Ability of composing Farmaishi and Kamali Chhakradar in following Talas:
5. Ability of composing Tihai from any matra of Teental
6. Writing notation of present and previous years course Tala in Dugun, Tigun and Chougun.
7. Brief Life History and contribution to music of the following eminent artist:
   a) Ustad Karamatulla Khan, b) Ustad Shekh Daud, c) Pt. Baldev Sahai, d) Pt. Molvi Ram e) Pt. Samta Prasad

M.Mus Final Year (Tabla)
Syllabus for Theory Paper – II
Unit–I
1. Detailed study of “Tal ke Das Pran”
2. Classification of Indian Percussion Instruments.
3. Comparative study of Tabla Solo in different Gharanas.
Unit–II
4. Comparative study of Traditional and Modern aspects in Tabla accompaniment
5. Brief history of Indian Percussion Instruments (Ancient – Modern) - Mridang, Pakhawaj, Durdur, Patah,Damaru, Dundubhi, Bheri, Jhallari, Mardal, Padaw, Trivalli, Dholak, Nal, Tasha,Hudukka, Nagada, Daph.
6. Importance of Indian Rhymical Instruments in Indian Music.
Unit–III
7. Comparative study of different views of the Origin of Tabla
8. Necessity of equal beats of Tals
9. Brief history of the following Western Percussion Instruments: a) Kettle Drum b) Tanner Drum c) Bass Drum d) Snaire Drum
Unit–IV :
11. Concept of Tal Vadya Kachahari
Unit–V :

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13. Detailed study of the following:
   a) Nagma (Lahara), b) Upaj, c) Padhant in Tabla Solo

**Paper -3 : Essay Writing - 50 marks. (1 1/2 hr.)**

Essays will be related to general and critical topics related to music. Essays may be written in Hind/English.

**Books Recommended for Swara Vadya (Sitar – Violin – Flute) Diploma**

2. S.G. Vyas - Sitar Vadan
3. V.G. Jog - Bela Shiksha
4. Smt. N. Rajam - Bela Bodhak
5. V.D. Paluskar - Sangita Bela Prakash IIInd & IIIrd
6. V.N. Bhatkhande - Hindustani Kramik Pustak Malika I,II,III
7. Y.S. Pandit - Bharatiya Sangeeta Mala
8. M.N. Saxena - Sangeeta Shastra
9. V.N. Patavardhan - Raga Vigyan Part- I,II,III
10. J.D. Patki - Aprakashit Raga I,II,III

**Books Recommended for Study in all the Three Years of B.Mus course in Hindustani Instrumental Music**

1. V.N. Bhatkhande - Kramik Pustak Malika, Part I, II, III, IV
2. Omkarnath Tahkur - Sangeetanjali Part – I, II, III, IV, V & VI
3. V.N. Patavardhan - Raga Vigyan (All Parts)
4. Dr.B.R Deodhar - Raga Bodh- Part – I, II & III
5. Lalmani Mishra - Tantri Nad –Part –I Bharatiya Sangeet Vadya
6. Hathras - Sitar Malika
7. S.G.Vyas - Sitar Vadan
8. T.R. Devangan - Vela Vigyan
9. S.P. Banerjee - Sitar Marg
10. Prof. K.L. Singh - Dhwani Aur Sangit
12. C.L. Srivastava - Bansuri Shiksha
13. Prof. Indrani Chakravarty - Swar aur ragon ke vikas main Vadhon ka yogadan
14. Prof. Deb Choudhury - Sitar and its Techniques
15. Saroj Ghosh - Senia Gharana and its contribution to Indian Music
17. V.N Bhatkhande - A short Historical Survey of the Music of Ancient India
18. Pt.Omkarnath Thakur - Pranav Bharati

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19. Ravishankar - Music of East and West
20. Sharad Chandra Paranjape - Bharatiya Sangit ka Itihas
21. V.K.Venkatramanujm - Tulasi Sangeet Manimala
22. Swami Prajananda - Historical Development of Indian Music
23. Achrya Vrihaspati and Smt.Sumitra Kumari - Sangeeta Chintamani
24. S.M.Tagore - Hindu Music

Books Recommended for M.Mus Instrumental Music
1. V.N. Patavardhan - Raga Vigyan (All Parts)
2. V.N Bhatkhande - Kramik Pustak Malika (All Parts)
3. Omkarnath Tahkur - Sangeetanjali Part V & VI
4. J.T Shah - Malhar Ke Prakar
5. J.T Shah - Kanada Ke Prakar
6. J.T Shah - Sarang ke Prakar
7. Lalmani Mishra - Bharatiya Sangeet Vadya
8. K.Vasudev Shastri - Bharatiya Sangeet Shastra
9. V.C.Deshpande - Indian Music Tradition
10. P.K.Dixit - Saras Sangeet(Aesthetics)
11. V.N Bhatkhande - Sangeet Shastra Vol I & IV
12. V.N Bhatkhande - A comparative study of the musical Systems of 15th, 16th, 7th & 18th centuries
14. Alain Danielou - Introduction of Musical Scale
15. V.N Bhatkhande - A short historical survey of the music of upper India
16. Balwant Rai Bhatta - Bhawaranga Lahiri
17. J.D. Patki - Aprakashit Raga Part –I & II
18. S.N.Ratanjhankar - Abhinav Sangit Shiksha
19. Umesh Joshi - Bharatiya Sangit ka Itihas
20. Dr.S.Krishanaswany - Musical Instruments of India
21. Prof .B.C.Deva - Psycho Acoustics of Music and Speech

M.Mus Dance
Allotment of Marks for M.Mus. Part I & II is as under: Minimum Pass %
Practical Stage Performance  200 marks  40%in each paper
Viva-voce  200 marks and practical
Total  400 marks
Theory Paper I –  100 Marks

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Paper II - – 100 Marks
Paper III – essay writing – 50 marks
Assignment of self made five compositions - 50 marks
Grand Total - 700 marks

M. Mus Part Part I : Kathak

Practical
1. Vandana/ Bhajan/ Pad
2. Parampiric Kathak
3. Ganesh Paran, Shiva Paran
4. Kavitta
5. Toda-Tukada
6. Chakradar Bandish
7. Atit /Anagat
8. Choreography

M. Mus Part I : Common for Kathak and Bharatnatyam

Theory Paper I

Section I
Influence of Indian epic Ramayana on :
  a) Indonesia
  b) Java
  c) Sumatra
  d) Bali
  e) Thailand
  f) Myanmar

Section II
  a) Modern dance in 20th century
  b) Oriental dance in India

Theory Paper II

Section I
Comparative study of Asamyuta-Samyuta Hastas:
  a) Natya Shastra
  b) Sangit Ratnakar
  c) Abhinaya Darpana

Section II
Study of following portion of Abhinaya Darpana
a) Pada Bheda
b) Gati Bheda

M. Mus Part II
Kathak

Practical
1. Thumari /Dadra
2. Astapadi
3. Gat/ Bhava - Gat
4. Choreography
5. Dashavatara

M. Mus Part II
Common for Kathak and Bharatnatyam

Theory Paper I

Section I
Study of the following terminology of Natya Shastra
a) Karna
b) Angahara
c) Samanya Abhinaya

Section II
Study of Abhinaya Darpana
a) Bandhava Hasta
b) Jati Hasta
c) Deva Hasta
d) Nava graha Hasta

Theory Paper II

Section I
1. a) Devadasi system in the different regions of India.
   b) Contribution of Devadasi in the presentation & development of dance in different regions.
2. Four classical theories of Rasa.

Section II
Description of dance in the plays of Kalidas
   a) Malvikaagnimitram

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 Practical

1. Todaya Mangalam / Kautuuvam
2. Alaripu
3. Jatiswaram
4. Shabdam
5. Varanam
6. Choreography
a) Nritta
b) Nritya

Thoery Paper I

Section I

Influence of Indian epic Ramayana on:

a) Indonesia
b) Java
c) Sumatra
d) Bali
e) Thailand
f) Myanmar

Section II

g) Modern dance in 20th century
h) Oriental dance in India
Theory Paper II

Section I
Comparative study of Asamyuta-Samyuta Hastas:
i) Natya Shastra
j) Sangit Ratnakar
k) Abhinaya Darpana

Section II
Study of following portion of Abhinaya Darpana
l) Pada Bheda
m) Gati Bheda

M. Mus Part II
Bharat Natyam
Practical

1. Padam
2. Ashtapadi
3. Keertanam / Javali
4. Dashavatara
5. Choreography
c) Nritta
d) Nritya

M. Mus Part II
Common for Kathak and Bharatnatyam

Theory Paper I

Section I
Study of the following terminology of Natya Shastra
a) Karana
b) Angahara
c) Samanya Abhinaya

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Section II

Study of Abhinaya Darpana

d) Bandhava Hasta
e) Jati Hasta
f) Deva Hasta
g) Nava graha Hasta

Theory Paper II

Section I

1. a) Devadasi system in the different regions of India
    b) Contribution of Devadasi in the presentation & development of dance in different regions.

2. Four classical theories of Rasa

Section II

Description of dance in the plays of Kalidas

a) Malvikaagnimitram
b) Abhigyan Shakuntalam
c) Vikramorvasiyam

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