

B.A.I (General) Dance Kathak Syllabus

40 marks

Theory:

- I. Origin of dance according to Natya Shastra.
- II. Detailed history of Kathak dance.
- III. Detailed study of Lucknow and Jaipur gharanas of Kathak dance.
- IV. Elementary knowledge of Manipuri and Oddisi dance forms.
- V. Life sketches of following;  
Achchan Maharaj, Pt. Jia Lal.
- VI. Definition and meaning of following:-  
Nritt, Natya and Nirtya. Rasas and Bhavas. Nayak and Nayika  
bhed. Tandav and Lasya.
- VII. Knowledge of TAL with following details:-  
Tah, Dugun, Chaugun, Matra, Tali, Khali, Bhari, Avartan, Sam,  
Theka, Tihai.
- VIII Ability to write in Notation form all Tals and Bols prescribed  
for practical. (Teen tal and Dhamar).
- IX Basic knowledge of Sanyukta and Asanyukta Mudras and their use  
in dance.
- X Detailed knowledge of Bahari Nati and Panjabi Bhangra.

60 marks

Practical

- I Shiv Stuti
- II Teen Tal
- III Salami = One
- Amads = Two
- Tukdas = Four
- permelu = Two
- Chakardar Tukdas = Two
- Parans = Two
- Kawitt = One
- Gat Bhav. Makhan Chori and Paniabheran
- Gat Sidhi Gat, Matki Gat and Murli Gat.
- Usage of Hast Mudras
- padhant of Rhythmic Patterns
- III Tal Dhamar = One
- Amar = Two
- Tukdas = Two
- Simple Parans = One
- Chakardar Parans = One
- IV Folk dance of Chambal or Bangra or Shimla

B.A. II (GENERAL)  
DANCE KATHAK SYLLABUS (THEORY)

40 Marks

- I. A study of the two streams (PRAVAH) in the Kathak dance tradition viz. Mandir and Darbar.
- II. History and development of RAAS LEELA and its relation to Kathak dance.
- III. Knowledge of nine head gestures and eight eye glances according to Abhinay Darpan alongwith their uses in dances.
- IV. Elementary knowledge of Kathakali and Kuchi Pudi dance forms.
- V. Meaning and definition of:  
  
Paran,  
  
Chakkardar Natwari  
  
Aamad  
  
Permelu  
  
Tukda  
  
Gat  
  
Gat Bhav  
  
Nagma  
  
Lay-Drut  
  
Madhya,  
  
Vilambit.

- VI. Details of following single hand Mudras as given in Abhinaya Darpan, Padmkosh, Sarpsheersh, Mriga Sheersh, Alapadma, Bhramar, Kangul, Mukul, Hanspaksha.
- VII. Basic knowledge of following Tals and ability to write them in notation form.  
Sool Tal, Ek Tal, Dadra, Roopak.
- VIII. Life sketches of Birju Maharaj and Pt. Durga Prasad.
- IX. Explanation of Abhinay and its four parts.
- X. Comparison between Mala Nati and Dhaqli Nati.
- xi. Ability to write in notation form all Tals and Bols learnt in B.A. I and II.

Practical:

60 marks

I. Durga Stuti

II. Ten Tal (in addition to coverage in B.A.I)

Demonstration of Tala with Kasak-Masak and Kataksh.

Basic Tatkār in Tala, Dugun, Chaugun and Athgun with Hastak-Sanchalan.

Amad- One Tisra Jati

Paran- One Misra Jati

Paran Judi Amad- One

Tukdas- Four

Chakkardar P ermolu - Three

Paran Chakkardar- One

Kavitt - One

Get Bhav - Kaliya Daman and Hori

Get Nikas\_ Ghonght ki Get

III. JHAPTAL

Tatkār U pto Chaugun lay

Salami One

Amads Two

Tukdas Four

Paran One

I V. Padhant of Rhythmic Patterns

V. Folk dance of Dilaspur or Kully or Kinnour.

300

40 marks

Syllabus of B.A. III (General) Dance Kathak Syllabus Theory

- I. Details of following combined hand Mudras as given in Abhinay Darpan.  
Anjali, Kapoca, Swastik, Ustanga, Kartari, Shankh, Shivalinga  
Elementary knowledge of nine Rasas and their application in dance.
- II. Knowledge of costumes used for Kathak and modern dance.
- III. General knowledge of the following: (For Kathak)  
Makeup requirements  
Stage requirements  
Lehra and other requirements of accompaniment on musical instruments.  
Stage light.
- IV. Knowledge of variety of Ghungroos and their use in dance.
- V. Tal and its Ten Prans.
- VI. Details of folk dances "LUDDI" and "Panjabi Giddha".
- VII. Ability to write in notation all Tals and Bols learnt in B.A. I, II and III.
- VIII. General knowledge of tribal and folk dances of India.
- IX. Basic knowledge of following Tals and ability to write them in notation form.  
Deep Chandi, Sawari, Asht Mangal, Jhap Tal, Jhoomra.
- X. Life sketches of the following:  
Shambhu Maharaj, Pt. Narayan Prasad  
Elementary knowledge of Bharat Natyam and Manipuri dance forms.

B.A. III (General) Dance Kathak syllabus (Practical)

60 Marks

- I. Stage Performance- 4 minutes
- II Ganesh Stuti
- III. Teen Tal (in addition to coverage in B.A. I & II)  
Tatkar- Kramlay (Thah, Dugun, Tigun, Chaugun, Panchgun, Chhegun, Satgun and Athgun).  
  
Ability to perform Chakars (Bhramaries)  
  
Tihais in different Layas  
  
Advanced That  
Amad- Chautusra Jati- One  
Natwari Tukdas- Two  
Tihais in complicated Layas  
Parans- Farmayashi Chakkardar, Kamali and Bedam Chakkardar  
Gat Nikas- Advanced  
Gat Bhav- Elaborate Govardhar
- IV. Chautal  
Tatkar  
Salami- One  
Amad -One  
Tukdas- Two  
Chakkardar Parans- One  
Tihai - One
- V. Padant of Rhythmic Patterns
- VI. Folk dance of Sirmur, or Mandi or Lahul Spiti.

Syllabus for B.A. Part I Course in tabla

Theory:

Paper - I

~~100~~ Marks

1. History of the origin of tabla.
2. Technique of producing the (varna) on tabla banya individually and jointly.
3. Definitions of the following terms:  
Bangit, Tat Vadya, Avastha Vadya, Ghun Vadya, ushir Vadya, Laya, Tala, Matra, Sam, Khali, Dhari, Tali, Vilhag, Avartan, Theka, Vilambit Nayadhya, Drut, Theh, Dugun, Tigan and chougun.
4. Definitions and explanations of the distinctive features and applications of the following:  
Quida, Gat, Rela, Tukda, Mohara, Tihai, Bol, Palta.
5. Method of writing notation of all Tablas prescribed in practical paper I and II.
6. Comparative study of the features and the application of Dandar, Bedam, and Chaturadar Tihais.
7. Life history and contribution to the field of Music (tabla) of the following:  
Wajid Hussain Khalifa, Pandit Ranthe Baharaj, Ayodhya Prasad Ahmad Jan, etc.

Practical Paper - I

~~100~~ Marks  
30 Marks

1. Practice of producing different Varna on tabla and Banya.
2. Study of the Thekas of the following Tablas in Theh and Dugun Laya with oral rendering:  
(i) Trital (ii) Jhaptal (iii) Dadra (iv) Beharva (v) Ektaal
3. Study of simple Tihai, Quida, Gata, Tukdas and Mukhras in Teental, Thaptal and Ektaal with paltes in each Tal.
4. Oral rendering of the Tihai, Quida, Mukhras learnt with Tali and Khali.
5. Practice of Tuning of Tabla:

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

Practical Paper- II

30 Marks  
~~100 Marks~~

1. Study of the Thekas with simple compositions and their oral renderings in the following Talas:-

(I) Choutal

(II) Sooltal

(III) Rupak

(IV) Adā - Chautal

2. At least four variations of the Thekas of Dadra and Kharva.

3. Solo playing in Trital and Jhaptaal with simple Quidā, Gats, Tukda, Mukhda with oral renderings.

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Theory:

40 Marks  
~~100 Marks~~

Paper- II

1. Merits and Demerits ofTabla player.
2. Definitions and principles of application of the following terms: Lagi, Ladi, Paran, Uthan, and Peshkar
3. General knowledge and practical usefulness of different Tal Vadyas (percussion instruments).
4. Writing notation of all the talas prescribed in the practice course of second year and their layabries in Dugun, Tigan and Chougun.
5. Comparative study of the different Raags of Tabla.
6. Definition and knowledge of the application of the following:-  
Zarab, Ati, Vilambit, Ati Drut, Jati (five kinds) Yati (five kinds) Grah (four kinds)
7. Life history and contribution of the following:  
(1) Lt. Ustad Habibuddin Khan (2) Pt. Manthe Maharaj  
(3) Pt. Rama Shahay (4) Pt. Kishan Maharaj  
(5) Pandit Shamso Prasad (6) Ahmed Jan Mirza.

30 Marks  
~~100 Marks~~

Practical Paper: III

1. Ability to play Talas of the prescribed talas of first year in Dugun and Chougun lays.
2. Advanced playing in Tental, Jhaptal, Mistal Dadra and Baharva.
3. Two advanced Quidas, four Dandas, two Belis, two Mukhas and simple Tibhis Mistal and Jhaptal.
4. Variations of the thekas of Dadra and Baharva.
5. Oral renderings of all Talas and Bols prescribed in the course.



Practical Course- IV

1. Study of Relas in Rupak tal and Ektaal.
2. Advanced study of solo playing in Jhaptaal.
3. Advanced Quidas, Gats Mukhdas, Relas, Tukdas and Tihais in teental.
4. Study of Thehras of
  - (I) Deepchandi
  - (II) Jhumra
  - (III) Tivra
  - (IV) Dhumar
5. Solo playing in Ektaal and Rupak tal.
6. Oral renderings of all talas and Bols prescribed in second year.

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SYLLABUS FOR B.A. PART III  
(COURSE IN TABLA.)

Theory Paper - III

20 Marks  
~~100 Marks~~

1. Definition and knowledge of application of the following:  
Get-Quida  
Get-Paran,  
Navahakra Tripalli and Choup alli Gats  
Bant and Chalan
2. Knowledge of Jati Bhed (Tisra, Chatasare) Mishra, Ichanda and Sankirna.
3. Study of Adi,  
Kuwadi,  
B iadi and Savai laya.
4. Writing in notation of all talas, Bols etc.  
p rescribed for third year practical course alongwith their different layakaries.
5. Comparative study of North Indian and the South Indian tal systems and notation systems.
6. Theoretical details of all practical portions of the syllabus.
7. Comparative study of Khulla and Bandh Baj

Theory:  
Paper- IV

20 Marks

~~100 marks~~

1. Definition, Principles and importance of Upaj in Tabla playing
2. Comparative study of Tal Lipi systems of Pandit Bhatkhande.
3. General knowledge and the study of distinctive features of different Gharanas of Tabla.
4. Comparative study of the different modern trends of tabla playing.
5. System of accompaniment with Thumri, Gazal, Dadra and other light Music as distinct from the system of accompaniment with Kheyal and other classical vocal and Instrumental Music, system of accompaniment in Dhrupad and Dhamar with Tabla.
6. Life History and contributions of the following:  
Ustad Kale Khan, Ustad Chham Khan, Ustad Munne Khan  
Ustad Maseet Khan Ustad Alla Rakha Khan,  
Ustad Zakir Hussain Khan.

Practical Paper- V

30 Marks  
~~100 Marks~~

1. Advanced study of Peshkars, Quidas, Gats, Mukhdas, Tukdas and Relas (at least three in each) with Paltas in teental
2. Four Tukdas and two parans (simple and chakradar) with advanced types of tihais in choutal and sooltal.
3. Tukdas, Gats, Relas, Mukhas, Quidas (two each) and advanced tihais in Rupak, Deepchandi and Jhumra.
4. Thekas in the following talas in Dugun, Tigun and Chaugan layas with simple tukdas and tihais:  
(I) Matta Tal. (II) Jhemra Tal. (III) Akhar Tal (or jabi Tal)  
(IV) Rudra Tal (V) Tihai
5. Oral renderings in all talas and Bols prescribed.

First Half ( 50 Marks)

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

Second Half ( 50 Marks)

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

Sd/  
Dr. C.L. Verma  
Dean/Chairman

Sd/  
(Dr. Jeet Ram Sharma)  
Member

Sd/  
(Him Chatterjee)  
Member

Sd/  
Sh. Vidya Sagar  
Member

Sd/  
Sh. A.N. Gupta  
Member-Secretary

Revised syllabus  
of Music W.E 2007-08 ses

No.6-38/2005(FPVA)HPU(Acad)-  
Himachal Pradesh University,  
Academic Branch, Shimla-5.

Dated:19<sup>th</sup> July,2007

To

1. All the Principals of the Colleges affiliated to maintained by the H.P.University, Shimla-5.
2. The Dean of Studies, H.P.U., Shimla-5.
3. The Dean,  
Faculty of Performing & Visual Arts, HPU., Shimla-5.
4. The Chairman,  
Department of Music, HPU., Shimla-5.
5. The Controller of Examinations, HPU., Shimla-5.
6. The D.R.(Exams.), HPU., Shimla-5.
7. The A.R.Eval./Re-eval./Conduct/Secy./Exams., HPU., Shimla-5.
8. The Librarian, HPU., Shimla-5.

S.O.(Secy.)

BB  
31-07-07

**Sub: SUPPLY OF SYLLABUS OF UNDER GRADUATE CLASSES (MUSIC):**

Sir,

I am sending herewith a complementary copy of syllabus of B.A. Ist. / IInd. & IIIrd. year Music course duly approved by the Board of Studies (UG) Music dated: 18/03/2006 and Faculty of Performing and Visual Arts dated: 27/03/2006 for favour of implementation from the Academic Session 2007 - 2008. These recommendations were also approved by the Academic Council in its meeting held on 24/05/2007 vide Item No.11.

You are therefore, requested to take further necessary action accordingly.

Yours faithfully

MUSKUMI  
D.R.(Academic),

H.P.University Shimla-5.

Enc; As above.

Endst.No.even.

Dated:19/07/07

Copy of the above is forwarded to :-

1. The Section Officer B.A./II & III, H.P.University, Shimla-171 005, for favour of information and necessary action.
2. The Incharge, Enquiry Section, H.P.University, Shimla-171 005.

MUSKUMI  
D.R.(Academic).

- 1 -

**SYLLABUS OF UNDERGRADUATE (MUSIC) SUBJECT REVISED  
NEW SYLLABUS TO BE INTRODUCED FROM THE  
SESSION 2007-08 ON WARDS**

**NOTE**

1. Maximum Marks for theory will be 40 and practical will be 60. The practical examinations will be conducted in two Units.

Unit-I	Practical Performance	40 Marks
Unit-II	Viva	20 Marks

2. The practical paper for Vocal/Instrumental Music/Dance shall be of 20 minutes each candidate
3. In theory the candidate shall be asked to attempt five questions in all selecting at least one question from each part and not more than two from any part. The question based on the notation of prescribed Ragas shall be compulsory for all.

**INTRODUCTION:**

- I. The written paper shall be of three hours duration. Time of practical will be 20 minutes each students.
- II. Harmonium will not be allowed for accompaniment or a base instrument. The candidate have a choice to take either Vocal or Instrument Music such as Sitar, Sarod, Violin and Bansuri as a subject.
- III. The candidate shall be asked to attempt five question in all. The question based on the notation of prescribed rages shall be compulsory for all. All questions carry equal marks.
- IV. The students of Vocal Music, Instrumental Music and Dance can take Tabla subjects up to under-graduate level as an elective subject.
- V. Separate provision be made for separate Tabla Players in Vocal and Instrumental sections.

SYLLABUS FOR B.A.- I VOCAL/ INSTRUMENTAL

MUSIC

40. Marks.

THEORY

Paper-I

1. Study of theoretical details of Ragas and Talas prescribed for practical course of Ist year and their comparative study..
2. Reading and writing of notations of Bandish (Composition/Gats) prescribed in the practical courses of Ist year.
3. Writing of Talas in notation with Dugun and Chugun.
4. Definition of Technical terms:  
Nad, Shruti, Swara, Tan, Gamak, Saptak, Purvanga, Uttaranga, Varna, Alankar, Vadi, Samavadi, Anuvadi, Vivadi, and definitions of Raga, Thata, Mend, Sut Ghasit, Krintan, Jam-Jama, Khatka, Murki and their characteristics.
5. General knowledge of the musical styles:  
Dhrupad, Dhamar, Khyal, Tarana, Tappa, Thumari, Hori, Chturang, Geet, Bhajan and Gazal.
6. General Knowledge of the biographies and the contributions of the following musicians:  
Amir Khusro, Swami Haridas, Tansen, Jaidev,

Part-II  
Practical  
Part-A

40 Marks

Study of the following Ragas

- (i) Yaman (ii) Alhaiya Bilawal (iii) Bharav (iv) Bhairavi (v) Durga (vi) Bhopali

(a) One Vilambit Khyal/ Maseetkhkani gat among of the above mentioned Ragas.

- (b) One Lakshana Geet and one sargam in any two of the above mentioned Ragas/Notional Anthem and one dhun for instrumental music
- c) Madhyalaya Khyalas/Rajakhani Gats with alap, four tana/tora in all the above mentioned Ragas
2. Talas: Study of the following Talas:
- (i) Teental (ii) Ek tal (iii) Chantal (iv) Dadra (v) Kahrava
3. Five Alankaras in any prescribed Ragas

Note:

The composition of the prescribed Ragas may preferably be taught in the Talas prescribed for B.A. I.

Part-B

20 Marks.

Viva

1. Intensive study of Ragas prescribed in the practical paper-I
2. Study of one Dhrupad with Dugun laya/study of any one Madhyalaya gats in Talas other than Teental out of the Ragas prescribed in practical paper-I
3. Ability to demonstrate (orally by giving Tali & Khali on hand) Talas prescribed in the practical paper-I with their Thah & Dugun Eaya
4. To play the Theka of Teental on Tabla



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SYLLABUS FOR BA -II

Theory paper -III

40 Marks

1. Study of theoretical details of Ragas and Talas prescribed for practical courses of II<sup>nd</sup> year and their comparative study..
2. Reading and writing of notations of Bandish prescribed in the practical course of II<sup>nd</sup> year.
3. Writing of Talas in notations with Thah , Dugun, Tigun and Chougun layakaries.
4. Study of following technical terms:  
Kutap, Vrinda, Vaggeyakar, Gandharva, Gayak , Nayak, Abhirabhav, Tirobhav, Parmel Parveshak Raga. Adhwadarshak swara, shuddha chhaya lag, sankirana vargikaran
5. Bhartiya Sangeet Vadyon Ka vargikaran. Swara Shruti paraspar Sambandh
6. General knowledge of Karnataka Sangeet. ( Varnam, Javali, Padam)
7. General knowledge of various folk songs as Kajari Chaiti, Bhatiali, Maand, Garba, Lavani, Hori, Naati.

Biographies of the following:

8. Ustad Vilayat Khan, Ustad Allaudin Khan, B.N. Bhatkhande, V.D. Paluskar

Practical Paper-IV

40 Marks

Part-A

1. Study of following Ragas  
(i)Bihag (ii) Kedar (iii) Jaunpuri (iv) Desh (v) Bhimplasi (vi) Malkaunas
- (a) One Vilambit Khayla/ Maseetkhani Gats in any of the above mentioned Ragas with Alap, and four Taanas & Toras.
- (b) One Lakshan geet and one sargam in any of the above mentioned Ragas/Two Dhuns in above mentioned Ragas.

(c) Khyalas in Madhyalaya and Rajkhani Gats ( for instrumental) in Madhyalaya with alap four Tanas/Toras in all the above mentioned Ragas.

2. Study of the following Talas:

(i) Tilwara (ii) Dhamar (iii) Sooltal (iv) Rupak (v) Tivra (vi) Jhaptal to demonstrate on hands.

Note: Theka of the above mentioned Talas in thah, Dugun Layakri.

Part-B

Viva

20 Marks

1. Intensive study of Ragas prescribed in practical paper

2. Study of one Dhrupad and one Dhamar with Dugun and Trigun laya/ study of one Madhalaya Gats in Talas other than teental out of the Ragas prescribed in Practical Paper

3. Ability to demonstrate (orally by giving Tali and Khali on Hand) Talas Prescribed in practical paper with their Thah Dhgun & Chougun Laya.

4. To play the thekas of teental on tabla.

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## SYLLABUS FOR BA-III

Theory Paper - V

40 Marks.

1. Study of theoretical details of Ragas and Talas prescribed for practical courses of the III<sup>rd</sup> year and their comparative study.
2. (I) Reading and writing of notation of Bandish ( Compositions / Gats) prescribed in the practical courses of the III<sup>rd</sup> year.  
(II) Writing of Talas in notation with Chougun, 2/3 and 3/4 layakaris along with the layakaris prescribed in the Ist and II<sup>nd</sup> year.
3. Classification of Ragas ( Raga Vargikaran)
  - (i) Gram Raga, Deshi Raga Vargikaran
  - (ii) Raga-Ragini Vargikaran.
  - (iii) Thata-Raga Vargikaran
  - (iv) Ragang-Raga Vargikaran.
4. Elementary knowledge of Gramas, Murchanas, Jatis and their Characteristics and varieties.
5. Definitions of Nibaddha- Anibaddha-Alapti ( Ragalap and Rupakalap ) their definitions and varieties.
6. Analysis of the styles of the following Gharanas and their history.
  - (I) Gwalior, Agra, Kirana, Patiala, Jaipur.
7. Biographies and contributions of the following musicians:
  - (I) Ustad Inayat Khan
  - (ii) Nikhil Banerjee
  - iii Kishor Amonkar
  - (iv) Bade Ghulam Ali Khan
8. Essay of any of the following topics:
  - a. Gurushishya Parampara Vs Institutional system of music teaching
  - b. Role of Music in National Integration

- c. Role of Sangeet Sammelan
- d. Hari Ballabh Sangeet Sammelan, Jalandhar
- e. Tansen Sangeet Sammelan of Gwalior

Practical Paper-VI

Part-A

40 Marks

1. Study of the following Ragas:  
Bahar, 2 Bhageshwari, 3 Jajjawai, 4 Pooriya, 5 Darbari Kanada,  
6 Miyan Ki Malhar
  - a. Two Vilambit Khyalas/Maseet Khani Gats in any Two of the above mentioned Ragas with Alap, four Tanas/Toras and Jhala.
  - b. One Lakshan Geet and one sargam in the above mentioned Ragas in Madhalaya.
  - c) Madhalaya Khyaias/Razakhani Gats with alap and four Tanas/Toras in all the above mentioned Ragas.
2. Study of the following Talas:  
1 Adachautal, 2 Deepchandi, 3 Panjabi Trital, 4. Jat Tal, 5 Jhumara (Thekas with Dugun, Tignun and Chougan.

Part-B

Viva

20 Marks

1. Intensive study of Ragas, prescribed in the practical paper
2. Study of one Dhrupad and one Dhemar with Dugun, Trigun, Chaugun layakari and a few Upaj/Study of two madhyalaya gats in Talas other than Trital out of the Ragas prescribed in practical paper
3. Study of the one Bhajan/one dhun and one prayer
4. Ability to demonstrate (orally by giving Tali and Khali on hand) Talas prescribed in the practical paper V with Thah, Dugun and Chougun layakari.
5. To play the Thekas of Eak Tal on tabla.