

# **SAURASHTRA UNIVERSITY**

## **SYLLABUS OF**

### **Bachelor of Performing Arts (Vocal / Tabla / Kathak)**

#### **(B.P.A.)**

#### **Based on Choice Base Credit System**

#### **In force from June : 2010**

##### **O.B.P.A -1**

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

##### **O.B.P.A -2**

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

##### **O.B.P.A -3**

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

##### **O.B.P.A -4**

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

#### **O.B.P.A -5**

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

#### **O.B.P.A -6**

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

#### **O.B.P.A -7**

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

#### **O.B.P.A -8**

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

#### **O.B.P.A -9**

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

#### **O.B.P.A - 10**

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

# VOCAL

## R.B.P.A. – 1/1

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – I	30	70	100	3	3
2	Practical Course No. 2 – I	30	70	100	3	3
3	Practical Course No. 3 – I	30	70	100	3	3
4	Practical Course No. 4 – I	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal - I	30	70	100	3	3
3	Study of Raga – I	30	70	100	3	3
4	History of Music – I	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – I	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – I	30	70	100	3	3
7	Aesthetics – I	30	70	100	3	3
8	Music Therapy – I	30	70	100	3	3
9	Sound Engineering – I	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Selected elective courses cannot be changed during the whole programme.

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

## R.B.P.A. – 1/2

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – II	30	70	100	3	3
2	Practical Course No. 2 – II	30	70	100	3	3
3	Practical Course No. 3 – II	30	70	100	3	3
4	Practical Course No. 4 – II	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal – II	30	70	100	3	3
3	Study of Raga – II	30	70	100	3	3
4	History of Music – II	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – II	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – II	30	70	100	3	3
7	Aesthetics – II	30	70	100	3	3
8	Music Therapy – II	30	70	100	3	3
9	Sound Engineering – II	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 1/3

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – III	30	70	100	3	3
2	Practical Course No. 2 – III	30	70	100	3	3
3	Practical Course No. 3 – III	30	70	100	3	3
4	Practical Course No. 4 – III	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal - III	30	70	100	3	3
3	Study of Raga – III	30	70	100	3	3
4	History of Music – III	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – III	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – III	30	70	100	3	3
7	Physics – III	30	70	100	3	3
8	Music Therapy – III	30	70	100	3	3
9	Yog & Music – III	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 1/4

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – IV	30	70	100	3	3
2	Practical Course No. 2 – IV	30	70	100	3	3
3	Practical Course No. 3 – IV	30	70	100	3	3
4	Practical Course No. 4 – IV	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal - IV	30	70	100	3	3
3	Study of Raga – IV	30	70	100	3	3
4	History of Music – IV	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – IV	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – IV	30	70	100	3	3
7	Physics – IV	30	70	100	3	3
8	Music Therapy – IV	30	70	100	3	3
9	Yog & Music – IV	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 1/5

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – V	30	70	100	3	3
2	Practical Course No. 2 – V	30	70	100	3	3
3	Practical Course No. 3 – V	30	70	100	3	3
4	Practical Course No. 4 – V	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal - V	30	70	100	3	3
3	Study of Raga – V	30	70	100	3	3
4	History of Music – V	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – V	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – V	30	70	100	3	3
7	Physics – V	30	70	100	3	3
8	Music Therapy – V	30	70	100	3	3
9	Folk Music – V	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 1/6

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – VI	30	70	100	3	3
2	Practical Course No. 2 – VI	30	70	100	3	3
3	Practical Course No. 3 – VI	30	70	100	3	3
4	Practical Course No. 4 – VI	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Vocal – VI	30	70	100	3	3
3	Study of Raga – VI	30	70	100	3	3
4	History of Music – VI	30	70	100	3	3
5	Life Sketches of Renowned Vocalist – VI	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Vocal Gharanas – VI	30	70	100	3	3
7	Physics – VI	30	70	100	3	3
8	Music Therapy – VI	30	70	100	3	3
9	Folk & Music – VI	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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



# TABLA

## **R.B.P.A. – 2/1**

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – I	30	70	100	3	3
2	Practical Course No. 2 – I	30	70	100	3	3
3	Practical Course No. 3 – I	30	70	100	3	3
4	Practical Course No. 4 – I	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla - I	30	70	100	3	3
3	Study of Taal – I	30	70	100	3	3
4	History of Tabla – I	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – I	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – I	30	70	100	3	3
7	Stage Decoration – I	30	70	100	3	3
8	Music & Spiritualism – I	30	70	100	3	3
9	Sound Engineering – I	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Selected elective courses cannot be changed during the whole programme.

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

## R.B.P.A. – 2/2

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – II	30	70	100	3	3
2	Practical Course No. 2 – II	30	70	100	3	3
3	Practical Course No. 3 – II	30	70	100	3	3
4	Practical Course No. 4 – II	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla - II	30	70	100	3	3
3	Study of Taal – II	30	70	100	3	3
4	History of Tabla – II	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – II	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – II	30	70	100	3	3
7	Stage Decoration – II	30	70	100	3	3
8	Music & Spiritualism – II	30	70	100	3	3
9	Sound Engineering – II	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 2/3

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – III	30	70	100	3	3
2	Practical Course No. 2 – III	30	70	100	3	3
3	Practical Course No. 3 – III	30	70	100	3	3
4	Practical Course No. 4 – III	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla – III	30	70	100	3	3
3	Study of Taal – III	30	70	100	3	3
4	History of Tabla – III	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – III	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – III	30	70	100	3	3
7	Study of Obsolete Taal – III	30	70	100	3	3
8	Pakhavaj – III	30	70	100	3	3
9	Western Instruments – III	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 2/4

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – IV	30	70	100	3	3
2	Practical Course No. 2 – IV	30	70	100	3	3
3	Practical Course No. 3 – IV	30	70	100	3	3
4	Practical Course No. 4 – IV	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla – IV	30	70	100	3	3
3	Study of Taal – IV	30	70	100	3	3
4	History of Tabla – IV	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – IV	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – IV	30	70	100	3	3
7	Study of Obsolete Taal – IV	30	70	100	3	3
8	Pakhavaj – IV	30	70	100	3	3
9	Western Instruments – IV	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 2/5

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – V	30	70	100	3	3
2	Practical Course No. 2 – V	30	70	100	3	3
3	Practical Course No. 3 – V	30	70	100	3	3
4	Practical Course No. 4 – V	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla – V	30	70	100	3	3
3	Study of Taal – V	30	70	100	3	3
4	History of Tabla – V	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – V	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – V	30	70	100	3	3
7	Study of Obsolete Taal -V	30	70	100	3	3
8	Pakhavaj – V	30	70	100	3	3
9	Folk Instruments – V	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 2/6

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – VI	30	70	100	3	3
2	Practical Course No. 2 – VI	30	70	100	3	3
3	Practical Course No. 3 – VI	30	70	100	3	3
4	Practical Course No. 4 – VI	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Music Tabla – VI	30	70	100	3	3
3	Study of Taal – VI	30	70	100	3	3
4	History of Tabla – VI	30	70	100	3	3
5	Life Sketches of Renowned Tabla Palyers – VI	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Tabla Gharanas – VI	30	70	100	3	3
7	Study of Obsolete Taal -VI	30	70	100	3	3
8	Pakhavaj – VI	30	70	100	3	3
9	Folk Instruments – VI	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

# KATHAK

## R.B.P.A. – 3/1

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – I	30	70	100	3	3
2	Practical Course No. 2 – I	30	70	100	3	3
3	Practical Course No. 3 – I	30	70	100	3	3
4	Practical Course No. 4 – I	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance - I	30	70	100	3	3
3	Techniques of Kathak Dance – I	30	70	100	3	3
4	History of Kathak Dance – I	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - I	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – I	30	70	100	3	3
7	Costume and Make-up – I	30	70	100	3	3
8	Choreography – I	30	70	100	3	3
9	Sound Engineering – I	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Selected elective courses cannot be changed during the whole programme.

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

## R.B.P.A. – 3/2

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – II	30	70	100	3	3
2	Practical Course No. 2 – II	30	70	100	3	3
3	Practical Course No. 3 – II	30	70	100	3	3
4	Practical Course No. 4 – II	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance - II	30	70	100	3	3
3	Techniques of Kathak Dance –II	30	70	100	3	3
4	History of Kathak Dance – II	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - II	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – II	30	70	100	3	3
7	Costume and Make-up – II	30	70	100	3	3
8	Choreography – II	30	70	100	3	3
9	Sound Engineering –II	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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



## R.B.P.A. – 3/3

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – III	30	70	100	3	3
2	Practical Course No. 2 – III	30	70	100	3	3
3	Practical Course No. 3 – III	30	70	100	3	3
4	Practical Course No. 4 – III	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance - III	30	70	100	3	3
3	Techniques of Kathak Dance –III	30	70	100	3	3
4	History of Kathak Dance – III	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - III	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – III	30	70	100	3	3
7	Aesthetics – III	30	70	100	3	3
8	Literature of Sanskrit Theatre–III	30	70	100	3	3
9	Dance Therapy–III	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 3/4

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – IV	30	70	100	3	3
2	Practical Course No. 2 – IV	30	70	100	3	3
3	Practical Course No. 3 – IV	30	70	100	3	3
4	Practical Course No. 4 – IV	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance – IV	30	70	100	3	3
3	Techniques of Kathak Dance–IV	30	70	100	3	3
4	History of Kathak Dance – IV	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - IV	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – IV	30	70	100	3	3
7	Aesthetics – IV	30	70	100	3	3
8	Literature of Sanskrit Theatre–IV	30	70	100	3	3
9	Dance Therapy–IV	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in the previous semester.

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

## R.B.P.A. – 3/5

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – V	30	70	100	3	3
2	Practical Course No. 2 – V	30	70	100	3	3
3	Practical Course No. 3 – V	30	70	100	3	3
4	Practical Course No. 4 – V	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance – V	30	70	100	3	3
3	Techniques of Kathak Dance– V	30	70	100	3	3
4	History of Kathak Dance – V	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - V	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – V	30	70	100	3	3
7	Indian Culture & Art – V	30	70	100	3	3
8	Dance Drama – V	30	70	100	3	3
9	Folk Dance – V	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in previous semester.

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

## R.B.P.A. – 3/6

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

Sr.	Courses	Maximum Marks			Classroom Teaching Hrs./ Week	Credits
		Internal Marks	Written Exam	Total		
	<b>CORE COURSES</b>					
	<b>PRACTICALS (CORE)</b>					
1	Practical Course No. 1 – VI	30	70	100	3	3
2	Practical Course No. 2 – VI	30	70	100	3	3
3	Practical Course No. 3 – VI	30	70	100	3	3
4	Practical Course No. 4 – VI	30	70	100	3	3
	<b>THEORY (CORE)</b>					
1	English	30	70	100	3	3
2	Principles of Kathak Dance – VI	30	70	100	3	3
3	Techniques of Kathak Dance–VI	30	70	100	3	3
4	History of Kathak Dance – VI	30	70	100	3	3
5	Life Sketches of Renowned Kathak Dancers - VI	30	70	100	3	3
	<b>ELECTIVE COURSES</b>					
	<b>THEORY (ELECTIVE)</b>					
6	Study of Kathak Gharanas – VI	30	70	100	3	3
7	Indian Culture & Art – VI	30	70	100	3	3
8	Dance Drama – VI	30	70	100	3	3
9	Folk Dance – VI	30	70	100	3	3

Course No. 1 to 9 are core courses include course no. 1 to 5 for theory and course no. 6 to 9 practical. While course No. 10 to 13 are elective courses. Students will have to select the same elective courses which he/she had selected in previous semester.

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

#### **R.B.P.A.–4**

The direct class room teaching work for each course in each semester will be of **three periods of 60 minutes each** in a week excluding the work for seminar/ term work / field work / assignment / journal work / music analysis / library work / practical / harmonium playing / riyaz / program preparation / competition preparation etc. for each course. For practical in each course one practical period of 120 minutes will be considered as two periods of direct class room teaching work.

#### **R.B.P.A.–5**

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

#### **R.B.P.A.–6**

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

# **DETAILED SYLLABUS**

## **Semester – 1 (VOCAL)**

### **Practical Course No. 1 – I**

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

### **Practical Course No. 2 – I**

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Lakshan geet and Saragam geet

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Durga</li><li>➤ Madhyalay Bandish in Raag Durga</li><li>➤ Aalap-Taan in Raag Durga</li><li>➤ Complete performance of Raag Durga</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Kafi</li><li>➤ Lakshan geet Bandish in Raag Kafi</li><li>➤ Dugun laya of lakshan geet</li><li>➤ Complete performance of Lakshan geet</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Khamaj</li><li>➤ Sargam geet Bandish in Raag Khamaj</li><li>➤ Dugun laya of sargam geet</li><li>➤ Complete performance of Saragam geet</li></ul>

## Practical Course No. 3 – I

### Objectives:

- ❖ The student should enrich their knowledge about  
- Dhrupad, Thumari, Chatarang

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

## Practical Course No. 4 – I

### Objectives:

- ❖ The student should enrich their knowledge about  
- Alankar and Taal preparation

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

## Course -1 Principles of Music - I (Core)

### Objectives:

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

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

## Course -2 Study of Raag - I (Core)

### Objectives:

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

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



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

#### Objectives:

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

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

### Course -4 Life Sketches of Renowned Vocalists – I (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Music Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. V. N. Bhatkhande</li><li>➤ Pt. V. D. Paluskar</li><li>➤ Pt. Balkrishnabuwa Ichalkaranjekar</li><li>➤ Pt. Bhaskarbuwa Bakhale</li><li>➤ Pt. S. N. Ratanjankar</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Rajabhaiya Puchhawale</li><li>➤ Thakur Jaydev Sinh</li><li>➤ Pt. Omkarnath Thakur</li><li>➤ Ut. Faiyaz Khan</li><li>➤ Ut. Bade Gulamali Khan</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Abdul Karim Khan</li><li>➤ Ut. Haddu Khan</li><li>➤ Ut. Hassu Khan</li><li>➤ Ut. Natthu Khan</li><li>➤ Ut. Nasiruddin Khan Dagar</li></ul>

## Elective Courses

### Course -6 Study of Vocal Gharana – I

#### Objectives:

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

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

### Course -7 Aesthetics – I

#### Objectives:

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

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

## Course -8 Music Therapy – I

### Objectives:

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

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

## Course -9 Sound Engineering – I

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basics of sound recording
  - Basics information about sound equipments

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Basics of Recording (History)</li><li>➤ Basic use of Hardware in Recording</li><li>➤ Basic rules of Sound</li><li>➤ Basic steps of Recording</li><li>➤ Basic Software used for audio recording</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Microphones</li><li>➤ Definition and types of Dynamic Microphones</li><li>➤ Definition and types of Condenser Microphones</li><li>➤ Comparative study of Dynamic Microphones ,Condenser Microphones &amp; Ribbon</li><li>➤ Microphones used for different music instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Equalization</li><li>➤ Basic stages of Equalization in Recording</li><li>➤ Sound levels and Equalization for basic Recording</li><li>➤ Basic Eq. setup for Vocal, Tabla and other instruments</li><li>➤ Filters</li></ul>

## Semester – 2 (VOCAL)

### Practical Course No.1 – II (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

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

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Lakshan geet and Saragam geet

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Kalingada</li><li>➤ Madhyalay Bandish in Raag Kalingada</li><li>➤ Aalap-Taana in Raag Kalingada</li><li>➤ Complete performance of Kalingada</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Des</li><li>➤ Lakshan geet Bandish in Raag Des</li><li>➤ Dugun laya of lakshan geet</li><li>➤ Complete performance of Lakshan geet</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Yaman</li><li>➤ Sargam geet Bandish in Raag Yaman</li><li>➤ Dugun laya of sargam geet</li><li>➤ Complete performance of sargam geet</li></ul>

## Practical Course No. 3 – II (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Dhrupad, Thumari, Chatarang

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Pattdeep</li><li>➤ Dhrupad Bandish in Raag Pattdeep</li><li>➤ Dugun and chaugun of Dhrupad bandish</li><li>➤ Complete performance of Dhrupad</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Khamaj</li><li>➤ Thumari Bandish in Raag Khamaj</li><li>➤ Various variations in Thumari</li><li>➤ Complete performance of Thumari</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Raag Sarang</li><li>➤ Chatarang Bandish in Raag Sarang (Sthai)</li><li>➤ Chatarang Bandish in Raag Sarang (Antra)</li><li>➤ Complete performance of Chatarang</li></ul>

## Practical Course No. 4 – II (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Alankar and Taal preparation

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

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

### Objectives:

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

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

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

### Objectives:

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

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

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

### Objectives:

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

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

## Course -4 Life Sketches of Renowned Vocalists – II : (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Concept of Feature Writing
  - Various Type of Features

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Swami Haridas</li><li>➤ Taansen</li><li>➤ Narsinh Mehta</li><li>➤ Meerabai</li><li>➤ Baiju Bawara</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Maula Baksh</li><li>➤ Sadarang</li><li>➤ Adarang</li><li>➤ Swami Vivekanand</li><li>➤ Pt. Shrinivas</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Haddu Khan</li><li>➤ Ut. Hassu Khan</li><li>➤ Ut. Natthu Khan</li><li>➤ Ut. Nasiruddin Khan Dagar</li><li>➤ Ut. Munir Khan</li></ul>



## **Elective Courses**

### **Course -6 Study of Vocal Gharana – II**

#### **Objectives:**

- ❖ The student should enrich their knowledge about  
- Vocal Gharana

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

### **Course -7 Aesthetics – II**

#### **Objectives:**

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

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

## Course -8 Music Therapy– II

### Objectives:

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

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

## Course -9 Sound Engineering – II

### Objectives :

- ❖ The student should enrich their knowledge about
  - Techniqual knowledge about components
  - Techniqual knowledge about effect of components

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Cables, Wiring, routing etc.</li><li>➤ Connections XLR, ¼ inch phono, optical</li><li>➤ Balanced and unbalanced connections</li><li>➤ Aux send and returns</li><li>➤ Group out puts and master out put</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Basic introduction of Analogue mixer</li><li>➤ Different Types of Mixers</li><li>➤ Basic signal flow of Analogue audio channel</li><li>➤ Different I/O of Analogue Mixer</li><li>➤ Basic setup of mixer for Recording</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Definition of DAW (Digital Audio Workstation)</li><li>➤ Hardware required to built a DAW</li><li>➤ Sound Card (ADDA/ DAAD)</li><li>➤ Sample rate</li><li>➤ Bit depth</li></ul>

## Semester – 3 (VOCAL)

### Practical Course No. 1–III (Core)

#### Objectives :

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

### Practical Course No. 2–III (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Saragam geet and Tarana

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

## Practical Course No. 3–III (Core)

### Objectives :

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

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

## Practical Course No. 4–III (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Taal preparation

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Dasvidh Raag Lakshan</li><li>➤ Ancient Classification of Raag</li><li>➤ Raagang – Thatang System</li><li>➤ Raag-Raagini System</li><li>➤ Types of Taan</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Avirbhav-Tirobhav &amp; Nibadhdha-Anibadhdha</li><li>➤ Ardhvadarshak Swar (Madhyam)</li><li>➤ Rules of Swa-Sthan</li><li>➤ Ancient &amp; Modern Aalap</li><li>➤ Khyal Gayan System</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Shudhdha - Chhayalag - Sankirna</li><li>➤ Classification of Raag-Raagini from Sangeet Ratnakar</li><li>➤ Classification of Raag-Raagini from Natyashastra</li><li>➤ Pandit Somnath's Thaata &amp; Janya Raag</li><li>➤ Pandit Lochan's Thaata &amp; Janya Raag</li></ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Thaata Bhairavi</li><li>➤ Detailed study of Taal Tewra</li><li>➤ Detailed study of Taal Sultaal</li><li>➤ Detailed study of Taal Zumra</li><li>➤ Detailed study of Raag Shankra</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Deskar</li><li>➤ Detailed study of Raag Puriyadhanashree</li><li>➤ Detailed study of Raag Jaijivanti</li><li>➤ Detailed study of Raag Hindol</li><li>➤ Detailed study of Raag Kedar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Kamod</li><li>➤ Comparativ study of Raag Bihag - Yaman</li><li>➤ Comparativ study of Raag Bageshree - Bhimpalasi</li><li>➤ Comparativ study of Raag Hameer - Kedar</li><li>➤ Comparativ study of Raag Chhayanat - Kedar</li></ul>

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

#### Objectives:

- ❖ The student should enrich their knowledge about
  - History of Indian Music

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ 17<sup>th</sup> Century</li><li>➤ 18<sup>th</sup> Century</li><li>➤ Detailed study of Hridaya Kautuk &amp; Hridaya Prakash</li><li>➤ Detailed study of Anup Sangeet Ratnakar, Anup Sangeet Vilas, Anup Sangeet Ankush</li><li>➤ Detailed study of Panchamsar Sanhita</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Sangeetraj</li><li>➤ Detailed study of Sangeet Ratnakar</li><li>➤ Detailed study of Shuddh-Vikrut Swar of Kavi Lochan</li><li>➤ Detailed study of Shuddh-Vikrut Swar of Pt. Shriniwas</li><li>➤ Life Sketch of Author Pt. Bharatmuni</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Life Sketch of Author Pt. Narad</li><li>➤ Life Sketch of Author Pt. Ahobal</li><li>➤ Life Sketch of Author Pt. Shriniwas</li><li>➤ Life Sketch of Author Pt. Vyankatmukhi</li><li>➤ Life Sketch of Author Pt. Jaydev</li></ul>

### Course -4 Life Sketches of Renowned Vocalists–III (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Music Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Bakshunayak</li><li>➤ Pt. Vishnupant Chhatre</li><li>➤ Pt. Savai Gandharv</li><li>➤ Pt. Vamanbua Faltankar</li><li>➤ Pt. Shivprasad Tripathi</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Mohanrav Palekar</li><li>➤ Pt. Gopinath Panchakshari</li><li>➤ Pt. Yashvantraai Purohit</li><li>➤ Ut. Gulamrasul Khan</li><li>➤ Ut. Bandu Khan</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Allaudding Khan</li><li>➤ Ut. Banne Khan</li><li>➤ Ut. Rajab Ali Khan</li><li>➤ Ut. Mushtaq Hussain Khan</li><li>➤ Ut. Massu Khan</li></ul>

## Elective Courses

### Course -6 Study of Vocal Gharana – III

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Delhi Gharana</li><li>➤ Speciality of Delhi Gharana</li><li>➤ Genealogy of Delhi Gharana</li><li>➤ Teaching Method of Delhi Gharana</li><li>➤ Contribution of Delhi Gharana in Vocal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Kirana Gharana</li><li>➤ Speciality of Kirana Gharana</li><li>➤ Genealogy of Kirana Gharana</li><li>➤ Teaching Method of Kirana Gharana</li><li>➤ Contribution of Kirana Gharana in Vocal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Patiyala Gharana</li><li>➤ Speciality of Patiyala Gharana</li><li>➤ Genealogy of Patiyala Gharana</li><li>➤ Teaching Method of Patiyala Gharana</li><li>➤ Contribution of Patiyala Gharana in Vocal</li></ul>

### Course -7 Physics – III

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Basic concept of Physics
  - The importance of Physics in Music

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Introduction to Sound Waves</li><li>➤ Crushed and Truf</li><li>➤ Pitch</li><li>➤ Intensity</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Various terms of wave like Amplitude, Frequency, Wavelength, Periodic time etc.</li><li>➤ Force</li><li>➤ Displacement and Acceleration</li><li>➤ Work, Energy and Power</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Vibration of Sound Waves</li><li>➤ Explain the wave motion in medium</li><li>➤ Necessary condition to produce wave motion in medium</li><li>➤ Characteristics of wave motion</li></ul>

## Course -8 Music Therapy – III

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basics of sound recording
  - Basics information about sound equipments

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Definition of Swaryantra</li><li>➤ The origin of Swar</li><li>➤ Rasa, Varna, Colour, God, Rushi, Chhand, Nakshtra, Rashi, Kul of Swar</li><li>➤ The experiment to relation of Sound</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The two rules of Sound</li><li>➤ How to listen sound from Human being</li><li>➤ An analysis of noice on effect of Human body</li><li>➤ Diseases prevention nature of Swar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Diseases prevention nature of Taal &amp; Laya</li><li>➤ An Effect of Music on Human Head</li><li>➤ An Effect of human thinking power on procreation</li><li>➤ An Effect of human thinking power on human mind</li></ul>

## Course -9 Yog & Music – III

### Objectives:

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

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



## **Semester – 4 (VOCAL)**

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Saragam geet and Tarana

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

## Practical Course No. 3–IV (Core)

### Objectives:

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

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

## Practical Course No. 4–IV (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Taal preparation

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Music and notation system</li> <li>➤ The limitation of notation system</li> <li>➤ Pt. Bhatkhande notation system</li> <li>➤ Pt. Palushkar notation system</li> <li>➤ Ut. Maulabaksh notation system</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The comparative study between Pt. Bhatkhande and Pt. Palushkar notation system</li> <li>➤ The speciality between Pt. Bhatkhande and Pt. Palushkar notation system</li> <li>➤ The modern Shruti – Swar Classification</li> <li>➤ The modern Swar arrangement</li> <li>➤ The Sudhdha and Vikrut Swar of an ancient author Pt. Bharatmuni &amp; Pt. Sarangdev</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ The Sudhdha and Vikrut Swar of an ancient author Pt. Ramamattya &amp; Pt. Pundarik Vitthal and Somnath</li> <li>➤ The Sudhdha and Vikrut Swar of an ancient author Pt. Vyankatmukhi &amp; Pt. Ahobal</li> <li>➤ Necessity of notation in Music</li> <li>➤ Study procedure of Swar</li> <li>➤ Aadat – Jigar Hisab</li> </ul>

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

### Objectives:

- ❖ The student should enrich their knowledge about
  - Study and comparison of different Raag and Taal,
  - Writing notation

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Thaata Todi</li> <li>➤ Detailed study of Taal Aada Chautal</li> <li>➤ Detailed study of Taal Deepchandi</li> <li>➤ Detailed study of Taal Dhamar</li> <li>➤ Detailed study of Raag Chhayanat</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Raag Bageshree</li> <li>➤ Detailed study of Raag Sohani</li> <li>➤ Detailed study of Raag Bihag</li> <li>➤ Detailed study of Raag Adana</li> <li>➤ Detailed study of Raag Hamir</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Comparativ study of Raag Deskar - Bhupali</li> <li>➤ Comparativ study of Raag Kamod - Hamir</li> <li>➤ Comparativ study of Raag Kedar - Kamod</li> <li>➤ Comparativ study of Raag Puriyadhanashree - Vasant</li> <li>➤ Notation of Vilambit Khayal and Chhota Khayal under Practical Study</li> </ul>

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

#### Objectives:

- ❖ The student should enrich their knowledge about
  - History of Indian Music

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ 19<sup>th</sup> Century</li><li>➤ 20<sup>th</sup> Century</li><li>➤ Detailed study of Shreemallaksh Sangeetam</li><li>➤ Detailed study of Chaturdandi Prakashika</li><li>➤ Detailed study of Raag Mala</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Tatva Vibodh</li><li>➤ Detailed study of Sangeet Darpan</li><li>➤ Detailed study of Sangeet Sudha</li><li>➤ Detailed study of Raag Vibodh</li><li>➤ Detailed study of Sangeet Parijat</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Life Sketch of Author Pt. Hridaynarayan Dev</li><li>➤ The similar Shruti of ancient author</li><li>➤ Detailed study of Veena</li><li>➤ Detailed study of Shudhdha – Vikrut Swar of Manjarikar</li><li>➤ Comparative study of ancient middle &amp; modern aged authors in the subject of Shruti &amp; Swar</li></ul>

### Course -4 Life Sketches of Renowned Vocalists–IV (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Music Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Sardar Sohansinh</li><li>➤ Pt. Panchaksharibua</li><li>➤ Pt. Shree Dwarkeshlalji Maharaj</li><li>➤ Pt. Mirashibua</li><li>➤ Smt. Manek Varma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Smt. Hirabai Badodekar</li><li>➤ Pt. Kapileshwaribua</li><li>➤ Pt. Balgandharva</li><li>➤ Baba Sindhi Khan</li><li>➤ Ut. Haidar Ali Khan</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Chhamman Khan</li><li>➤ Ut. Alibaksh Patiyalawale</li><li>➤ Ut. Vajid Hussain Khan</li><li>➤ Ut. Nisar Hussain Khan</li><li>➤ Ut. Jiyamohinuddin Dagar</li></ul>

## Elective Courses

### **Course -6 Study of Vocal Gharana – IV**

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Rampur Sahasvan Gharana
  - Knowledge of Tabla Gharana
  - Delhi Gharana of Tabla Baaj

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Rampur Sahasvan Gharana</li><li>➤ Speciality of Rampur Sahasvan Gharana</li><li>➤ Genealogy of Rampur Sahasvan Gharana</li><li>➤ Teaching Method of Rampur Sahasvan Gharana</li><li>➤ Contribution of Rampur Sahasvan Gharana in Vocal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin of Tabla Gharana</li><li>➤ Philosophical meaning of word Baaj</li><li>➤ Development of Tabla Gharana</li><li>➤ Success of Gharana in modern age</li><li>➤ Baaj &amp; Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Delhi Gharana of Tabla</li><li>➤ Speciality of Delhi Gharana of Tabla</li><li>➤ Genealogy of Delhi Gharana of Tabla</li><li>➤ Teaching Method of Delhi Gharana of Tabla</li><li>➤ Contribution of Delhi Gharana of Tabla</li></ul>

### **Course -7 Physics – IV**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Characteristics of Sound Waves</li><li>➤ Explain the types of waves : Transverse wave and Longitudinal waves</li><li>➤ Propagation of waves in various mediums</li><li>➤ Propagation of sound waves in form of transverse waves and Longitudinal waves</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Explain propagation of sound with example</li><li>➤ Derive the equation of velocity of wave</li><li>➤ Expression of sound wave in different mediums</li><li>➤ An effect of factors such as temperature, pressure, density etc. on sound wave</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Obtain the motion of sound in a well using resonance tube</li><li>➤ Rigidity</li><li>➤ Elasticity and rule of elasticity</li><li>➤ Frequential Resistance</li></ul>

## Course -8 Music Therapy – IV

### Objectives:

- ❖ The student should enrich their knowledge about
  - Various type of medical effect through music

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The therapic effect of Taal in Rasa</li><li>➤ An origin of Rasa from Taal effect in ancient musical volume</li><li>➤ An origin of Rasa from Laya effect of Taal</li><li>➤ An effect of Taal in Six plexus of body</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ An expriments of effect of Taal</li><li>➤ Respiratory System</li><li>➤ Nostrils and Nasal Passages</li><li>➤ Trachea</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Bronchi and Lungs</li><li>➤ Thoracic Cavity and Diaphragm</li><li>➤ The musical effect on human skeleton</li><li>➤ The musical effect on human muscular system</li></ul>

## Course -9 Yog & Music – VI

### Objectives:

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

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

## Semester – 5 (VOCAL)

### Practical Course No. 1–V (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

### Practical Course No. 2–V (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Saragam geet and Tarana

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

## Practical Course No. 3–V (Core)

### Objectives:

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

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

## Practical Course No. 4–V (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Taal preparation

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



## Course -1 Principles of Music -V (Core)

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Experiment of Sarna of Bharatmuni</li><li>➤ Definition of Gram</li><li>➤ Three types of Gram</li><li>➤ Comparative study of three types of Gram</li><li>➤ Definition of Murchhana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Murchhana and Aroh - Avroh</li><li>➤ Comparative study of Murchhana and Modern Thaats</li><li>➤ Definition of Western Notation System</li><li>➤ Introduction of Time Signature</li><li>➤ Types of Time Signature</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Arrangement of Consonance and Dissonance</li><li>➤ Pair of oscillation in Consonance and Dissonance</li><li>➤ Definition of Gamak</li><li>➤ Types of Gamak</li><li>➤ Necessity of Gamak in Classical Vocal</li></ul>

## Course -2 Study of Raag - V (Core)

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Alap and Taan under practical study</li><li>➤ Detailed study of Taal Tilwada</li><li>➤ Detailed study of Taal Gajjhampa</li><li>➤ Detailed study of Taal Pashto</li><li>➤ Detailed study of Taal Adhdha</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Raag Lalit</li><li>➤ Detailed study of Raag Shree</li><li>➤ Detailed study of Raag Ramkali</li><li>➤ Detailed study of Raag Gaud Malhar</li><li>➤ Detailed study of Raag Gaud Sarang</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Comparativ study of Raag Purya – Marva</li><li>➤ Comparativ study of Raag Todi – Multani</li><li>➤ Comparativ study of Raag Adana – Darbari</li><li>➤ Comparativ study of Raag Bahar – Miya Malhar</li><li>➤ Notation of Vilambit Khayal and Madhya Laya Bandish under Practical Study</li></ul>

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

#### Objectives:

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

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

### Course -4 Life Sketches of Renowned Vocalists–V (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketches of Music Maestros from modern age

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. Anant Manohar Joshi</li><li>➤ Pt. Gajananbua Joshi</li><li>➤ Pt. Jagannathbua Purohit</li><li>➤ Pt. Narayanrav Vyas</li><li>➤ Pt. Vidhyadhar Vyas</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Vinayakrav Pattavardhan</li><li>➤ Pt. Chhota Gandhrva</li><li>➤ Krushnrav Shankar Pandit</li><li>➤ Lakshman Krushnrav Pandit</li><li>➤ Pro. B. R. Dhevdhar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Hafiz Ali Khan</li><li>➤ Ut. Hafiz Ahemad Khan</li><li>➤ Ut. Shakkar Khan</li><li>➤ Ut. Rahemat Khan</li><li>➤ Ut. Nazakat &amp; Salamat Ali Khan</li></ul>

## Elective Courses

### **Course -6 Study of Vocal Gharana – V**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Mevati Gharana in Vocal</li><li>➤ Speciality of Mevati Gharana in Vocal</li><li>➤ Genealogy of Mevati Gharana in Vocal</li><li>➤ Teaching Method of Mevati Gharana in Vocal</li><li>➤ Contribution of Mevati Gharana in Vocal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Farukhabad Gharana in Tabla</li><li>➤ Speciality of Farukhabad Gharana in Tabla</li><li>➤ Genealogy of Farukhabad Gharana in Tabla</li><li>➤ Teaching Method of Farukhabad Gharana in Tabla</li><li>➤ Contribution of Farukhabad Gharana in Tabla</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Banaras Gharana in Vocal</li><li>➤ Speciality of Banaras Gharana in Vocal</li><li>➤ Genealogy of Banaras Gharana in Vocal</li><li>➤ Teaching Method of Banaras Gharana in Vocal</li><li>➤ Contribution of Banaras Gharana in Vocal</li></ul>

### **Course -7 Physics – V**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Explain the motion of Transverse waves produced in a stretched string</li><li>➤ Define and explain Simple Harmonic Motion</li><li>➤ Inertia and Mass</li><li>➤ Study of Harmonics and over tones</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Explain laws of stretched string or study of sonometer (a) Law of length (b) Law of tension (c) Law of linear density</li><li>➤ Study of melodies of (A) Transverse arrangement (B) Longitudinal arrangement</li><li>➤ Traveling waves</li><li>➤ Interference of Sound waves</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Constructive and destructive interference</li><li>➤ Condition of interference</li><li>➤ Standing waves</li><li>➤ Superposition of wave</li></ul>

## Course -8 Music Therapy – V

### Objectives :

- ❖ The student should enrich their knowledge about
  - Various types of medical effect through music

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Use of Music in digestion system tradition</li><li>➤ An effect of Music on digestion system</li><li>➤ A medical effect of Music on digestion system</li><li>➤ An effect of Music on brain system</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ An effect of Music on complete expansion (Parisancharan) system</li><li>➤ Work of complete expansion system</li><li>➤ A medical effect on complete expansion system</li><li>➤ An effect of Music on neurological system</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ An effect of Music on breathing (Swasantantra) System</li><li>➤ A medical effect on breathing system</li><li>➤ An effect of Music on Harmonic (Antahsrav) System</li><li>➤ A medical effect on Harmonic System</li></ul>

## Course -9 Folk Music – V

### Objectives:

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin, development and importance of Folk Culture</li><li>➤ The definition of Folk Culture</li><li>➤ The occasion and Folk Culture</li><li>➤ The relation between Folk Music and Classical Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The comparative study of Folk Music and Classical Music</li><li>➤ The literature of Falk Sound</li><li>➤ The relation between Folk Music and Ancient Devotional song</li><li>➤ The Folk Music and Light Music</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The tradition of Punjabi Folk Music</li><li>➤ The tradition of Rajasthani Folk Music</li><li>➤ The tradition of Uttarpradesh Folk Music</li><li>➤ The inclusion in light Classical Vocal music from Uttarpradesh Folk Music traditional songs Kajari, Chaiti, Savaṇ, Jhula etc.</li></ul>

## Semester – 6 (VOCAL)

### Practical Course No. 1–VI (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Vilambit Khayal and Madhyalay
  - Aalap and Taan

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

### Practical Course No. 2–VI (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Madhyalay
  - Saragam geet and Tarana

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

## Practical Course No. 3–VI (Core)

### Objectives:

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

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

## Practical Course No. 4–VI (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Taal preparation

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

## Course -1 Principles of Music -VI (Core)

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Western &amp; Indian Natural &amp; Modified note</li> <li>➤ Detailed study of western staff notation system</li> <li>➤ Explain the intervals and its types</li> <li>➤ Explain the Pythagorean scale</li> <li>➤ Explain the Tempered scale</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Explain the equally Tempered scale</li> <li>➤ Explain the Natural scale</li> <li>➤ Explain the semitone</li> <li>➤ Explain the types of semitone</li> <li>➤ Explain the sol-fa &amp; enemas notation system</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Explain the Jhiv (Chive) &amp; staff notation system</li> <li>➤ Explain the word chord</li> <li>➤ Explain the types of chord</li> <li>➤ Explain the harmony of chord</li> <li>➤ Explain the melody of chord</li> </ul>

## Course -2 Study of Raag - VI (Core)

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Alap and Taan under practical study</li> <li>➤ Detailed study of Taal Mattaal</li> <li>➤ Detailed study of Taal Bramhataal</li> <li>➤ Detailed study of Taal Farodast</li> <li>➤ Detailed study of Taal Panjabi</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Raag Darbari</li> <li>➤ Detailed study of Raag Tadi</li> <li>➤ Detailed study of Raag Multani</li> <li>➤ Detailed study of Raag Miya Malhar</li> <li>➤ Detailed study of Raag Shudhdha Kalyan</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Comparativ study of Raag Vasant – Paraj</li> <li>➤ Comparativ study of Raag Puriya – Sohani</li> <li>➤ Comparativ study of Raag Marva – Sohani</li> <li>➤ Comparativ study of Raag Paraj – Puriyadhnashree</li> <li>➤ Notation of Vilambit Khayal and Madhya Laya Bandish under Practical Study</li> </ul>

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Composer and its types</li><li>➤ The origination of Music : Samved</li><li>➤ The origin of 484 Raag from one Thaata</li><li>➤ Swar Sthan of the midleage</li><li>➤ Sahayak Naad</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The origin of Sahayak Naad from Mandra Shadaj</li><li>➤ The origin of Sahayak Naad from Mandra Madhyam</li><li>➤ The origin of Sahayak Naad from Mandra Pancham</li><li>➤ Number of Oscillation and Sahayak Naad</li><li>➤ Hindustani semiclassical types of song Kajari, Chaiti, Bhatiyali, Geet, Led, Rasiya, Bhavgeet, Gazal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Singing Method of Dhrupad - Dhamar</li><li>➤ Baani of Drhupad</li><li>➤ An origin and development of Thumari</li><li>➤ An origin and development of Tappa</li><li>➤ An origin and development of Tarana</li></ul>

### Course -4 Life Sketches of Renowned Vocalists–VI (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketches of Vocal Maestros of modern age

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. Gangadharav Tailang</li><li>➤ Pt. Vasurav Dikshit</li><li>➤ Pt. K. G. Ginde</li><li>➤ Pt. Bhimsen Joshi</li><li>➤ Pt. Jasraj</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Mallikarjun Mansur</li><li>➤ Begam Parvin Sultana</li><li>➤ Begam Akhtar</li><li>➤ Vidushi Kishori Aamonkar</li><li>➤ Vidushi Mogubai Kurdikar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Vidushi Kesarbai Kerkar</li><li>➤ Vidushi Gangubai Hangar</li><li>➤ Vidushi Prabha Atre</li><li>➤ Vidushi Sidhdheswari Devi</li><li>➤ Dr. S. C. R. Bhatt</li></ul>



## Elective Courses

### **Course -6 Study of Vocal Gharana – VI**

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Bhindibazar Gharana
  - Knowledge about Ajarada Gharana of Tabla
  - Jaypur Gharana of Kathak

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Bhindibazar Gharana in Vocal</li><li>➤ Speciality of Bhindibazar Gharana in Vocal</li><li>➤ Genealogy of Bhindibazar Gharana in Vocal</li><li>➤ Teaching Method of Bhindibazar Gharana in Vocal</li><li>➤ Contribution of Bhindibazar Gharana in Vocal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Ajarada Gharana in Tabla</li><li>➤ Speciality of Ajarada Gharana in Tabla</li><li>➤ Genealogy of Ajarada Gharana in Tabla</li><li>➤ Teaching Method of Ajarada Gharana in Tabla</li><li>➤ Contribution of Ajarada Gharana in Tabla</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Jaypur Gharana in Kathak</li><li>➤ Speciality of Jaypur Gharana in Kathak</li><li>➤ Genealogy of Jaypur Gharana in Kathak</li><li>➤ Teaching Method of Jaypur Gharana in Kathak</li><li>➤ Contribution of Jaypur Gharana in Kathak</li></ul>

### **Course -7 Physics – VI**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Stationery waves</li><li>➤ Oscillation</li><li>➤ Oscillation and Resultant tone</li><li>➤ Velocity of wave in water</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Composition of wave</li><li>➤ Curve Sound</li><li>➤ Analysis of curve sound</li><li>➤ Velocity of sound wave in air</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Condition and characteristics of creating wave motion in medium</li><li>➤ Beats and Phenomenon of beats</li><li>➤ Quince tube method</li><li>➤ Combination Tones</li></ul>

## Course -8 Music Therapy – VI

### Objectives:

- ❖ The student should enrich their knowledge about
  - Various type of diseases
  - Musical effect in diseases

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ An effect of Music Therapy on head and neurological system</li><li>➤ Use of music in diseases solution</li><li>➤ An effect of music in mental diseases therapy</li><li>➤ An effect of music in solution of neurological diseases</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ An effect of Raag in therapy of diseases</li><li>➤ An effect of music on pregnant women and new born child</li><li>➤ Therapeutic effect of Aalap and Taan</li><li>➤ Comparison between music therapy system and other therapy systems</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The occurrence of difficulties during music therapy</li><li>➤ Insomnia and the musical therapy</li><li>➤ An information about gas, bile and phlegm for Music Therapy</li><li>➤ The Musical Theray of gastric, bile and phlegm disorders</li></ul>

## Course -9 Folk Music – VI

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin &amp; development Gujarati Folk Culture</li><li>➤ Music in Gujarati Folk Culture</li><li>➤ The tradition of Gujarati Folk Music</li><li>➤ The types of Gujarati Folk Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Folk songs in Gujarati Folk Music</li><li>➤ The types of Gujarati Folk Song</li><li>➤ An ancient devotional songs in Gujarati Folk Music</li><li>➤ Types of an ancient Devotional songs</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The marriage song in Gujarati Folk Music</li><li>➤ Duha, Chhand and it's types in Gujarati Folk Music</li><li>➤ Raas-garba in Gujarati Folk Music</li><li>➤ The Gujarati Folk artists and literary person<ol style="list-style-type: none"><li>1. Zaverchand Meghani</li><li>2. Hemu Gadhvi</li><li>3. Pingalshi Gadhvi</li></ol></li></ul>

## Semester – 1 (TABLA)

### Practical Course No. 1 – I

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Introduction of Parts of Tabla
  - Playing basic syllables of Tabla

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

### Practical Course No. 2 – I

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Playing taal Dadara, Kaherwa and its variations

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

## Practical Course No. 3 – I

### Objectives:

- ❖ The student should enrich their knowledge about
  - Complete preparation of Tintaal

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

## Practical Course No. 4 – I

### Objectives :

- ❖ The student should enrich their knowledge about
  - Playing Taal Kaherwa, Hinch and variations
  - Playing Gujrati folk percussion instrument : Dhol

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

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

### Objectives :

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

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

## Course -2 Study of Taal – I (Core)

### Objectives:

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

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

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and History of Music</li><li>➤ Origin and History of Naad</li><li>➤ Origin and History of Laya</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin of Taal</li><li>➤ Importance of 13<sup>th</sup> Century with reference to music</li><li>➤ Importance of 14<sup>th</sup> Century with reference to music</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The origin and development of Kyal Gayaki</li><li>➤ Origin and history of Percussion Instrument</li><li>➤ Origin and history of Air Instrument</li></ul>

### Course -4 Life Sketches of Renowned Tabla Players – I (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Ut. Sidhdharkhan Dhadhi</li><li>➤ Ut. Natthukhan</li><li>➤ Ut. Nanhekhan</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Girishchndra Shrivastav</li><li>➤ Pt. Lalji Shrivastav</li><li>➤ Pt. Sudhirkumar Saxena</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Zakir Hussain</li><li>➤ Ut. Ahemadjan Thirakwa</li><li>➤ Ut. Sammukhan</li></ul>

## **Elective Courses**

### **Course -6 Study of Tabla Gharana - I**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Meaning of word 'Gharana'</li><li>➤ Origin of Gharana</li><li>➤ Development of Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The origin of Delhi Gharana of Tabla</li><li>➤ The development of Delhi Gharana of Tabla</li><li>➤ The speciality of the playing style of Delhi Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The genealogy of Delhi Gharana</li><li>➤ Bandish of Delhi Gharana</li><li>➤ Life sketches of Tabla players belong to Delhi Gharana</li></ul>

### **Course -7 Stage Decoration – I**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Origin and history of stages
  - Regional stages

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin and development of Stage</li><li>➤ The use of stage in western dance and drama</li><li>➤ Stage Decoration</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Sun Temple of Modhera (Gujarat)</li><li>➤ Temples of khajuraho (Madha Pradesh)</li><li>➤ The use of stage in Ankiya Nat and Jatra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The folk tradition of Indian stage</li><li>➤ The Asian tradition of Stage</li><li>➤ The western tradition of Stage</li></ul>

## Course -8 Music and Spiritualism – I

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The meaning of "Spiritualism"</li><li>➤ Music in Samved age and spiritualism</li><li>➤ Music in Aatharvved age and spiritualism</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Music in Vayupuran age and spiritualism</li><li>➤ Music in Harivansh puran age and spiritualism</li><li>➤ Music in Hanshpuran age and spiritualism</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Indian art and Spiritualism</li><li>➤ Music in Rugvedkalin age and spiritualism</li><li>➤ The ancient origin story of "Maa Sarswati"</li></ul>

## Course -9 Sound Engineering– I

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basics of sound recording
  - Basics information about sound equipments

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Basics of Recording</li><li>➤ Basic use of Hardware in Recording</li><li>➤ Basic rules of Recording</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Microphones</li><li>➤ Definition and types of Dynamic Microphones</li><li>➤ Microphones used for different music instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Equalization</li><li>➤ Basic stages of Equalization from Recording to mixing</li><li>➤ Sound levels and Equalization</li></ul>



## Semester – 2 (TABLA)

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

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Playing Taal Dadara, Kaherwa and Tintaal

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Playing Taal Roopak and variation

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

## Practical Course No. 3 – II (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Complete preparation of Roopak and Tintaal
  - Learn accompaniment in Dadara and Kaherwa

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

## Practical Course No. 4 – II (Core)

### Objectives :

- ❖ The student should enrich their knowledge about
  - Accompaniment in folk music

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Definitions of the following technical terms : Mohra, Mukhda, Tukada and Uthan</li> <li>➤ Definitions of the following technical terms : Quida, Paran, Tihai, Laggi and Ladi</li> <li>➤ Definition of Laya and its types</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Definition of Tihai and its types</li> <li>➤ The importance of Tihai in solo playing</li> <li>➤ The information and importance of the following percussion instrument : Khol, Tripushka Vadhya and Tavila</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Definition of Technical terms of Kathak Dance : Aamad, Toda, Parmelu, Thaah, Gat Bhav and Palta</li> <li>➤ Definition of Technical terms of Kathak Dance : Salami Toda, Chhala, Natwari Toda, Gat Nikas, Tatkar and Kavit Toda</li> <li>➤ The information of following South Indian percussion instruments : Bramha Talam, Udukku, Idikka, Madlam, Jamela</li> </ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Technique of playing of syllables on Tabla : Tet, Dhithhit, Ghidnag, Tirkittak, Kittak</li> <li>➤ Notation of the following Taal in Thaah and Dugun : Ektaal, Jhaptaal, Sultaal, Chautaal</li> <li>➤ Explain the following technical terms with example : Quida, Paran, Gat and Tihai</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Definition of Tukada and its importance in solo playing</li> <li>➤ Notation of Tukada in any Taal from syllabus</li> <li>➤ Notation of Uthan in any Taal from syllabus</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Information of various types of songs given below : Bhajan, Lokgeet, Thumari and Sargam</li> <li>➤ The information of various Bandish of Kathak : Thaah, Tatkar, Kavit Toda, Salami, Natwari Toda, Gat Nikas</li> <li>➤ Comparative study of Taal : (a) Jhaptaal – Sultaal (b) Ektaal – Chautaal</li> </ul>

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

#### Objectives:

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

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

### Course -4 Life Sketches of Renowned Tabla Players – II (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Ut. Kallukhan – Mirukhan</li><li>➤ Ut. Habibuddinkhan</li><li>➤ Ut. Akramkhan</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Kudau Singh</li><li>➤ Pt. Nanasaheb Panse</li><li>➤ Pt. Gyanprakash Ghosh</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Pt. Biru Mishra</li><li>➤ Dr. Aaban Mistri</li><li>➤ Ut. Shaikh Daaud</li></ul>

## **Elective Courses**

### **Course -6 Study of Tabla Gharana - II**

#### **Objectives:**

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

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

### **Course -7 Stage Decoration – II**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - The different types of stages
  - Stage components

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The importance of stage in Music</li><li>➤ The importance of stage in Drama</li><li>➤ The temple of Chidambaram in Tamilnadu</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The Sun temple of Konark - Orissa</li><li>➤ The usage of stage for Bhavai and Tamasha</li><li>➤ The usage of stage for Rasalila and Ramlila</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The usage of stage for Yaksha Gaan and Kuruvanji</li><li>➤ Stage Management</li><li>➤ The usage of stage in Indian Dance</li></ul>

## Course -8 Music and Spiritualism – II

### Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Music in Yajurved Age and Spiritualism</li><li>➤ Imagination of Gods in Indian Music</li><li>➤ Indian Culture and Spiritualism</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Music in Panini Age and Spiritualism</li><li>➤ Music in Markandey Puran and Spiritualism</li><li>➤ Music in Kautilya Age and Spiritualism</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Music in Ramayankalin Age and Spiritualism</li><li>➤ Music in Baudhdha Scripture</li><li>➤ Nature and Music</li></ul>

## Course -9 Sound Engineering– II

### Objectives:

- ❖ The student should enrich their knowledge about
  - Techniqual knowledge about components
  - Techniqual knowledge about effect of components

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Definition of DAW (Digital Audio Workstation)</li><li>➤ Hardware required to built a DAW</li><li>➤ Sound Card (ADDA/ DAAD)</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Basics of Reverberation</li><li>➤ Main parameters of Reverb</li><li>➤ Definition of Digital delays</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Cables, Wiring, Vonting etc.</li><li>➤ Connections XLR, ¼ inch phono, opticals</li><li>➤ Aux send and returns</li></ul>

## **Semester – 3 (TABLA)**

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

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - The complete preparation of Taal Roopak

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - The complete preparation of Taal Roopak and Tintaal

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

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

### Objectives:

- ❖ The student should enrich their knowledge about
  - Method of accompaniment

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

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

### Objectives :

- ❖ The student should enrich their knowledge about
  - Method of accompaniment with Dance

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



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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Definitions of technical terms :Quida, Palta, Chala, Chakradar, Tihai</li> <li>➤ Definitions of technical terms : Farmaishi Chakradar, Bol, Gat Tukada, Paran</li> <li>➤ Tabla playing is a Fine Art</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Definitions of technical terms : Avagrah, Kakpad, Chilla, Joda, Padhant</li> <li>➤ Definitions of technical terms : Upaj, Lehra, Kuadi Laya, Biadi Laya, Solo playing</li> <li>➤ Discriptive information about Jaati Tishra Jaati, Chatushra Jaati, Khand Jaati, Mishra Jaati, Sankirna Jaati.</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ A classification about various musical Instrument Cubic (Ghan) Instrument, Air Instrument, Percussion Instrument, String Instrument</li> <li>➤ The importance of Taal instruments in Indian Classical Music.</li> <li>➤ The information about South Indian Percussion instruments. Budbudke, Palluvankudam, Suryapiri-Chandrapiri, Huduk, Bheri.</li> </ul>

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

### Objectives:

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

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

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and development of Music in Vaidic age</li><li>➤ A study of Bharatnatyashastra</li><li>➤ A study of Sangeet Ratnakar</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Importance of 17<sup>th</sup> Century with reference to music</li><li>➤ Importance of 18<sup>th</sup> Century with reference to music</li><li>➤ The importance of Tabla accompaniment in Kathak</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and development of Dhrupad - Dhamar</li><li>➤ Origin and development of Leather String instrument (Vitat)</li><li>➤ The mythological stories about origin of Music</li></ul>

### Course -4 Life Sketches of Renowned Tabla Players–III(Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. Nitai Chakravarti</li><li>➤ Pt. Amarnath Mishra</li><li>➤ Pt. Kumar Bose</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Nikhil Ghosh</li><li>➤ Ut. Azizuddinkhan</li><li>➤ Ut. Niyaz Ahemadkhan</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Sarvar Sabari</li><li>➤ Ut. Gaamikhan</li><li>➤ Ut. Alladiyakhan Amravatiwale</li></ul>

## Elective Courses

### **Course -6 Study of Tabla Gharana - III**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Tradition of Guru-Shishya</li><li>➤ The importance of Gharana</li><li>➤ Debate of Gharana in Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin of Lakhnau Gharana</li><li>➤ Development of Lakhnau Gharana</li><li>➤ Specialty of playing of Lakhnau Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Genealogy of Lakhnau Gharana</li><li>➤ Bandish of Lakhnau Gharana</li><li>➤ Life sketches of Tabla players belong to Lakhnau Gharana</li></ul>

### **Course -7 Study of Obsolete Taal – III**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Word "Taal"
  - Necessity of Taal and obsolete Taal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin of word "Taal"</li><li>➤ Necessity of word "Taal"</li><li>➤ The development of "Taal"</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Music and Time</li><li>➤ A study of Taal from Khulla Baaj Dhamar and Chautaal</li><li>➤ Development of Aesthetical tradition of Music</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of obsolete taal and its Dugun, Tigun, Chaugun Laya, Taal Pashto and Taal Hanslol</li><li>➤ Notation of Bandish in Taal Pashto</li><li>➤ Notation of Bandish in Taal Hanslol</li></ul>

## Course -8 Pakhawaj – III

### Objectives:

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin of Pakhawaj</li><li>➤ The Development and form of Pakhawaj</li><li>➤ Sketch of Pakhawaj and detailed study of its parts</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Merits and demerit of Gharana</li><li>➤ The information about Javali Gharana of Pakhawaj</li><li>➤ The information about Panjab Gharana of Pakhawaj</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Chitrangna Kalidas Pant</li><li>➤ Raja Chhatrapatisinh</li><li>➤ Chakradharsinh Judev</li></ul>

## Course -9 Western Instruments– III

### Objectives:

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The history of Indian Music</li><li>➤ The history of American Music</li><li>➤ The history of Arabi and Letin Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The definition and difference of orchestra</li><li>➤ The western orchestra</li><li>➤ The Indian orchestra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The contribution of Mozart in Music</li><li>➤ The contribution of Beethovan in Music</li><li>➤ The contribution of Shubert in Music</li></ul>

## Semester – 4 (TABLA)

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

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Advance syllables in Taal Roopak

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Accompaniment with Dhrupad – Dhamar tradition

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

## Practical Course No. 3 – IV (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Complete preparation of Taal Jhaptaal

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

## Practical Course No. 4 – IV (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Complete preparation of Taal Ektaal

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

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

### Objectives:

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

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The technique of playing various Bol on Tabla : Gadigan, Kala-N, Tad, Dhagetit</li><li>➤ Notation of Taal in Thaah, Dugun, Tigun and Chogun Laya : Jhaptaal, Sultaal, Ektaal and Dhamar.</li><li>➤ Explain with examples : Laggi, Rela, Farmaishi Chakradar, Gat Tukada.</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin, development and importance of Bandish.</li><li>➤ Notation of Farmaishi Chakradar Bandish in any Taal from syllabus.</li><li>➤ Notation of Quida, its four Palta and Chakradar Tihai in any Taal from syllabus.</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Notation of Kathak Dance syllables of various Taal : Dhamal, Ektaal, Pancham Savari</li><li>➤ Detailed study of Peshkar</li><li>➤ Definition of Gat, Explain Tripalli and Chaupalli Gat.</li></ul>

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

#### Objectives:

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

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

### Course -4 Life Sketches of Renowned Tabla Players–IV (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Ut. Hajivilayat Alikhan</li><li>➤ Ut. Amirhussainkhan</li><li>➤ Ut. Munirkhan</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Pandharinath Nageshkar</li><li>➤ Pt. Omkar Gulwadi</li><li>➤ Pt. Suresh Talwalkar</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Jahangirkhan</li><li>➤ Ut. Karamatullakhan</li><li>➤ Ut. Nizamuddinkhan</li></ul>



## Elective Courses

### **Course -6 Study of Tabla Gharana - IV**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Development of Gharana and its contribution in current Circumstances</li><li>➤ Merits – Demerits of Gharana</li><li>➤ Social circumstances of Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin of Farukhabad Gharana</li><li>➤ Development of Farukhabad Gharana</li><li>➤ Specialty of playing of Farukhabad Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Genealogy of Farukhabad Gharana</li><li>➤ Bandish of Farukhabad Gharana</li><li>➤ Life sketches of Tabla players belong to Farukhabad Gharana</li></ul>

### **Course -7 Study of Obsolete Taal – IV**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Word "Taal"
  - Necessity of Taal and obsolete Taal

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

## Course -8 Pakhawaj – IV

### Objectives:

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

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

## Course -9 Western Instruments– IV

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The history of Egypt Music</li><li>➤ The history of Africa Music</li><li>➤ The history of Japan and China Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The history and importance of Co-instruments</li><li>➤ The Indian Co-instruments</li><li>➤ The African instruments Tumba and Dejembe</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The contribution of Nicol Pagnini in Music</li><li>➤ The contribution of Hector Berlioz in Music</li><li>➤ The contribution of Felix Mendelssohn in Music</li></ul>

## Semester – 5 (TABLA)

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

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Advance syllables in various Taals

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Playing advance syllables of various Taal

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

## Practical Course No. 3 – V (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Playing advance syllables of various Taal

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

## Practical Course No. 4 – V (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Complete preparation of Taal Mattaal (9 Beats)

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

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

### Objectives:

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

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Notation of Taal in Thaah, Dugun, Tigun and Chogun Laya : Ektaal, Mattaal, Pancham Savari and Jhumara.</li><li>➤ Explain with examples : Ganthabandhan, Farad, Ro, Kamali Chakradar</li><li>➤ Create a Quida, its three Palta and Chakradar Tihai with the use of Tit and Tinnakena syllables.</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Information of Ten classification of Taal and information about Jaati and Yati.</li><li>➤ Notation of Taal in Aad Laya : Dadara, Roopak, Kaherwa and Tintaal</li><li>➤ Definition of Peshkar Quida and its importance in solo playing.</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Explain with examples : Dodhari Gat and Tripadi Gat</li><li>➤ Notation in Kuaad Laya : Dadara, Roopak, Kaherwa</li><li>➤ Notation in Biaad Laya : Dadara, Roopak, Kaherwa</li></ul>

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Study and importance of Music in Samved</li><li>➤ Study and importance of Music in Atharvaved</li><li>➤ Prose literature in Music</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Music and Kavi Kalidas</li><li>➤ North Indian and South Indian Classical Music</li><li>➤ Study of North Indian Percussion Instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Heavenly musician Tumaroo</li><li>➤ Music in Buddha age</li><li>➤ Music in Jain age</li></ul>

### Course -4 Life Sketches of Renowned Tabla Players– V (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Ut. Kadirbaksh</li><li>➤ Ut. Shaukathussainkhan</li><li>➤ Ut. Abdulsatar "Tarikhan"</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Ut. Shahbaz Hussain</li><li>➤ Ut. Abdulkarimkhan</li><li>➤ Ut. Allarakhakhan</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ut. Rafik Hussainkhan</li><li>➤ Ut. Hameed Hussainkhan</li><li>➤ Ut. Ashik Hussainkhan</li></ul>

## **Elective Courses**

### **Course -6 Study of Tabla Gharana - V**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Traditional teaching method and evaluation</li><li>➤ Protection of Gharana in Rajgharana</li><li>➤ Origin of Panjab Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Development of Panjab Gharana</li><li>➤ Specialty of playing of Panjab Gharana</li><li>➤ Genealogy of Panjab Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Bandish of Panjab Gharana</li><li>➤ Life sketches of Tabla players belong to Panjab Gharana</li><li>➤ Comparison between Delhi Gharana and Ajarada Gharana</li></ul>

### **Course -7 Study of Obsolete Taal – V**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Word "Taal"
  - Necessity of Taal and obsolete Taal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin and definition of Taal</li><li>➤ The view of maestros about Taal</li><li>➤ Useful syllables in Taal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The experiment and propaganda of obsolete Taal</li><li>➤ Information about wellknown Taal Aadachautaal and Jhumara</li><li>➤ Detailed study of obsolete taal and information with Theka : Taal Triveni, Taal Arjun, Taal Hanuman</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of obsolete taal and its Thaah, Dugun, Tigun, Chaugun Laya, Taal Yatishekhar and Taal Kumbh</li><li>➤ Notation of Bandish in Taal Yatishekhar</li><li>➤ Notation of Bandish in Taal Kumbh</li></ul>

## Course -8 Pakhawaj – V

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Development of playing method of Pakhawaj in middle age</li><li>➤ An elemental form and principles of Gharana</li><li>➤ The method of presentation of various Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The information about Nana Panse Gharana of Pakhawaj</li><li>➤ The information about Pt. Ramji of Mewad Gharana of Pakhawaj</li><li>➤ The information about Bengal Gharana of Pakhawaj</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Kadirbakshkhan</li><li>➤ Kolbaji Pimpaldhare</li><li>➤ Govindrao Burhanpurkar</li></ul>

## Course -9 Folk Instruments – V

### Objectives:

- ❖ The student should enrich their knowledge about
  - History of Folk Music
  - The difference types of folk instruments

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The culture of Gujarat</li><li>➤ String instruments : Ektaaro and Dotaaro</li><li>➤ String instruments : Ravanhaththo and Surando</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The percussion instruments : Dhol and Nagada</li><li>➤ The percussion instruments : Dhank, Dhanka and Pavri</li><li>➤ The Air instruments : Pisvo – Pisvi, Narhilo, Sharnai</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Mannvadan, Madal</li><li>➤ Ghughara, Ramzol</li><li>➤ Thalivadan, Kigari</li></ul>



## **Semester – 6 (TABLA)**

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

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Solo playing

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

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Playing advance Taals and syllables

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

## Practical Course No. 3 – VI (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Playing advance syllables of various Taal

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

## Practical Course No. 4 – VI (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Solo playing and accompaniment

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Explain the music learners may have to be learn Tabla playing.</li> <li>➤ An accompaniment of Tabla with Vocal, Instruments and Dance</li> <li>➤ Explain the Rela, Navhakka, Manjedar Gat, Lom-Vilom Gat and Farad.</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ The importance of Upaj in Tabla playing.</li> <li>➤ Comparative study of two Taal notation systems of Pt. Bhatkhandeji and Pt. Palushkarji.</li> <li>➤ Explain the South Indian Taal notation system.</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Explain the technical terms of an ancient Taal system Ekkal, Divkal, Chatushkal, Kala, Matra, Laya, Kriya, Grah, Pani, Marg, Taal etc.</li> <li>➤ Comparative study of Tabla accompaniment and solo playing.</li> <li>➤ Explain the percussion instrument like, Damaram, Khanjira, Duff, Naal, Mrudangam</li> </ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Notation of Thaah, Dugun, Tigun and Chogun Laya : Sultaal, Chautaal, Aada Chautaal and Tilwada.</li> <li>➤ Explain with examples : Chilla, Farsbandi, Navhakka, Charbaag.</li> <li>➤ Create a Quida, its three Palta and Chakradar Tihai with the use of Tirkittak and Dhirdhir syllables.</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Comparative study between Khulla and Band Baaj.</li> <li>➤ Origin and development of Khyal gayan and accompaniment of Tabla with Khyal gayaki.</li> <li>➤ Explain South Indian Taal notation system.</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Notation in Kuaad Laya : Ektaal, Ektaal, Tintaal</li> <li>➤ Notation in Biaad Laya : Ektaal, Ektaal, Tintaal</li> <li>➤ Comparative study between : Tabla accompaniment and solo playing with Vocal Tabla accompaniment and solo playing with Instrument</li> </ul>

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

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Study and importance of Music in Rugved</li><li>➤ Study and importance of Music in Yajurved</li><li>➤ Poetry and mediums of aesthetical experience in Tabla playing</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Role of Taal in aesthetical experience of Music</li><li>➤ Detailed study of Sangeet Samaysaar by Parshwadev</li><li>➤ Study of South Indian Percussion Instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Music in Muslim age</li><li>➤ Music and Human life</li><li>➤ Detailed study of Rasa Kaumidi</li></ul>

### **Course -4 Life Sketches of Renowned Tabla Players– VI (Core)**

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Life sketch of Tabla Maestros

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. Kanthe Maharaj</li><li>➤ Pt. Kishan Maharaj</li><li>➤ Pt. Shantaprasad Mishra</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Pt. Ramsahay</li><li>➤ Pt. Bhairavsahay</li><li>➤ Pt. Anokhelal Mishra</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Pt. Bacha Mishra</li><li>➤ Pt. Lakshmansinh Seen</li><li>➤ Pt. Shridhar Shurma</li></ul>

## Elective Courses

### **Course -6 Study of Tabla Gharana - VI**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The importance of relation between Guru and Shishya in Music</li><li>➤ The importance and contribution of Gharana in Tabla</li><li>➤ Origin of Banaras Gharana</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Development of Banaras Gharana</li><li>➤ Specialty of playing of Banaras Gharana</li><li>➤ Genealogy of Banaras Gharana</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Bandish of Banaras Gharana</li><li>➤ Life sketches of Tabla players belong to Banaras Gharana</li><li>➤ Comparison between Lakhnau Gharana and Farukhabad Gharana</li></ul>

### **Course -7 Study of Obsolete Taal – VI**

#### **Objectives :**

- ❖ The student should enrich their knowledge about
  - Word "Taal"
  - Necessity of Taal and obsolete Taal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The decreasing importance of less known Taals of Tabla and Mrudangam</li><li>➤ The benefits of playing Tabla through ancient Taal and maturity in layakari through obsolete Taal</li><li>➤ Playing of obsolete Taal and an art of its presentation</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ To bring obsolete Taal to known</li><li>➤ The ten classification of Taal &amp; information about Yati &amp; Jati</li><li>➤ Detailed study of obsolete taal and information with Theka : Taal Nat, Taal Karalmanch, Taal Badisawari</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of obsolete taal and its Thaah, Dugun, Tigun, Chaugun Laya, Graha Taal and Taal Manthika</li><li>➤ Notation of Bandish in Taal Graha Taal</li><li>➤ Notation of Bandish in Taal Manthika</li></ul>

## Course -8 Pakhawaj – VI

### Objectives:

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Creation and Naming of new Gharana</li><li>➤ Future of Gharana in present situation</li><li>➤ The Gharana and its new combination in today's perspective</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The information about Pt. Mangal Vadhekar Gharana of Pakhawaj</li><li>➤ The information about Gwalior Gharana of Pakhawaj</li><li>➤ The information about Jaypur Gharana of Pakhawaj</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Ambadas Pant Aagle</li><li>➤ Kalidas Pant Aagle</li><li>➤ Talibhussain</li></ul>

## Course -9 Folk Instruments – VI

### Objectives:

- ❖ The student should enrich their knowledge about
  - History of Folk Music
  - The difference types of folk instruments

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The folk art of Gujarat</li><li>➤ Nishan – Danka, Chipiyo</li><li>➤ Dokad, Dholak</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Damaroo, Daklu, Dugdugi</li><li>➤ Dundi, Madali</li><li>➤ Manjira, Sugato, Toor</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Kansijoda, Jhanjh</li><li>➤ Dandiya, Kathtaal</li><li>➤ Ghant Ghantadi, Ghadiyal</li></ul>

## Semester – 1 (KATHAK)

### Practical Course No. 1 – I (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Foot movement and various hand movement with Tintaal
  - Practice of Various types of pirouette
  - Various Nrith items in Tintaal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Taal Tintaal in Thah lay with Tali and Khali</li><li>➤ Foot movement with Taal Tintaal in Thah, Barabar, dugun and Chaugun lay</li><li>➤ Hand movement with Taal Tintaal in Barabar lay(type 1 to 10)</li><li>➤ Hand movements with Taal Tintaal in Dugun lay</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Practice of pirouette (five, three and one step)</li><li>➤ Practice of angles required for the formation of Kathak dance</li><li>➤ One simple tihai in Tintaal</li><li>➤ One chakradar tihai in Tintaal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Sada Toda</li><li>➤ Chakradar Toda</li><li>➤ Paran and Chakradar Paran</li><li>➤ Palta</li></ul>

### Practical Course No. 2 – I (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Various types of Gat
  - Performance of Various Abhinay

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Introduction of Madhyalay Tintaal</li><li>➤ Introduction of Kavitt</li><li>➤ Preparation of Kavitt</li><li>➤ Performance of Kavitt with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Introduction of Drutlay Tintaal</li><li>➤ Introduction of Gat – Nikas and Murli gat</li><li>➤ Preparation of Gat – Nikas and Murli gat</li><li>➤ Performance of Gat – Nikas and Murli gat with Tabla and Nagma</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction of Bhav and Abhinay</li><li>➤ Introduction of Shloka, Bhajan and Prarthana</li><li>➤ Preparation of Shloka, Bhajan and Prarthana</li><li>➤ Performance of Shloka, Bhajan and Prarthana with singing</li></ul>

## Practical Course No. 3 – I (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basic technical terms related to Kathak dance
  - Recitation of practical items
  - Hastmudra

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Tintaal Theka in Thah</li><li>➤ Recitation of Tintaal Theka in Dugun and Chugun</li><li>➤ Recitation of Tintaal Nritya bol in Thah, barabar, Dugun and Chaugun</li><li>➤ Full preparation of above with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of sada toda</li><li>➤ Recitation of Chakradar toda</li><li>➤ Recitation of Paran</li><li>➤ Recitation of Chakradar paran</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Palta</li><li>➤ Recitation of Kavitt</li><li>➤ Recitation of Gat Pattern</li><li>➤ Definition of basic technical terms related to Kathak dance</li></ul>

## Practical Course No. 4 – I (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Writing Notation in Tintaal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Introduction to system of notation</li><li>➤ Writing Tintaal Theka in notation</li><li>➤ Writing Tintaal Nritya bol in notation</li><li>➤ Writing Theka and Nritya bol in dugun and Chaugun</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing Sada Toda</li><li>➤ Writing Chakradar Toda</li><li>➤ Writing Paran</li><li>➤ Writing Chakradar Paran</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Writing Palta</li><li>➤ Writing Kavitt</li><li>➤ Writing Tihai</li><li>➤ Writing Chakradar Tihai</li></ul>



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

### Objectives:

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

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

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

### Objectives:

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

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

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

### Objectives:

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

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

## Course - 4 Life Sketches of Renowned Kathak Dancers – I (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Life sketches of Kathak dancers

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Pt. Bindadin Maharaj</li><li>➤ Pt. Kalka Prasad</li><li>➤ Pt. Sundarlal Gangani</li><li>➤ Pt. Durga Prasad</li><li>➤ Pt. Achchhan Maharaj</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Maharaj Krishna Kumar</li><li>➤ Pt. Tirathram 'Aazad'</li><li>➤ Pt. Gopi Krishna</li><li>➤ Pt. Durgalal</li><li>➤ Shri Ram Gopal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Pt. Biraju Maharaj</li><li>➤ Sushri Kumudini Lakhiya</li><li>➤ Dadhich Dampati</li><li>➤ Sushri Gitanjali Lal</li><li>➤ Shri Shovana Narayan</li></ul>

## **Elective Courses**

### **Course -6 Study of Kathak Gharana – I**

#### **Objectives:**

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

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

### **Course -7 Costume and Make-up – I**

#### **Objectives:**

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

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

## Course -8 Choreography – I

### Objectives:

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

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

## Course -9 Sound Engineering - I

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basics of sound recording
  - Basics information about sound equipments

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Basics of Recording</li><li>➤ Basic use of Hardware in Recording</li><li>➤ Basic rules of Recording</li><li>➤ Basic steps of Recording</li><li>➤ Basic plug-ins used for audio recording</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Microphones</li><li>➤ Definition and types of Dynamic Microphones</li><li>➤ Three types of Dynamic microphones</li><li>➤ Comparative study of Dynamic Microphones and Condenser Microphones</li><li>➤ Microphones used for different music instruments</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Definition and types of Equalization</li><li>➤ Basic stages of Equalization from Recording to mixing</li><li>➤ Sound levels and Equalization</li><li>➤ Equalization for Vocal, Tabla and other instruments</li><li>➤ Filters</li></ul>

## **Semester – 2 (KATHAK)**

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Foot movement and various hand movement with Tintaal
  - Practice of Various types of pirouette
  - Various Nritya items in Tintaal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Foot movement with Taal Tintaal in Thah, Barabar, dugun and Chaugun lay followed by Tihai</li><li>➤ Hand movement with Taal Tintaal in Barabar lay (type 11 to 20)</li><li>➤ Hand movements with Taal Tintaal in Dugun lay</li><li>➤ Practice of various types of pirouette and angles required for the formation of Kathak dance</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Tintaal</li><li>➤ Two chakradar Toda</li><li>➤ Two Parmelu Toda</li><li>➤ Two Natwari Toda</li><li>➤ Two Chakradar Paran</li><li>➤ Palta</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Taal Jhaptal in Thah, Dugun and Chaugun lay with Tali and Khali</li><li>➤ Foot movement of Taal Jhaptal in Thah, Dugun and Chaugun lay</li><li>➤ Two Tihai in Jhaptal</li><li>➤ Four Sada toda in Jhaptal</li></ul>

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

#### **Objectives:**

- ❖ The student should enrich their knowledge about
  - Various types of Gat
  - Performance of Various Abhinay

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Kavitt in Taal Tintaal</li><li>➤ Performance of Kavitt with Tabla and Nagma</li><li>➤ Preparation of Kavitt in Taal Jhaptal</li><li>➤ Performance of Kavitt with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Introduction to Ghunghat Gat</li><li>➤ Preparation of Gat – Nikas</li><li>➤ Preparation of Ghunghat gat</li><li>➤ Performance of Gat – Nikas and Ghunghat gat with Tabla and Nagma</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction of Thumari</li><li>➤ Preparation of Thumari</li><li>➤ Preparation of Shloka</li><li>➤ Performance of Thumari and Shloka with singing</li></ul>

## Practical Course No.3 – II (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Basic technical terms related to Kathak dance
  - Recitation of practical items
  - Hastmudra

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Jhaptaal Theka in Thah</li><li>➤ Recitation of Jhaptaal Theka in Dugun and Chugun</li><li>➤ Recitation of Jhaptaal Nritya bol in Thah, barabar, Dugun and Chaugun</li><li>➤ Recitation of Tintaal and Jhaptaal Theka - Nritya bol with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Chakradar toda and Parmelu toda (Tintaal)</li><li>➤ Recitation of Natwari toda and Chakradar paran (Tintaal)</li><li>➤ Recitation of Tihai (Jhaptaal)</li><li>➤ Recitation of sada toda (Jhaptaal)</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Recitation of Palta</li><li>➤ Recitation of Kavitt</li><li>➤ Recitation of Gat Pattern</li><li>➤ Definition of basic technical terms related to Kathak dance</li></ul>

## Practical Course No. 4 – II (Core)

### Objectives:

- ❖ The student should enrich their knowledge about
  - Writing Notation in Tintaal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing Chakradar Toda in Tintaal</li><li>➤ Writing Parmelu Toda in Tintaal</li><li>➤ Writing Chakradar Paran in Tintaal</li><li>➤ Writing Natwari Toda in Tintaal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing Jhaptaal Theka in Thah, Dugun and Chaugun</li><li>➤ Writing Jhaptaal Nritya bol in Thah, Dugun and Chaugun</li><li>➤ Writing Tihai</li><li>➤ Writing Chakradar Tihai</li></ul>
<b>Unit -3</b>	<ul style="list-style-type: none"><li>➤ Writing Kavitt in Tintaal and Jhaptaal</li><li>➤ Writing Palta in Tintaal</li><li>➤ Assignment</li></ul>

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

### Objectives:

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

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

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

### Objectives:

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

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

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

#### Objectives :

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

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

### Course -4 Life Sketches of Renowned Kathak Dancers – II : (Core)

#### Objectives:

- ❖ The student should enrich their knowledge about
  - Kathak Masteros

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Pt. Lachchu Maharaj</li> <li>➤ Pt. Sundar Prasad</li> <li>➤ Shri Krishna Mohan Mishra</li> <li>➤ Pt. Shambhu Maharaj</li> <li>➤ Maharaj Krishna Kumar</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Prof. M. S. Kalyanpurkar</li> <li>➤ Pt. Uday Shankar</li> <li>➤ Sushri Uma Sharma</li> <li>➤ Madam Menka</li> <li>➤ Pt. Gopi Krishna</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Sushri Kumudini Lakhiya</li> <li>➤ Sushri Rashmi Bajpeyi</li> <li>➤ Sushri Shashvati Sen</li> <li>➤ Sushri Damyanti Joshi</li> <li>➤ Sushri Bhaswati Mishra</li> </ul>



## Elective Courses

### **Course - 6 Study of Kathak Gharana – II**

#### **Objectives :**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Origin and history of Jaipur Gharana</li><li>➤ Specialty of Jaipur Gharana</li><li>➤ Genealogy of Jaipur Gharana (Vanshavli)</li><li>➤ Bandish of Jaipur Gharana</li><li>➤ Contribution of Jaipur Gharana in Kathak dance</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Origin and history of Lakhanau Gharana</li><li>➤ Specialty of Lakhanau Gharana</li><li>➤ Genealogy of Lakhanau Gharana</li><li>➤ Bandish of Lakhanau Gharana</li><li>➤ Contribution of Lakhanau Gharana in Kathak dance</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Origin and history of Banaras Gharana</li><li>➤ Specialty of Banaras Gharana</li><li>➤ Genealogy of Banaras Gharana</li><li>➤ Bandish of Banaras Gharana</li><li>➤ Contribution of Banaras Gharana in Kathak dance</li></ul>

### **Course -7 Costume and Make-up – II**

#### **Objectives:**

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

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

## Course -8 Choreography– II

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Costume of Indian Folk dance &amp; its impact on choreography</li><li>➤ Costume of Indian classical dance &amp; its impact on choreography</li><li>➤ Make-up of Indian Folk dance &amp; its impact on choreography</li><li>➤ Make-up of Indian Classical dance and its impact on choreography</li><li>➤ Experiments with costume and make-up in Indian classical dance to enhance the effect of choreography</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Old choreography and folk dance</li><li>➤ Modern choreography and folk dance</li><li>➤ Old choreography and classical dance</li><li>➤ Modern choreography and classical dance (with reference to Kathak dance)</li><li>➤ Comparative study of modern classical and folk dance with their old forms</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Importance of choreography</li><li>➤ Techniques of Choreography</li><li>➤ Choreography as a carrier</li><li>➤ Indian choreographers (any two)</li><li>➤ Views on choreography by some expert classical dancers</li></ul>

## Course -9 Sound Engineering – II

### Objectives :

- ❖ The student should enrich their knowledge about
  - Techniquial knowledge about components
  - Techniquial knowledge about effect of components

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Definition of DAW (Digital Audio Workstation)</li><li>➤ Hardware required to built a DAW</li><li>➤ Sound Card (ADDA/ DAAD)</li><li>➤ Sample rate</li><li>➤ Bit daphth</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Basics of Reverberation</li><li>➤ Main parameters of Reverb</li><li>➤ Definition of Digital delays</li><li>➤ Main parameters of Delay</li><li>➤ Comparative study of Delay and Echo</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Cables, Wiring, Vonting etc.</li><li>➤ Connections XLR, ¼ inch phono, optical</li><li>➤ Balanced and unbalanced connections</li><li>➤ Aux send and returns</li><li>➤ Group out puts and master out put</li></ul>

## Semester – 3 (KATHAK)

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

#### **Objectives:**

- ❖ The Student should enrich their knowledge about
  - Special preparation in vilambit and Madhya Teentaal
  - Some bandish in Jhaptaal
  - Brief acquaintance of Ektaal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Teentaal : Vilambit Laya : Ganesh Paran</li><li>➤ Teentaal : Vilambit Laya : One That with Tihai</li><li>➤ Teentaal : Vilambit Laya : One Sada Aamad</li><li>➤ Teentaal : Vilambit Laya : Two Chakradar Toda</li></ul>
<b>Unit- 2</b>	<ul style="list-style-type: none"><li>➤ Teentaal : Madya Laya : Two Sada Toda</li><li>➤ Teentaal : Madya Laya : Two Sada Tukada</li><li>➤ Teentaal : Madya Laya : Two Chakradar Toda</li><li>➤ Teentaal : Madya Laya : Palta (Four variations)</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Jhaptaal : One That with Tihai</li><li>➤ Jhaptaal : Two Chakradar Toda</li><li>➤ Jhaptaal : One Sada Paran</li><li>➤ Ektaal : Foot movements of Taal Ektaal in Thah, Dugun and Chaugun</li></ul>

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

#### **Objectives:**

- ❖ The Student should enrich their knowledge about
  - kavitt in Teentaal and Jhaptaal
  - different types of Gat
  - bhava on Bhajan and Shloka

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Kavitt in Teentaal</li><li>➤ Performance of Kavitt with Tabla and Nagma</li><li>➤ Preparation of Kavitt in Jhaptaal</li><li>➤ Performance of Kavitt with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation of new variations of Gat – Nikas</li><li>➤ Preparation of new variations of Murli Gat</li><li>➤ Preparation of new variations of Ghunghar Gat</li><li>➤ Performance of Gat – Nikas, Murli gat and Ghunghat Gat with Tabla and Nagma</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Preparation of Bhajan</li><li>➤ Preparation of Shloka</li><li>➤ Performance of Bhajan and Sholka with Tabla and singing</li></ul>

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

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Basic technical terms related to Kathak dance
  - Recitation of practical items
  - Hastmudra

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Recitation of Bandish of Vilambit Teentaal</li><li>➤ (A) Ganesh Paran, That, Tihai</li><li>➤ (B) Sada Aamad, Chakradar Toda</li><li>➤ Recitation of Bandish of Madhya laya Teentaal</li><li>➤ (A) Sada Toda and Sada Tukara</li><li>➤ (B) Chakradar Toda, Kavitt and Palta</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Recitation of Bandish of Jhaptaal</li><li>➤ - That, Chakradar Toda, Sada Paran, Kavitt</li><li>➤ Recitation of Ektaal Theka in Thah</li><li>➤ Recitation of Ektaal Theka in Dugun and Chaugun</li><li>➤ Recitation of Ektaal nritya bol in Thah, Dugun and Chaugun</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Asamyukta Hasta</li><li>➤ Recitation of Asamyukta Hasta</li><li>➤ Introduction to Samyukta Hasta</li><li>➤ Recitation of Samyukta Hasta</li></ul>

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

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Writing Notation in Teentaal and Jhaptaal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing Ganesh paran in Vilambit Teentaal</li><li>➤ Writing That and Tihai in Vilambit Teentaal</li><li>➤ Writing Sada Aamad in Vilambit Teentaal</li><li>➤ Writing Chakradar Toda in Vilambit Teentaal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing Sada Toda and Tukada in Madhya laya Teentaal</li><li>➤ Writing Chakradar Toda in Madhya laya Teentaal</li><li>➤ Writing Kavitt in Madhya laya Teentaal</li><li>➤ Writing Palta in Madhya laya Teentaal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Writing That, Tihai and Chakradar Toda in Jhaptaal</li><li>➤ Writing Sada Paran and Kavitt in Jhaptaal</li><li>➤ Writing Ektaal theka and Nritya bol in Thah, Dugun and Chaugun</li><li>➤ Assignment on any one topic from core courses of theory</li></ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Rasa (God of Rasa, Colour of Rasa etc.)</li> <li>➤ Detailed study of Bhava</li> <li>➤ Detailed study of Dharmi</li> <li>➤ Detailed study of Vrutti</li> <li>➤ Co-relation between Dance art and Rasa-Bhava</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Laya and its various types like Aad, Biaad, Kuaad etc. (With example)</li> <li>➤ The Roll of Laya in presenting internal and external feelings of dancer</li> <li>➤ Types of dance art of ancient period (A) Shabda Nritya (B) Geet Nritya (C) Chamatkar Nritya (D) Kalpa Nritya (E) Kattari Nritya (F) Bandh Nritya</li> <li>➤ Detailed study of different types of Raas Nritya</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Defilnitions of technical terms related to Kathak dance</li> <li>➤ Definitions of technical terms related to Taal</li> <li>➤ Importance of Ghungharoo and Padhant in dance art</li> <li>➤ The place of dance art in painting, sculpture &amp; iconography</li> <li>➤ Scope of dance art</li> </ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Taal Rupuk</li> <li>➤ Detailed study of Taal Kaherava</li> <li>➤ Detailed study of different classical Ragas and Taals used in Kathak Dance</li> <li>➤ The keys of successful dance performance</li> <li>➤ Brief acquaintance of 'Abhinayadarpan'</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Nine types of Shiro Bhed</li> <li>➤ Detailed study of Pad Bhed</li> <li>➤ Hands showing various relations and professions</li> <li>➤ Navagrah Hasta</li> <li>➤ Hands of God – Goddesses</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Nritya, nritya and natya in Manipuri dance</li> <li>➤ Technique &amp; accompanying instruments in Manipuri dance</li> <li>➤ Comparative study of different Gharans of Kathak dance</li> <li>➤ Detailed study of stage design described by Pt. Bharatmuni</li> <li>➤ Comparative study of ancient stage and meodern stage</li> </ul>

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

#### Objectives:

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

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

### Course -4 Life Sketches of renowned Kathak Dancers – III : (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Life sketches of Kathak & Bharatnatyam dancers

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Raja Chakradhar Sinh</li><li>➤ Pt. Jailal</li><li>➤ Pt. Mohanlal</li><li>➤ Pt. Munnalal Sukla</li><li>➤ Shree Rajendra Gangani</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Sushri Maya Rao</li><li>➤ Sushri Sitaradevi</li><li>➤ Sushri Roshan kumari</li><li>➤ Sushri Nandini Singh</li><li>➤ Sushri Reba Vidhyarthi</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Shrimati Minaxi Sundaram Pillie</li><li>➤ Shrimati Rukshmanidevi Arundel</li><li>➤ Guru Gopinath</li><li>➤ Sushri Bala Saraswati</li><li>➤ Shrimati Mrinalini Sarabhai</li></ul>

## **Elective Courses**

### **Course -6 Study of Kathak Gharana - III**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Introduction to Vocal Gharana : <ul style="list-style-type: none"><li>➤ Origin and history of Gwalier Gharana</li><li>➤ Specialties of Gwalier Gharana</li><li>➤ Origin and history of Agra Gharana</li><li>➤ Specialties of Agra Gharana</li></ul>
<b>Unit-2</b>	Introduction to Tabla Gharana : <ul style="list-style-type: none"><li>➤ Origin and history of Aajrada Gharana</li><li>➤ Specialties of Aajrada Gharana</li><li>➤ Origin and history of Delhi Gharana</li><li>➤ Specialties of Delhi Gharana</li></ul>
<b>Unit-3</b>	Introduction to Thumari Aang : <ul style="list-style-type: none"><li>➤ Meaning of word 'Thumari'</li><li>➤ Origin of Thumari</li><li>➤ Different opinions related to the origin of Thumari</li><li>➤ Thumari in Kathak</li></ul>

### **Course -7 Aesthetics - III**

#### **Objectives :**

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

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

## Course -8 The Literature of Sanskrit Theatre - III

### Objectives :

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin of literary form "Drama"</li><li>➤ Forms of Sanskrit drama</li><li>➤ Ancientry of Sanskrit drama</li><li>➤ The ancient Sanskrit playwrights</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Life-sketches of Mahakavi Kalidas</li><li>➤ Detailed study of drama Malvikagnimitram</li><li>➤ Detailed study of drama Vikromavarshiya</li><li>➤ Detailed study of drama Abhigyanasakuntalam</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of poem Kumarsambhavam</li><li>➤ Detailed study of poem Raghuvansham</li><li>➤ Detailed study of poem Meghadutam</li><li>➤ Detailed study of poem Ritusamharam</li></ul>

## Course -9 Dance Therapy - III

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Basic theory of therapy science
  - Yoga theory and Indian classical dance

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin of therapy science</li><li>➤ The history of therapy science in ancient age</li><li>➤ The history of therapy science in middle age</li><li>➤ The history of therapy science in modern age</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The healing effects of Music</li><li>➤ Dance art and physical exercise</li><li>➤ The physical and mental health gained through Dance art</li><li>➤ Dance art and personality grooming</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Yogic therapy technique</li><li>➤ The relation between yoga and Dance art</li><li>➤ The healing nature of Taal and Laya</li><li>➤ The effects of Taal on Six plexuses of human body</li></ul>



## Semester – 4 (KATHAK)

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

#### Objectives :

- ❖ The Student should enrich their knowledge about
  - Special preparation in Vilambit Teentaal
  - Some bandishes in Teentaal madhya laya and Jhaptaal
  - Some bandishes in Ektaal

Module	Content
<b>Unit-1</b>	Teentaal : Vilambit Laya <ul style="list-style-type: none"><li>➤ One That with chaal and Tiahi in Vilambit Teentaal</li><li>➤ Paran Judi Aamad in Vilambit Teentaal</li><li>➤ One Parmelu Toda in Vilambit Teentaal</li><li>➤ Palta in Vilambit Teentaal</li></ul>
<b>Unit- 2</b>	Teentaal : Madhya Laya <ul style="list-style-type: none"><li>➤ One Paran in Madhya Laya Teentaal</li><li>➤ One Chakradar Paran in Madhya Laya Teentaal</li></ul> Jhaptaal : <ul style="list-style-type: none"><li>➤ Sada Aamad in Jhaptaal</li><li>➤ Chakradar Aamad in Jhaptaal</li></ul>
<b>Unit-3</b>	EKtaal : <ul style="list-style-type: none"><li>➤ Shiv Paran in EKtaal</li><li>➤ One Tihai in EKtaal</li><li>➤ Two Sada Toda in EKtaal</li><li>➤ One Chakradar Toda in EKtaal</li></ul>

### Practical course No. 2 – IV (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Kavitt in Teentaal and Ektaal
  - Variations of Mukut Gat
  - Abhinaya on Pad

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Kavitt in Teentaal</li><li>➤ Performance of Kavitt in Teentaal with Tabla and Nagma</li><li>➤ Preparation of Kavitt in Ektaal</li><li>➤ Performance of Kavitt in Ektaal with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Introduction to Mukut Gat</li><li>➤ Preparation of simple Mukut Gat</li><li>➤ Preparation of variations of Mukut Gat</li><li>➤ Performance of Mukut Gat with Tabla and Nagma</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Pad</li><li>➤ Preparation of Pad</li><li>➤ Performance of Pad with Tabla and singing</li></ul>

## Practical course No. 3 – IV (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Recitation of practical items
  - Knowledge of Shirobhed and Drashtibhed

Module	Content
<b>Unit-1</b>	Recitation of Bandish of Vilambit Teentaal <ul style="list-style-type: none"><li>➤ Thaata, Chaal and Tihai</li><li>➤ Paran judi Aamad</li><li>➤ Parmelu Toda and Palta</li></ul> Recitation of Bandish of Madhya laya Teentaal <ul style="list-style-type: none"><li>➤ Paran and Chakradar Toda</li></ul>
<b>Unit-2</b>	Recitation of Bandish of Jhaptaal <ul style="list-style-type: none"><li>➤ Sada Aamad</li><li>➤ Chakradar Aamad</li></ul> Recitation of Bandish in Ektaal: <ul style="list-style-type: none"><li>➤ Tihai, Sada Toda</li><li>➤ Chakradar Toda</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Shirobhed</li><li>➤ Recitation of Shirobhed</li><li>➤ Introduction to Drashtibhed</li><li>➤ Recitation of Drashtibhed</li></ul>

## Practical course No. 4 – IV (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Writing Notation in Teentaal, Jhaptaal and Ektaal

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing That, Chaal and Tihai in Vilambit Teentaal</li><li>➤ Writing Paran judi Aamad in Vilambit Teentaal</li><li>➤ Writing Parmelu Toda in Vilambit Teentaal</li><li>➤ Writing Palta in Vilambit Teentaal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Writing Paran and Chakradar Paran in Madhya laya Teentaal</li><li>➤ Writing Sada Aamad in Jhaptaal</li><li>➤ Writing Chakradar Aamad Jhaptaal</li><li>➤ Writing Kavitt in Teentaal and Ektaal</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Writing Shiv Paran in Ektaal</li><li>➤ Writing Tihai in Ektaal</li><li>➤ Writing Sada Toda and Chakradar Toda in Ektaal</li><li>➤ Assignment on any one topic from core courses of theory</li></ul>

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

### Objectives:

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

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

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Taal Ektaal</li> <li>➤ Detailed study of Taal Dadara</li> <li>➤ Detailed study of non-popular Taals used in Kathak Dance</li> <li>➤ Definitions of technical Bandish of Kathak dance Sadharan bol, Dohara bol, Tihara bol, Chakradar bolm, Chaumukhi bol, Panchmukhi bol</li> <li>➤ Examples of the above bandish</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Eight types of Drashati bhed</li> <li>➤ Vishanu Dasavtar Hasta</li> <li>➤ Hands of various casts and religion</li> <li>➤ Nritt Hasta</li> <li>➤ Five types of Utplavana</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of chapters of Natyashastra related to dance art</li> <li>➤ Nritt, Nritya and Natya in Kathakali</li> <li>➤ Techniques &amp; accompanying instruments of Kathakali dance</li> <li>➤ Five divine elements and Kathak dance</li> <li>➤ Seven Tandavas and Kathak dance</li> </ul>

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	Dance art in Pre-middle age : <ul style="list-style-type: none"> <li>➤ Dance art in Shung age</li> <li>➤ Dance art in Kanishka age</li> <li>➤ Dance art in Nash-parvati age</li> <li>➤ Dance art in Gupta age</li> <li>➤ Dance art in Harsh vardhan age</li> <li>➤ Rajput age</li> </ul>
<b>Unit-2</b>	History of dances of the world : <ul style="list-style-type: none"> <li>➤ England, Spain, United States, India</li> <li>➤ Origin and development of Ballet dance in Russia</li> <li>➤ Types of Ballet in Russia</li> <li>Life-sketches of Ballet dancers :               <ul style="list-style-type: none"> <li>➤ Merry Tegliony, Carlo Blesis, Merce Cunningham</li> </ul> </li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Origin and history of Kathakali dance</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Stage</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Technique</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Music</li> <li>➤ Comparative study of Kathak dance and Ballet dance with reference to Health</li> </ul>

### Course -4 Life Sketches of renowned Kathak Dancers – III : (Core)

#### Objectives :

- ❖ The Student should enrich their knowledge about
  - Life sketches of Kathak, Odissi & Kathakali dancers

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Pt. Sukhadev Maharaj</li> <li>➤ Pt. Narayan Prasad</li> <li>➤ Shree Tirath Aajmani</li> <li>➤ Pt. Jaikishan Maharaj</li> <li>➤ Shree Firtoodas Vaishnav</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Shree Urmila Nagar</li> <li>➤ Shree Anuradha Guha</li> <li>➤ Shree Rita Bhandari</li> <li>➤ Shree Durga Aary</li> <li>➤ Shree Rohini Bhate</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Guru Kelucharan Mahapatra</li> <li>➤ Sushri Sonal Manshingh</li> <li>➤ Shri Shivsankar Namboodari</li> <li>➤ Smt. Sanyukta Panigrahi</li> <li>➤ C. P. Unnikrishnan</li> </ul>

## Elective Courses

### **Course -6 Study of Kathak Gharana - IV**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Introduction to Vocal Gharana : <ul style="list-style-type: none"><li>➤ Origin and history of Kirana Gharana</li><li>➤ Specialties of Kirana Gharana</li><li>➤ Origin and history of Jaipur Aatroli Gharana</li><li>➤ Specialties of Jaipur Aatroli Gharana</li></ul>
<b>Unit-2</b>	Introduction to Tabla Gharana : <ul style="list-style-type: none"><li>➤ Origin and history of Farukhabad Gharana</li><li>➤ Specialties of Farukhabad Gharana</li><li>➤ Origin and history of Lakhanau Gharana</li><li>➤ Specialties of Lakhanau Gharana</li></ul>
<b>Unit-3</b>	Introduction to Thumari Aang : <ul style="list-style-type: none"><li>➤ Introduction of Lakhanau Gharana in Purab Aang of Thumari</li><li>➤ Introduction of Banaras Gharana in Purab Aang of Thumari</li><li>➤ Introduction of Punjab Gharana in Pashchim Aang of Thumari</li><li>➤ Introduction of Kirana Gharana in Pashchim Aang of Thumari</li></ul>

### **Course -7 Aesthetics - IV**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Definition of 'Rasa and Bhava'</li><li>➤ Types of Rasa</li><li>➤ Types of Bhava</li><li>➤ Indian Aesthetics and Theory of Rasa</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Beauty and pleasure</li><li>➤ Fine Arts and Rasa</li><li>➤ Theory of Rasa-Nishpatti</li><li>➤ Bharat Muni's Theory of Rasa</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Bhatt Lollat's Theory of Rasa</li><li>➤ Bhatt Shankuk's Theory of Rasa</li><li>➤ Bhatt Nayak's Theory of Rasa</li><li>➤ Abhinaya Gupta's Theory of Rasa</li></ul>

## Course -8 The Literature of Sanskrit Theatre - IV

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Life sketches of some great Sanskrit playwright
  - Different forms of Tragedy and Comedy

Module	Content
<b>Unit-1</b>	Brief information about some great Sanskrit playwright <ul style="list-style-type: none"><li>➤ Mahakavi Bana</li><li>➤ Mahakavi Ashwaghosh</li><li>➤ Mahakavi Dandi</li><li>➤ Mahakavi Shudrak</li></ul>
<b>Unit-2</b>	Types of the forms of Western Drama : Tragedy <ul style="list-style-type: none"><li>➤ Greek Tragedy</li><li>➤ Romantic Tragedy</li><li>➤ Melodrama</li><li>➤ The theatre of Absurd</li></ul>
<b>Unit-3</b>	Types of the forms of Western Drama : Comedy <ul style="list-style-type: none"><li>➤ Greek Comedy</li><li>➤ Romantic Comedy</li><li>➤ Comedy of Humuours</li><li>➤ Sentimental Comedy</li></ul>

## Course -9 Dance Therapy- IV

### Objectives :

- ❖ The Student should enrich their knowledge about
  - Physical and mental development of dancers through dance art

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Symmetry and Balance gained through Indian Classical dance</li><li>➤ Keen brain power gained through Indian Classical dnace</li><li>➤ Classical dance and Foot acupressure</li><li>➤ The effects of Classical dance on digestive system</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The effects of classical dance on Circulatory system</li><li>➤ The effects of classical dance on Respiratory system</li><li>➤ Classical dancing and education psychology</li><li>➤ The importance of classical dance training during primary education</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The aesthetic sense developed through classical dance</li><li>➤ The importance of dance art in human life</li><li>➤ The comparative study of a classical dancer and non-classical dancer</li><li>➤ The views of some expert dancers on Dance Therapy</li></ul>

## Semester – 5 (KATHAK)

### Practical course No. 1 – V (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Special preparation in Teentaal and Jhaptaal
  - Some bandishes in Ektaal

Module	Content
<b>Unit-1</b>	Special preparation in Teentaal with : <ul style="list-style-type: none"><li>➤ One Trisha Jati paran</li><li>➤ One Mishra Jati Paran</li><li>➤ One Chaupalli</li><li>➤ One Farmayashi Bandish</li></ul>
<b>Unit- 2</b>	Special preparation in Jhaptaal with : <ul style="list-style-type: none"><li>➤ One Tishra Jati Paran</li><li>➤ One Farmayashi Paran</li><li>➤ Two Chakradar Parna</li><li>➤ One Bandish of dohara bol or tihara bol</li></ul>
<b>Unit-3</b>	EKtaal : <ul style="list-style-type: none"><li>➤ Ganesh Paran</li><li>➤ Paran Judi Aamad</li><li>➤ Chakradar Tukada</li><li>➤ Palta</li></ul>

### Practical course No. 2 – V (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Kavitt in Teentaal, Jhaptaal and Ektaal
  - Special preparation of Gat Bhava
  - Special preparation of Tarana

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Preparation of Kavitt in Teentaal</li><li>➤ Preparation of Kavitt in Jhaptaal</li><li>➤ Preparation of Kavitt in Ektaal</li><li>➤ Performance of Kavitt in Teental, Jhaptaal and Ektaal with Tabla and Nagma</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Introduction to Gat Bhava</li><li>➤ Preparation of Gat Bhava on any story</li><li>➤ Performance of Gat Bhava with Tabla and Nagma</li><li>➤ Preparation and Performance of Matki Gat with Tabla and Nagma</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Tarana</li><li>➤ Preparation of Tarana</li><li>➤ Performance of Tarana with Tabla and singing</li></ul>

## Practical course No. 3 – V (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Recitation of practical items
  - Knowledge of Grivabhed and Dasavatar Hasta

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Recitation of Bandish of Teentaal and Jhaptaal with Tabla and Nagma : <ul style="list-style-type: none"><li>➤ Bandish based on different Jati</li><li>➤ Farmayashi Bandish</li><li>➤ Chaupalli</li><li>➤ Kavitt</li></ul>
<b>Unit-2</b>	Recitation of Ektaal Bandish with Tabla and Nagma <ul style="list-style-type: none"><li>➤ Paran</li><li>➤ Paran Judi Aamad</li><li>➤ Chakradar Tukada and Palta</li><li>➤ Kavitt</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Grivabhed</li><li>➤ Recitation of Grivabhed</li><li>➤ Introduction to Dasavtar Hasta</li><li>➤ Recitation of Dasavtar Hasta</li></ul>

## Practical course No. 4 – V (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Writing Notation in Teentaal, Jhaptaal and Ektaal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Writing bandish of Teentaal <ul style="list-style-type: none"><li>➤ Tishra Jati Paran</li><li>➤ Mishra Jati Paran</li><li>➤ Chaupalli</li><li>➤ Faramayashi Bandish</li></ul>
<b>Unit-2</b>	Writing bandish of Jhaptaal <ul style="list-style-type: none"><li>➤ Tishra Jati Paran</li><li>➤ Mishra Jati Paran</li><li>➤ Chaupalli</li><li>➤ Dohara / Tihara bol Bandish</li></ul>
<b>Unit-3</b>	Writing bandish of Ektaal <ul style="list-style-type: none"><li>➤ Shiv / Ganesh Paran</li><li>➤ Paran Judi Aamad</li><li>➤ Chakradar Tukada and Palta</li><li>➤ Assignment on any one topic from core courses of theory</li></ul>



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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Dance art and scientific aspect</li> <li>➤ Experiments and probabilities related to dancer art</li> <li>➤ Detailed study of "Das Pranas" of Taal</li> <li>➤ Dance art and body exercise</li> <li>➤ Different types of Aadhunik nritya &amp; its value in our society</li> </ul>
<b>Unit-2</b>	Detailed study of following stories used as theme in Kathak dance : <ul style="list-style-type: none"> <li>➤ Kaliya Daman      ➤ Krishna Lila</li> <li>➤ Gordhan Lila      ➤ Shiva Tandava      ➤ Ahalya Uddhar</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Definitions of 'Gat'</li> <li>➤ Detailed study of various types of Gat</li> <li>➤ Definition of 'Gat- Bhava'</li> <li>➤ Detailed study of various stories depicted through 'Gat Bhava'</li> <li>➤ The usage of different techniques (described in Abhinayadarpan) in presentation of Gat and Gat Bhava</li> </ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Detailed study of Taal Dhamar</li> <li>➤ Detailed study of Taal Deepchandi</li> <li>➤ Detailed study of Nritya Karan</li> <li>➤ Detailed study of Aanghar and Rechak</li> <li>➤ Detailed description of complete dance sequence of kruti of Kathak dance performance</li> </ul>
<b>Unit-2</b>	Detailed study of following traditional theatres : <ul style="list-style-type: none"> <li>➤ Ramlila                      ➤ Yakhagana</li> <li>➤ Bhavai                      ➤ Jatra                      ➤ Kuddiattam</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Nritt, Nritya and Natya in Odissi dance</li> <li>➤ Techniques and accompanying instruments in Odissi dance</li> <li>➤ Contribution of Wajid Ali Shah in the development of Kathak</li> <li>➤ Contribution of Raja Chakradhar Singh in the development of Kathak</li> <li>➤ The place of painting, sculpture and iconography in dance art</li> </ul>

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

#### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ History of Kathak dance with reference to Mandir traditin</li> <li>History of Indian dance in post-middle age to modern age :</li> <li>➤ Dance art in Khilaji Age</li> <li>➤ Dance art in Tughalaq and Lodi Age</li> <li>➤ Dance art in Mughal Age</li> <li>➤ Dance art during the rule of British Emperor</li> <li>➤ Dance art in Modern India</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ References of dance in different Purans</li> <li>Detailed study of Nritya prakarans in following texts :</li> <li>➤ Natyashastra                      ➤ Abhinayadarpana</li> <li>➤ Sangeetratnakar                ➤ Kautilaya Arthshastra</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Origin and history of Oddisi dance</li> <li>➤ Origin and development of Western modern dance</li> <li>➤ Contribution of pioneer modern dancers (Any five) :</li> <li>➤ Elvin Alley                      ➤ Sir Fredric William Aston</li> <li>➤ Vasva Nijinsky                ➤ Anna Pavlov</li> </ul>

### Course -4 Life Sketches of renowned Kathak Dancers – V : (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Life sketches of Kathak, Manipuri & Kuchipudi dancers

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Pt. Kundanlal Gangani</li> <li>➤ Shree Bharti Gupta</li> <li>➤ Shree Malti Shyam</li> <li>➤ Shree Rani Karna</li> <li>➤ Sushri Sunayana</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Rajkumar Sindhaji Singh</li> <li>➤ Sushri Savita Mehta</li> <li>➤ Shrimati Tagore</li> <li>➤ Shree Rita Chatterjee</li> <li>➤ Shree Priya Gopal Sen</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Sushri Anjali Medh</li> <li>➤ Sushri Indrani Raheman</li> <li>➤ Sushri Pratibha Pandit</li> <li>➤ Sushri Kanak Rele</li> <li>➤ Sushri Yamini Krishnamurti</li> </ul>

## Elective Courses

### **Course -6 Study of Kathak Gharana - V**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Introduction to Vocal Gharana : <ul style="list-style-type: none"> <li>➤ Origin and history of Patiyala Gharana</li> <li>➤ Specialties of Patiyala Gharana</li> <li>➤ Origin and history of Delhi Gharana</li> <li>➤ Specialties of Delhi Gharana</li> </ul>
<b>Unit-2</b>	Introduction to Tabla Gharana <ul style="list-style-type: none"> <li>➤ Origin and history of Banaras Gharana</li> <li>➤ Specialties of Banaras Gharana</li> <li>➤ Origin and history of Punjab Gharana</li> <li>➤ Specialties of Punjab Gharana</li> </ul>
<b>Unit-3</b>	Introduction to Thumari Aang <ul style="list-style-type: none"> <li>➤ Comparative study of Lakhanau and Banaras of Purab Aang</li> <li>➤ Comparative study of Lakhanau of Purab Aang and Punjab Gharana of Pashchim Aang</li> <li>➤ Comparative study of Banaras Gharana of Purab Aang and Punjab Gharana of Pashchim Aang</li> <li>➤ Comparative study of Bol-baat Thumari and Bol-Banav Thumari</li> </ul>

### **Course -7 Indian Culture and Art - V**

#### **Objectives:**

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ The meaning and definition of term 'Culture'</li> <li>➤ Specialties of Indian Culture</li> <li>➤ Indian Culture and Art</li> <li>➤ Indian Culture and Music Art</li> </ul>
<b>Unit-2</b>	The civilization of Sindhu Gulf : <ul style="list-style-type: none"> <li>➤ Political Life</li> <li>➤ Social Life</li> <li>➤ Religious Life</li> <li>➤ Economical Life</li> </ul>
<b>Unit-3</b>	The civilization of Vedic Age : <ul style="list-style-type: none"> <li>➤ Political Life</li> <li>➤ Social Life</li> <li>➤ Religious Life</li> <li>➤ Economical Life</li> </ul>

## Course -8 Dance Drama - V

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Detailed study of 'Dance Drama'
  - Dance drama and Abhinaya
  - Detailed study of stage components

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Definition of 'Dance Drama'</li><li>➤ The origin and development of dance drama</li><li>➤ The place of dance drama in the present age</li><li>➤ The opinions of present dance guru about dance drama</li></ul>
<b>Unit-2</b>	Dance drama and Abhinaya : <ul style="list-style-type: none"><li>➤ Aangik Abhinaya</li><li>➤ Vachik Abhinaya</li><li>➤ Aaharya Abhinaya</li><li>➤ Satvik Abhinaya</li></ul>
<b>Unit-3</b>	The stage components in used in dance drama <ul style="list-style-type: none"><li>➤ Lighting</li><li>➤ Stage decoration</li><li>➤ Back ground music with sound effects</li><li>➤ Use of stage properties</li></ul>

## Course -9 Folk Dance - V

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The origin and importance of Folk arts</li><li>➤ Definition of term 'Folk dance'</li><li>➤ Definition of term 'Classical dance'</li><li>➤ Comparative study of folk dance and classical dance</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The instruments used in folk dance</li><li>➤ The Taal used in folk dance</li><li>➤ The theme story of folk dance</li><li>➤ Types of Abhinaya and folk dance</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The folk dance of Gujarat</li><li>➤ The folk dnace of Maharashtra</li><li>➤ The folk dance of Rajasthan</li><li>➤ The folk dance of Uttar Pradesh</li></ul>

## Semester – 6 (KATHAK)

### **Practical course No. 1 – VI (Core)**

#### **Objectives:**

- ❖ The Student should enrich their knowledge about
  - Special preparation in Teentaal, Jhaptaal and Ektaal
  - Some bandishes in Dhamar Taal

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Teentaal and Jhaptaal : <ul style="list-style-type: none"><li>➤ One Kamali paran</li><li>➤ One Tripalli</li><li>➤ One Tishra Jati, Faramayashi Paran</li><li>➤ Palta</li></ul>
<b>Unit- 2</b>	Special preparation in Ektaal with : <ul style="list-style-type: none"><li>➤ One Parmelu Toda</li><li>➤ One Natwari bol Toda</li><li>➤ One Chakradar Parna</li><li>➤ One Chakradar Toda</li></ul>
<b>Unit-3</b>	Dhamar : <ul style="list-style-type: none"><li>➤ Foot movemens of Taal Dhamar in Thah, Dugun &amp; Chaugun</li><li>➤ That and Tihai</li><li>➤ Paran Judi Aamad</li><li>➤ One Chakradar Paran</li></ul>

### **Practical course No. 2 – VI (Core)**

#### **Objectives:**

- ❖ The Student should enrich their knowledge about
  - Kavitt in Teentaal, Jhaptaal, Ektaal and Dhamar
  - Variations of Rukhasar Gat, Ghunghat Gat, Murali Gat, Mataki Gat
  - Abhinaya on Gat-Bhava and Hori

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Preparation of performance of Kavitt in : <ul style="list-style-type: none"><li>➤ Teentaal</li><li>➤ Jhaptaal</li><li>➤ Ektaal</li><li>➤ Dhamar</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Preparation and performance of Rukhasar Gat</li><li>➤ New variations of Gat – Nikas, Ghunghat Gat, Murali Gat, Mukut Gat, Mataki Gat with Tihai</li><li>➤ Preparation of Gat Bhava</li><li>➤ Performace of Gat Bhava</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Hori</li><li>➤ Preparation of Hori</li><li>➤ Performance of Hori with Tabla and singing</li></ul>

## Practical course No. 3 – VI (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Recitation of practical items
  - Knowledge of Devi-Devata Hasta and Navagrah Hasta

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	Recitation of Bandish of Teentaal and Jhaptaal with Tabla and Nagma <ul style="list-style-type: none"><li>➤ Kamali Paran</li><li>➤ Tishra Jati Faramayashi Paran</li><li>➤ Tripalli</li><li>➤ Palta and Kavitt</li></ul>
<b>Unit-2</b>	Recitation of Ektaal Bandish with Tabla and Nagma <ul style="list-style-type: none"><li>➤ Parmelu Toda and Natwari bol Toda</li><li>➤ Chakradar Paran and Toda, Kavitt</li><li>➤ Recitation of Dhamar Theka bol and Nritya bol in Thah, Dugun and Chaugun</li></ul> Recitation of Bandish in Dhamar : <ul style="list-style-type: none"><li>➤ That, Tihai, Paran Judi Aamad</li><li>➤ Chakradar Toda and Paran</li><li>➤ Kavitt</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Introduction to Devi-Devata Hasta</li><li>➤ Recitation of Devi-Devata Hasta</li><li>➤ Introduction to Nav Grah Hasta</li><li>➤ Recitation of Nav Grah Hasta</li></ul>

## Practical course No. 4 – VI (Core)

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Writing Notation in Teentaal, Jhaptaal, Ektaal and Dhamar

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Writing bandish of Teentaal and Jhaptaal :<ul style="list-style-type: none"><li>➤ (A) Kamali Paran</li><li>➤ (B) Tripalli</li><li>➤ (C) Tishra Jati Faramayashi Bandish</li><li>➤ (D) Palta and Kavitt</li></ul></li></ul>
<b>Unit-2</b>	Writing bandish of Ektaal <ul style="list-style-type: none"><li>➤ Parmelu Toda</li><li>➤ Chakradar Paran</li><li>➤ Natwari and Chakradar toda</li><li>➤ Kavitt</li></ul>
<b>Unit-3</b>	Writing bandish in Dhamar : <ul style="list-style-type: none"><li>➤ Theka bol and Nritya bol(Thah, Dugun and chaugun)</li><li>➤ That, Tihai, Paran Judi Aamad</li><li>➤ Chakradar Toda and Paran, Kavitt</li><li>➤ Assignment on any one topic from core courses of theory</li></ul>

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

### Objectives:

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

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The importance of Mathematics in dance</li><li>➤ The mathematics of Tihai</li><li>➤ The mathematics of Faramayashi Chakradar</li><li>➤ The mathematics of Kamali Chakradar</li><li>➤ The mathematics of Chakradar Toda</li></ul>
<b>Unit-2</b>	Detailed study of following stories used as theme in Kathak dance : <ul style="list-style-type: none"><li>➤ Panghat Lila</li><li>➤ Maharas</li><li>➤ Makhan Chori</li><li>➤ Mira Giridhar</li><li>➤ Dasavtar</li></ul>
<b>Unit-3</b>	Comparative study of Dance art and Drama art : <ul style="list-style-type: none"><li>➤ With reference to Stage</li><li>➤ With reference to Acting</li><li>➤ With reference to Music</li><li>➤ With reference to Health</li><li>➤ Secrets of successful execution of dance performance</li></ul>

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

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Detailed study of Savari, Aaddha taal
  - Detailed study of Traditional Theatres of India
  - Detailed study of Kuchipudi and Mohiniattam dance

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Detailed study of Taal Savari</li><li>➤ Detailed study of Taal Aaddha</li><li>➤ Comparative study of Teentaal and Aaddha Taal</li><li>➤ Comparative study of Dhamar and Deepchandi</li><li>➤ Writing Teentaal Aad, Biaad &amp; Kuaad laya</li></ul>
<b>Unit-2</b>	Detailed study of following traditional theatres <ul style="list-style-type: none"><li>➤ Raslila</li><li>➤ Bhagavat Mela</li><li>➤ Swang</li><li>➤ Kuruvangi</li><li>➤ Chhau</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ Nritt, Nritya and Natya in Kuchipudi dance</li><li>➤ Techniques &amp; accompanying instruments in Kuchipudi dance</li><li>➤ Nritt, Nritya and Natya in Mohiniattam dance</li><li>➤ Techniques &amp; accompanying instruments in Mohiniattam dance</li><li>➤ Contribution of any two gurus of Tabla of Pakhavaja in the development of Kathak</li></ul>

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

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Dance art and other Fine arts (Painting, Iconography, Sculpture)
  - History of Ballet dance in America and Britain
  - Ballet companies of America and Britain

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Study of two streams in Kathak tradition : Mandir &amp; Darbar</li> <li>➤ Detailed study of development and creators of Indian modern dance</li> <li>The place of dance in Indian Sculpture, Painting, Iconography in following temples :</li> <li>➤ Sun Temple of Orissa (Konark)</li> <li>➤ Chidambaram Temple of Tamil Nadu</li> <li>➤ Khajuraho Temples of Madhya Pradesh</li> <li>➤ Sun Temple of Modhera in Gujarat</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ History of Ballet dance in America</li> <li>➤ Ballet dancers and Ballet companies of America</li> <li>➤ History of Ballet dance in Britain</li> <li>➤ Ballet dancers and Ballet companies of Britain</li> <li>➤ Origin and history of Mohiniattam dance</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Origin and history of Kuchipudi dance</li> <li>Description about the dance of South East Asia :</li> <li>➤ Thailand                      ➤ Japan</li> <li>➤ Burma                         ➤ Indonesia</li> </ul>

### Course -4 Life Sketches of renowned Kathak Dancers – VI : (Core)

#### Objectives:

- ❖ The Student should enrich their knowledge about
  - Life sketches of scholars of music
  - Life sketches of renowned Tabla players & Thumari singers

Module	Content
<b>Unit-1</b>	<ul style="list-style-type: none"> <li>➤ Pt. Bharat Muni</li> <li>➤ Aacharya Nandikeshwar</li> <li>➤ Pt. Sarang Dev</li> <li>➤ Naradmuni</li> <li>➤ Dattil – Kohal</li> </ul>
<b>Unit-2</b>	<ul style="list-style-type: none"> <li>➤ Pt. Kishan Maharaj</li> <li>➤ Ut. Allahrakkha Khan</li> <li>➤ Ut. Zakir Husain</li> <li>➤ Pt. Bhavani Shankar</li> <li>➤ Dr. Sudhirkumar Saxena</li> </ul>
<b>Unit-3</b>	<ul style="list-style-type: none"> <li>➤ Vidushi Girijadevi</li> <li>➤ Vidushi Siddheswari Devi</li> <li>➤ Vidushi Sobha Gurtoo</li> <li>➤ Vidushi Sobha Mudgal</li> <li>➤ Begam Akhtar</li> </ul>





## Course -8 Dance Drama - VI

### Objectives:

- ❖ The Student should enrich their knowledge about
  - Detailed study of different themes of dance drama
  - Different forms of dance drama

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ Dance Drama direction</li><li>➤ The use of ancient stories as a theme of dance drama</li><li>➤ The use of contemporary issues as the theme of dance drama</li><li>➤ Major differences in depicting old stories and contemporary stories</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ Western Dance drama</li><li>➤ Ballroom Dance</li><li>➤ Opera</li><li>➤ Ballet</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The effects of dance drama on Oriental Dance style</li><li>➤ The effects of dance drama on Classical dance</li><li>➤ The effects of dance drama on traditional theatre</li><li>➤ The effects of dance drama on folk dance</li></ul>

## Course -9 Folk Dance - VI

### Objectives:

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

<b>Module</b>	<b>Content</b>
<b>Unit-1</b>	<ul style="list-style-type: none"><li>➤ The folk dance of Madhya Pradesh</li><li>➤ The folk dance of Kashmir</li><li>➤ The folk dance of Punjab</li><li>➤ The folk dance of West Bengal</li></ul>
<b>Unit-2</b>	<ul style="list-style-type: none"><li>➤ The folk dance of Orissa</li><li>➤ The folk dance of Tamil Nadu</li><li>➤ The folk dance of Bihar</li><li>➤ The folk dance of Manipur</li></ul>
<b>Unit-3</b>	<ul style="list-style-type: none"><li>➤ The folk dance of Karnataka</li><li>➤ The folk dance of Andhra Pradesh</li><li>➤ The folk dance of Kerala</li><li>➤ The folk dance of Assam</li></ul>

**SAURASHTRA UNIVERSITY**  
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**Based on Choice Base Credit System**

**(In Force From June -2010)**