

Manual 5
Rules, regulations, instructions, manuals and records for discharging functions
[Section 4(1)(b)(v)]

Prepare a list of rules, regulations, instructions, manuals and records for discharging functions available with the public authority for the smooth discharge of its functions.

List of regulations, instructions, manuals and records of Establishment Section.

Sr. No.	Name of the act, rules, regulations etc	Brief gist of the contents	Reference No. if any	Price in case of priced publications
1.	Different Posts	Advertisement on Newspapers	Nil	-
2.	Canteen Tender	Floating of Tender on I.T. Website	Nil	As per Govt. rates.

The Rules, regulations, manuals and records held by it or under its control or used by its employees for discharging its functions:

1. General Financial Rules (GFR)
2. Fundamental Rules & Supplementary Rules (FRSR)
3. Conduct Rules
4. Pension Compilation CCS pension Rules.
5. Receipts & Payments
6. Swamy's Hand Book.
 - Leave Rules.
 - Seniority & Promotion.
 - Retirement on Superannuation.
 - Leave Travel Concession.

Accommodation/ Technical Section

Prepare a list of rules, regulations, instructions, manuals and records for discharging functions available with the public authority for the smooth discharge of its functions.

Sr. No.	Name of the Act, Rules, Regulations etc.	Brief gist of the contents	Reference No. if any	Price in case of priced publications
1.	Booklet	Venue booking details	-	Free

List of regulations, instructions, manuals and records of Co-ordination Section.

S.No	Name of the act, rules, regulations etc	Brief list of the contents	Reference No, if any	Price in case of priced publications
1.	Prospectus of Faculty of Indian Music and Dance.	Rules and regulations for admission in the Faculty of Indian Music and Dance and syllabus of the courses taught in the Faculty.	---	Rs. 200/-
2.	Prospectus of Dept. of Western Music	Rules and regulations for admission in the Dept. of Western Music.	---	Rs. 50/-
3.	Prospectus of Kala Academy's Music Centres	Rules and regulations for admission at Kala Academy's Music Centres and syllabus of the courses taught at the Centres.	---	Rs. 100/-

- **Information on Proactive Discloser manual available at reasonable cost**



**KALA
ACADEMY
GOA**

Faculty of Indian Music & Dance

PROSPECTUS

&

SYLLABUS

Faculty of Indian Music & Dance

PROSPECTUS

&

SYLLABUS

About Us –

One of the most discerning assets of Goa is its rich cultural heritage, which produced a galaxy of artistes, who excelled in the field of art, music and drama, bringing name and fame to this serene land.

Several artistes including Dinanath Mangeshkar, Dattaram Volvoikar, Kesarbai Kerkar, Jitendra Abhisheki, Lata Mangeshkar, Khaprumam Parwatkar, Antonio de Figueiredo, Trindade, Dinanath Dalal, Mario Miranda and many others have made a mark in their respective discipline and won the hearts of millions of fans across the world.

With such a rich cultural heritage as its foundation, **Kala Academy Goa** was established in 1970, with the help of Ministry of Art & Culture, Govt. of India, to encourage and sustain this centuries' old tradition of art and culture.

Over the years, this premier Institution has helped to develop and nurture the local talents in the field of dance, drama, music, fine art, folk art and literature. Presently, Kala Academy has developed into a nerve centre for Performing Arts and trains in various disciplines like 1) Indian Music & Dance 2) College of Theatre Arts 3) Western Music, besides organizing various festivals, workshops, competitions and exhibitions for Goan enthusiasts.

The sprawling campus of Kala Academy along the river Mandovi, has a beautifully laid out garden and amidst such environment stands out the unique piece of architecture designed by the internationally acclaimed Goan Architect Shri Charles Correa.

Kala Academy's distinctive logo **Aditya Chakshu**, symbolizes 'the thinking eye' emphasizing our proactive commitment towards Art and Culture in the State.

Institutional Training in Indian Music

In the beginning of the 12th century, Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande, both stalwarts of Hindustani Music felt the necessity of creating general awareness among the masses towards the great cultural heritage of music. As a result, with the efforts of Pt. Vishnu Digambar Paluskar, the formal institutional training was started in Lahore in 1901 and its branch, Gandharva Mahavidyalaya came into existence at Mumbai. Pt. Vishnu N. Bhatkhande joined hands with Pt. Vishnu Paluskarji and started musical training institution at Gwalior, Baroda and Lucknow. In due course of time, music gained a prestigious place in education and College of Music and Fine Arts was founded at Banaras Hindu University in 1950 with the efforts of Pt. Omkarnath Thakur.

Faculty of Indian Music & Dance

The Faculty of Indian Music & Dance came into being in 1972 and is one of the important wings of the Kala Academy Goa. The Faculty imparts training in Classical Vocal (Hindustani Khayal Gayaki), Tabla, Sitar, Harmonium, Flute, Kathak and Bharatnatyam.

Pt. Ratnakant Ramnathkar (Agra Gharana) was the first Director of the Faculty of Indian Music & Dance. Pt. Jitendra Abhisheki has contributed towards the development of this Faculty with his creative ideas and efforts. Pt. V.R. Athavale, Pt. Babanrao Haldankar, Shri Balchandra Patekar, Shri Arun Kashalkar, Pt. Prabhudev Sardar, Dr. Alka Deo Marulkar and others have contributed in the capacity of Directors of the Faculty.

The Faculty has produced many artistes such as Prof. Kamlakar Naik, Shri Ravindra Chari, Shri Yograj Borkar, Shri Raya Korgaonkar, Shri Chandrakant Vernekar, Smt. Sumedha Dessai, Shri Praveen Gaonkar, etc.

Aims and Objectives

The aim of the course is to impart full time professional training in Hindustani Classical Music, Instrumental Music and Dance such as Vocal, Sitar, Flute, Tabla, Harmonium, Kathak and Bharatnatyam. The main aim of this particular course is to create performing artistes, music critics, scholars, teachers, etc. To gain a particular goal in the field of performing arts, various music subjects have been introduced as important facets of performing arts. The syllabus is focussed on developing the performing artistes with the unique combination of our ancient Gurukul tradition and modern education system.

Teaching Faculty

1. Shri Premanand Amonkar, Director (Incharge)
2. Shri Rupesh Gawas, Lec. in Vocal
3. Shri Subhash Fatarpekar, Lec. in Harmonium
4. Ms. Varada M. Bedekar, Lec. in Kathak
5. Ms. Sapna Naik, Lec. in Bharatnatyam
6. Shri Shailesh Gaonkar, Lec. in Tabla
7. Shri Sachin Teli, Lec. in Vocal
8. Ms. Mandira Tirodkar, Lec. in Bharatnatyam
9. Smt. Seema Shikerkar, Jr. Teacher (Kathak)
10. Shri Pandurang Gawas, Tabla Accompanist
11. Shri Dayanidhesh Kossambe, Tabla Accompanist
12. Shri Shubham Naik, Music Trainer (Harmonium)
13. Shri Shripad Chari, Tabla Accompanist
14. Smt. Samradini Aeer, Music Trainer (Vocal)
15. Smt. Deeptha Rubasundaram, Music Trainer (Bharatnatyam)
16. Shri Rohit Wankar, Music Trainer (Flute)
17. Shri Nanda Kalangutkar, Music Trainer (Harmonium)
18. Shri Suraj S. Morajkar, Music Trainer (Tabla)
19. Shri Charudatta Gawas, Harmonium/Nagma Accompanist
20. Shri Santoor Naik, Tabla Accompanist
21. Shri Bhargavram Garde, Tabla Accompanist
22. Shri Prajyot Tamankar, Tabla Accompanist
23. Shri Chethan Murthy D.R., Mridangum Accompanist

RULES AND REGULATIONS

1. The Academic year of the Faculty of Indian Music and Dance is from January to December.
2. Depending upon the availability of seats in the subjects offered by the Faculty of Indian Music, admissions are announced in the local newspapers in the month of October/November. The applications in the prescribed forms are to be submitted along with the birth certificate within the stipulated date.
3. One student can avail admission in only one discipline at a given time.
4. Minimum age for admission to Foundation is 10 years and maximum 35 years as on 31st December. Allowance may be made to students having musical knowledge.
5. Admissions are open to all citizens having domicile in Goa. Non-citizens of India may be granted admission at the discretion of the authorities, subject to fulfilment of rules pertaining to foreign students/citizens and availability of seats.
6. The applicant has to appear for an aptitude test for taking admission. Admission shall be given to the ward under merit and only on recommendation of the panel of experts appointed under the Chairmanship of the Director, Faculty of Indian Music & Dance.
7. The list of the selected students will be displayed on the notice board.
8. Once the child is admitted, the Parent should compulsorily fill up the Undertaking and submit the same to the office.
9. Students will have to appear for an Annual Examination conducted by Kala Academy Goa. The names of students, who do not appear for this Annual Examination for two consecutive years, will be struck off from the register.
10. Students will be examined as per the prescribed syllabus. The students not completing the programme of studies and those who do not appear for exams will be detained.
11. External Examiners are invited for conducting Examinations from Madhyama III onwards.
12. Students will have to appear for examinations on the days fixed for examination without exception, no change in dates will be allowed (except in genuine and exceptional cases and that too for Internal Examinations only). Inability to answer the examination must be justified in writing.

13. A student has to attend a minimum of 70% of the working days to qualify for examination held in December. However, 10% relaxation in attendance in exceptional cases – like final exams of the school/college (10th and 12th std.), on medical grounds etc. (doctor's certificate necessary) may be granted only after the consent of the Director.
14. For calculation of the percentage of attendance, the term will be from January to November, as there are auditions and examinations during the month of December.
15. If the child is slow in grasping/practicing, the portion earmarked for the year may not be completed within the prescribed academic year and may lead to extension in the next academic year in the same class.
16. No student can remain in the same class for more than two consecutive years.
17. The students failing to appear for the internal assessments will not be allowed to appear for the Final examination.
18. Every month the students will have to maintain their progress register (calendar) along with the teaching plan and signature of their teachers and parents. They are not supposed to keep their calendars (progress register) with them or at home.
19. **Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child's progress and sign the calendar maintained by the concerned teacher.**
20. The students who remain absent for more than two classes, will have to give a written explanation to the Director. The students who remain absent for two weeks or more, without any intimation to the Director, stand the risk of their names being struck off from the roll.
21. Students absent on medical grounds will have to produce the doctor's certificate.
22. Parents are required to take interest in their children's music studies, sign the calendar at the end of the month by meeting the teacher and enquire with the teacher about the progress of the child and meet the Teacher/Director whenever called.
23. Library facility is available to the students. They have to abide by the rules of the Library while availing of this facility.
24. Identity cards will be issued to the students on payment of a fee of Rs.50/-If the identity card is lost, a fresh identity card will be issued for Rs.50/-. Identity card is compulsory for the entry in Kala Academy campus.

25. For all the students, attendance in programmes organized by the Faculty is necessary. They must attend the programmes of similar activities organized by the Faculty, in order to qualify for the examinations.
26. Certificate of merit will be issued to students who complete Foundation III, Madhyama III, Kushal III and Parangat II level. The certificates will be awarded at the Annual Day Function.
27. All students must come on time for their classes.
28. Students are prohibited from using/playing with mobile phones during class hours and also any indoor-outdoor games in the premises of Kala Academy during their free time.
29. Students should dress appropriately in accordance with the high values imparted to them in the Faculty. They should walk silently in the corridors and abstain from talking loudly so that the classes are not disturbed.
30. No visitors/parents are allowed inside the classrooms without prior permission of the authority.
31. No lessons/accompaniment will be given to the non-students of the Faculty.
32. Students allowed to use the instruments of the Faculty in the class and at the time of rehearsals and programmes, should handle the same with proper care and will be held responsible for its misuse or damage.
33. Students are strictly forbidden to touch the name plates, to scribble on the walls or any part of the premises or furniture or cause damage to the music instruments or any other property of Kala Academy Goa. Any student found doing so will be liable to punishment.
34. Students admitted to the Faculty of Indian Music & Dance must participate in the Academy's Functions/Workshops, organized in the interest of students/music lovers.

35. Timings:

Day	Time
Monday	2:00 PM to 6:00 PM
Wednesday	
Thursday	
Saturday	
Tuesday	10:00 AM to 1:00 PM & 2:00 PM to 6:00 PM
Friday	

36. Courses offered :

- A. Vocal D. Sitar F. Flute
B. Kathak E. Bharatnatyam G. Tabla
C. Harmonium

37. Duration of the Course :

- (a) Foundation - Three years
(b) Madhyama - Three years
(c) Kushal - Three years
(d) Parangat - Two years

38. Class Timings :

Regular students will have to attend three classes in a week as per the timings given below :

- a) Foundation - 45 minutes
b) Madhyama - 1.00 hour
c) Kushal - 1.30 minutes
d) Parangat - 1.30 minutes

39. Fee Structure

		Foundation I, II & III	Madhyama I & II	Madhyama III	Kushal I, II & III	Parangat I, II & III	Hobby
1.	Admission Fee	500-00	500-00	500-00	500-00	500-00	500-00
2.	Tuition Fee	1500-00	2000-00	2000-00	2500-00	3000-00	2500-00
3.	Library Fee	200-00	200-00	200-00	200-00	200-00	-
4.	Calendar	50-00	50-00	50-00	50-00	50-00	-
5.	Identity Card	50-00	50-00	50-00	50-00	50-00	-
6.	Examination Fee	-	-	150-00	250-00	500-00	
	Total	2300-00	2800-00	2950-00	3550-00	4300-00	3000-00

(a) Normally fees once paid are not refunded. However, if a student desires to discontinue within fifteen days after paying the fees, due to genuine reasons, only 50% of the tuition fees will be refunded and the other fees will be non-refundable.

(b) A late fee of Rs.500/- will be charged, if the fees are paid after the stipulated due date. If the student fails to pay the fees even after the stipulated due date with late fee, his/her name will be struck off from the enrolment register and no further requests shall be entertained.

40. Admission and Eligibility:

- (a) Minimum age for admission to Foundation is 10 to 35 years as on 31st December. To get admission for Foundation course, the candidate has to pass an entrance test conducted by Kala Academy Goa.
- (b) For admissions to Madhyama 1st year, the student should pass Foundation IIIrd year from Kala Academy's Faculty of Indian Music & Dance or higher or its equivalent course of the recognized music institution or those completing basic training in music from a qualified Guru for minimum 3 years. (recommendation letter from the Guru is necessary). In order to get admitted for Madhyama I, the candidate has to pass an entrance test conducted by Kala Academy Goa. Candidates who have passed Kala Academy's Foundation and joining Madhyama with a gap of one or more years, shall have to apply again for admissions and clear the entrance test/auditions conducted by Kala Academy Goa.
- (c) For admissions to Kushal – 1st year, the student should pass Madhyama IIIrd year from Kala Academy's Faculty of Indian Music & Dance or higher or its equivalent course of the recognized music institution with 50% marks in practical and minimum passing marks in theory and should also have special career oriented approach towards music/dance. To get admissions for Kushal course, the candidate has to pass an entrance test conducted by Kala Academy Goa. Candidates who have passed Kala Academy's Sangeet Madhyama and joining Sangeet Kushal with a gap of one or more years, shall have to apply again for admissions and clear the entrance test/auditions conducted by Kala Academy Goa.
- (d) For the admissions to Parangat 1st year, the student should pass Kushal – IIIrd year of Kala Academy's Faculty of Indian Music & Dance or Bachelor Degree of recognised University or its equivalent course of the recognised institution with 50% marks in practical examination and minimum passing marks in theory. To get admissions for Parangat course, the candidate has to pass an entrance test conducted by Kala Academy Goa. Candidates who have passed Kala Academy's Sangeet Kushal and joining Sangeet Parangat with a gap of one or more years, shall have to apply again for admissions and clear the entrance test/auditions conducted by Kala Academy Goa.
- (e) In case a student does not get the required percentage of marks in Madhyama III (i.e. 50% in Practicals and minimum passing marks in theory) but wishes to continue further i.e. Kushal I, he/she shall have to get re-admitted to Madhyama III to get the required eligibility for Kushal I (i.e. 50% in Practicals and minimum marks in Theory). The same rule applies for admissions to Parangat as well.
- (f) In order to be promoted to the next class, the student has to compulsorily clear the Practicals as well as the Theory paper.
- (g) Students from the Faculty of Indian Music & Dance who take a break of one or more years, without paying the fees, shall have to apply again for admissions and appear for the entrance test/auditions conducted by Kala Academy Goa.

Students after completion of Madhyama III at the Kala Academy's Music Centres who wish to take admission for Kushal I at Faculty of Indian Music & Dance, shall have to fill up the admission form at the Kala Academy Goa and appear for the entrance test.

41. The students of the Faculty will be abiding by the Rules and Regulations that comes into force from time to time. The decision of the Chairman of Kala Academy Goa shall be final and binding.



KALA ACADEMY GOA
FACULTY OF INDIAN MUSIC AND DANCE

APPLICATION FORM

NOTE: Please see that this form is neatly filled in, giving only relevant information.

Admission sought for (STRIKE OFF WHICH IS NOT NECESSARY)

- | | | | |
|------------------|----------|--------------|-----------|
| 1. Vocal | 2. Sitar | 3. Flute | 4. Kathak |
| 5. Bharatanatyam | 6. Tabla | 7. Harmonium | |

1. Name in full: Shri/Smt/ Kum.

(Block Letters)

2. Father's / Guardian's Name & Income: _____

3. Present Address: _____

4. Phone/ Mobile No: _____

5. Date & Place of Birth: _____
(Enclose Birth Certificate)

6. Nationality: _____ In case of student of foreign origin following may be indicated:

1. Nationality: _____

2. Passport No. : _____

3. Nature & Period of visa: _____

7. Native Place: _____ Dist.: _____ State: _____

8. Mother Tongue: _____ Educational Qualification: _____

9. Name & Address of school/Institution: _____

10. Previous Training & Experience in field of Music & Dance _____

Date:- _____

Signature of Applicant

(To be completed by Guardian, if applicant is under 18 of age)

N.B.

Each student can get admissions in one discipline only

UNDERTAKING BY THE STUDENT

I, Master/Ms./Mr./Mrs. _____, learning _____ in the Faculty of Indian Music & Dance, hereby state that I have read the rules and regulations of this Institution and I promise to abide by them till the completion of the course in the Faculty.

Signature of the Student

Date :-

UNDERTAKING BY THE PARENT

I, Shri/Smt. _____ mother/father/ guardian of _____, hereby state that I have read the rules and regulations of this Institution and I promise to abide by them and see that my child/ward strictly conforms to the terms and conditions, as required of him/her, till the completion of the course in the Faculty.

I further say that I shall abide by clause no. 13 and 19 of the rules and regulations which are reproduced below :

“A student has to attend a minimum of 70% of the working days to qualify for examination held in December. However, 10% relaxation in attendance in exceptional cases – like final exams of the school/college (10th and 12th std.), on medical grounds etc. (doctor’s certificate necessary) may be granted only after the consent of the Director.”

“Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child’s progress and sign the calendar maintained by the concerned teacher.”

Signature of the Parent/Guardian

Date :-

Syllabus

Vocal - Foundation I

Preparatory

Practicals	- 70 marks
Two Internal Assessments	- 20 marks (10 + 10)
Oral Theory	- 10 marks

Total	- 100 marks

- 1) Knowledge of Shuddha Swar Saptak.
- 2) Practice of one swar in one breath with full throated 'aakar'.
- 3) Main stress is on flawless voice production (Nikop Swar Lagav).
- 4) To make perfect 'swar sthanas' with Alankaras by coupling two swaras.
- 5) Practice of Alankars, with different combinations of 3-4-5 swars, with regular and irregular sequence.
- 6) Practice of all three octaves. Voice should reach easily from pancham of Mandra saptak (Lower Octave) to Madhaym of Taar Saptak (Higher Octave) to achieve elasticity of voice
- 7) Practice of Shuddha, Komal, Tivra Swar through Alankaras in Bilawal, Kafi and Kalyan 'Thaat'.

Vocal – Foundation II

Elementary

- 1) Raag Introduction – Raag Yaman and Bhimpalas – Identical phrases of both Ragas and different 'Paltas' for practice.
- 2) One Saragam Geet in any of above raga (Yaman and Bhimpalas).
- 3) The 'Taal'/Theka which is used in Saragam Geet to be practiced.
- 4) Madhyalaya Bandishes in Raag 'Bhoop' and 'Desh' with simple Aalap and Taan.
- 5) Special attention on Taan practice. The emphasis should be on practice of Taan in Saragam and Aakar in 'Madhyalaya'.
- 6) Practice of Alankaras in Bhairav, Khamaj and Todi 'Thaat'.

Vocal – Foundation III

- 1) Bandishes in Raag Bihag and Bageshri with Aalap, Bol and Taan and also introduction of 'Bol-Aalap' and 'Bol-Taan'.
- 2) One 'Tarana' in any one of the above Ragas (Bihag and Bageshri).
- 3) All the material regarding the 15 minutes solo performance, which we expect in the second year of Foundation, should be well prepared particularly in this year.
- 4) All matter which is required for neat and clean performance of 15 minutes is to be practiced rigorously.
- 5) A student should learn all that is to be presented for a proficient performance expected at the end of the course.
- 6) Practice of Alankars in Marva, Purvi, Asavari and Bhairavi 'Thaat'.

Vocal - Madhyama I

Practicals	- 200 marks
Written Theory	- 50 marks
Two Internal Assessments	- 50 marks (25 + 25)

Total - 300 marks

Practicals – (200 marks)

- 1) Revision of previous years Raagas.
- 2) Training of Madhyalay/Drut Bandishes with Aalap and Taans
(a) Yaman (b) Bhimpalas
- 3) Ability to sing one Dhrupad in any one of the following Raagas :
(a) Bhoop (b) Yaman
- 4) Ability to sing one Vilambit Khayal (only Bandish with Sthayi and Antara)
in any one of the following Raagas :
(a) Bhairav (b) Yaman
- 5) Knowledge of the following Talas :
(a) Teentaal (b) Chautaal (c) Zaptaal (d) Ektaal

Theory (Written) - (50 marks)

- 1) Description of the Raagas prescribed for the practicals.
- 2) Knowledge of Pt. V.D. Paluskar and Pt. V.N. Bhatkhande's notation system.
- 3) Definition of the Technical terms :
 - (a) Swar (b) Mandra (c) Madhya (d) Taar (e) Aroha
 - (f) Arroha (g) Laya (h) Avartan (i) Shruti (j) Meend
- 4) Knowledge of Tanpura and its parts.

Vocal - Madhyama II

Practicals – (200 marks)

1) Ability to sing Vilambit Khayal in the following Ragas in detail (any two) :

(a) Bhairav (b) Yaman (c) Bhimpalas

2) Singing of Chota Khayal in the following Raagas :

(a) Malkauns (b) Bageshri (c) Vrindavani Sarang

3) Ability to sing one Dhamar in the following Raagas :

(a) Bhoop (b) Yaman (c) V. Sarang (d) Bhimpalas

4) Knowledge of the following Taalas (with Dugun, Tigun, Chaugun) :

(a) Teentaal (b) Zaptaal (c) Ektaal (d) Chautaal (e) Dhamar

Theory (Written) - (50 marks)

1) Detailed theoretical description of the Ragas studied in the practicals.

2) Definitions of the following Technical terms :

(a) Thaata (b) Raaga (c) Jaati (d) Purvang-Uttarang

(e) Vilambit-Madhya-Drut Laya (f) Gamak (g) Khaya

3) Knowledge of the following instruments :

(a) Tabla (b) Harmonium (c) Sarangi (d) Violin

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Vocal - Madhyama III

Practicals – (200 marks)

- 1) Training (Taalim) of Vilambit Khayal in the following Raagas with Alap and Taana etc. (any two)
:
(a) Malkauns (b) Bihag (c) Bageshri
- 2) Ability to sing Madhyalay/Drut Bandishes with Alap and Taans in the following Ragas (any two) :
(a) A. Bilawal (b) Todi (c) Hamir (d) Pooriya Dhanashri
- 3) Information and Raagvachak Swara Sangatis of the following Raagas :
(a) Bhairavi (b) Kedar (c) Tilak Kamod (d) Shudha Sarang
- 4) Stage performance with duration of 20 to 25 minutes (Manch Pradarshan).

Theory (Written) - (50 marks)

- 1) Writing and notating Bandishes of Vilambit and Madhya Laya in any of the Ragas using Pt. V.N. Bhatkhande and Pt. V.D. Paluskar Notation System.
- 2) Definition of Raag Lakshan.
- 3) Knowledge of the following musical forms :
(a) Khayal (b) Thumri (c) Tarana (d) Dhruvad
(e) Dhamar (f) Tappa
- 4) Biographies of the following artistes (life sketches) :
(a) Pt. V.D. Paluskar (b) Pt. V.N. Bhalkhande
- 5) Knowledge of the following Taalas :
(a) Zhumra (b) Adachautal (c) Tilwada

Vocal - (Kushal – I)

Practicals -Viva Voce	– 200 marks
Theory (Applied & General)	– 100 marks
Two Internal Assessments	– 100 marks (50 + 50)
(Stage Performance	<u>- 100 marks</u>
Total	<u>- 500 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

1) Study of the following Ragas in detail. Ability to sing Vilambit

Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas:

(a) Kedar (b) Jaunpuri (c) Bhoop (d) Hamir

2) Study of the following Ragas in non-detail. Ability to sing Madhalay/ Drut

(Drut Khayal) with Alaps and Taan Avartan, Laykari, etc. in the following Ragas :

(a) Kamod (b) Deshkar (c) Ramkali (d) Tilak Kamod

3) Ability to sing one Dhrupad and one Dhamar in the above mentioned Ragas.

4) Vilambit recitation of the following Talas:

(a) Tilwada (b) Zhumra

5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (100 marks)

Performance of one Vilambit and Drut Khayal of student's choice from the prescribed ragas.

THEORY - (Applied & General) - (Kushal – I) – (100 marks)

- 1) Writing notation of Vilambit and Drut Khayal (Compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and talas prescribed for the practicals and their comparative study wherever possible.
- 3) History of music from Vedas period to Sharang Devs period.
- 4) Definition : Margi, Deshi, Gram, Murchhana, Jati, Prabandha, Nibadha, Anibadha.
- 5) Biographies of the following musicians:
 - (a) Pt. Ramkrishnabuva Vaze
 - (b) Ustad Abdul Karim Khan
 - (c) Ustad Alladiya Khan
 - (d) Pt. Khaprumam Parvatkar
 - (e) Ustad Vilayat Khan
 - (f) Pt. Ravi Shankar
 - (g) Pt. P. Madhukar
- 6) Writing of Talas prescribed for practicals and their laykari – Dugun, Chaugun, etc.

PRACTICALS :

(A) Viva Voce and other forms of music and talas - (200 marks)

- 1) Study of the following Ragas in detail : Ability to sing Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas :
(a) Todi (b) Pooriya Dhanashri (c) Pooriya Kalyan
(d) Alhaiya Bilawal (e) Rageshri
- 2) Study of the following Ragas in non-detail. Ability to sing Madhalay/ Drut Khayal) with Alap & Taan Avartan, Laykari, etc in the following Ragas:
(a) Jaijaiwanti (b) Hindol (c) Bahar (d) Patadeep (e) Sohani
- 3) Ability to sing one Dhruwad, one Dhamar and one Tarana in the above mentioned Ragas.
- 4) Recitation of the following Talas by showing Theka- Bols with sum, khali, tali and laykari 3/2 in Teental and Zaptal.
- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Vilambit and Drut Khayal of student's choice from the prescribed Ragas.

THEORY - (Applied and General) (Kushal II) - (100 marks)

- 1) Writing the notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and Talas prescribed for the practicals and their comparative study wherever possible
- 3) History of music of medieval period (from Sharang Dev to 1857).
- 4) Definitions – Vaggeyakar, varieties of Gamak and Sthayi, Thaata, Gram Rag, Desi Raga
- 5) Biographies of following musicians :
 - (a) Surashree Kesarbai Kerkar
 - (b) Tansen
 - (c) Sadarang-Adarang
 - (d) Amir Khushro
 - (e) Ganatapaswini Mogubai Kurdikar
 - (f) Vittalrao Korgaonkar
- 6) Knowledge of the following Goan Folk music instruments:
 - (a) Ghumat
 - (b) Shamel
 - (c) Ghoom or Nagara
 - (d) Taasha
 - (e) Mhadale
 - (f) Surpawa

PRACTICALS

(A) Viva voce and other forms of music and talas – (200 marks)

1) Study of the following Ragas in detail. Ability to sing Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following ragas:

- (a) Lalat (b) Miyamalhar (c) Shree (d) Marubihag
(e) Nat Bhairav (f) Shudha Sarang

2) Study of the following Ragas in non-detail. Ability to sing Madhalay/Drut (Drut Khayal) with Alap & Taan Avartan, Laykari, etc. in the following Ragas :

- (a) Marva (b) Gaud Malhar (c) Poorvi (d) Basant (e) Bhibhas
(f) Megh

3) Ability to sing one Dhrupad, Dhamar one Thumri, Bhajan or Natyageet.

4) Recitation of the following Talas by showing Dugun Chaugun :

- (a) Pancham Savari (b) Pashto (c) Chachar (d) Punjabi

5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Vilambit and Drut Khayal of students choice from the prescribed Ragas.

THEORY - (Applied and General) (Kushal – III) - (100 marks)

- 1) Description/theoretical study of Ragas and Talas prescribed for practicals and their comparative study wherever possible.
- 2) Writing notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 3) History of music of modern period (from 1857 to present day).
- 4) Writing of Talas prescribed for the practicals and their Layakaris, Dugun, Tigun, Chougun.
- 5) Voice Culture
- 6) Knowledge of the different Gharanas of Vocal and Hindustani Classical Music – (khayal gayan)
- 7) Biographies of the following musicians:
 - (a) Pt. Ratnakant Ramnathkar (b) Vidushi Anjanibai Malpekar
 - (c) Pt. Jitendra Abhisheki (d) Pt. Bhimsen Joshi
 - (e) Ustad Ahamadjan Thirakhwa (f) Raghuweer Ramnathkar

Vocal (Parangat –I)

Practicals – Viva Voce & other forms	-250 marks
Two Internal Assessments	-100 marks (50 + 50)
Theory – Applied & General	-100 marks
Stage Performance	-150 marks

Total –	<u>600 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of the following Ragas in detail. Ability to sing Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas:
(a) Gujari Todi (b) Bilaskhani Todi (c) Ahir Bhairav (d) Darbari Kanada
(e) Nand (f) Jog.

- 2) Study of the following Ragas in non-detail. To sing Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Ragas:
(a) Kalavati (b) Komal Rishabh Asavari (c) Nayaki Kanada
(d) Sur Malhar (e) Paraj (f) Desi

- 3) Ability to sing one Thumri, Trivat, Tarana, Bhajan and Natyageet, Dhun.

- 4) Recitation of the following Talas by showing Dugun, Tigun, Chaugun :
(a) Matta taal (b) Deepchandi

- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (150 marks)

THEORY - (Applied & General) - (Parangat – I) - (100 marks)

- 1) Description /theoretical study of Ragas and Talas prescribed for the practicals and their comparative study wherever possible.
- 2) Writing notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc in the Ragas prescribed for the practicals.
- 3) Writing of Layakaris of prescribed Talas
- 4) Critical appreciation of music concerts
- 5) Aesthetics application in music
- 6) Biographies of the following musicians :
 - (a) Ustad Allarakha
 - (b) Ustad Faiyaz Khan
 - (c) Ustad Amir Khan
 - (d) Vidushi Anjanibai Lolyekar
 - (e) Pt. Shridhar Parsekar
 - (f) Govindrao Tembe

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of the following Ragas in detail. Ability to sing Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan, Avartan, etc. in the following Ragas:
(a) Bhatiyar (b) Jogkauns (c) Bihagda (d) Gorakhkalyan
(e) Gaud Malhar (f) Gauri (Poorvi Thaat) (g) Madhuvanti
(h) Charukeshi.

- 2) Study of the following Ragas in non-detail to sing Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Raga:
(a) Devgiribilawal (b) Bhairav Bahar (c) Lalita Gauri (d) Natabihag
(e) Gunakri (f) Chandra Kauns (g) Malgunji.

- 3) Ability to sing one Thumri, Chaturang, Raagmala, Tarana, Bhajan and Natyasangeet, Dhun.

- 4) Recitation of the following Talas by showing Dugun, Tigun & Chaugun :
(a) Adachautal (b) Dhamar (c) Roopak

- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (150 marks)

Performance of one Raga (Vilambit and Drut Khayal) of students choice from the prescribed ragas & one Thumri, Bhajan or Natyageet.

THEORY – (Applied and General) – (Parangat – II) – (100 marks)

- 1) Writing notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and Talas prescribed in the practicals and their comparative study wherever possible.
- 3) Writing of Talas prescribed for practicals and their laykari.
- 4) Time cycle theory of Ragas (Raga Samaychakra)
- 5) Knowledge of the following Goan Folk Music Forms :
(a) Suvari vadan (b) Dhalo (c) Mando
(d) Taalgadi (e) Kalo (Raatkalo)
- 6) Biographies of the following musicians:
(a) Pt. Bhaskarbuva Bakhale (b) Ustad Villayat Hussain Khan
(c) Pt. Appa Jalgaonkar (d) Pt. Kumar Gandharva
(e) Ustad Allauddin Khan (f) Pt. R.K. Bijapure.

Tabla – (Foundation I)

Practicals	- 70 marks
Oral Theory	- 10 marks
Two Internal Assessments	- 20 marks (10 + 10)

Total - 100 marks

- 1) Posture
- 2) Placement of hands, movement, weight.
- 3) 'Na, Ge, Tita, Tin, Kat'.
- 4) Introduction of swar – vyanjan (open and close words).
- 5) Introduction of Varn – Akshar.
- 6) 'Dhati', 'Tita', 'Tirkita', with their Mul Kayada (original kayada) compositions from Vistaarksham Rachana with Vistar (expansion) of 5-6 palata-s.
- 7) Introduction of 'Vakya' (rhythmic phrase).
- 8) 'Dhatita Kayda' with expansion.
- 9) Introduction to Jodakshar like 'Kadadha' and 'Trak' and its original Kayada with Vistar (expansion) of 5-6 palata-s.

Tabla (Foundation – II)

- 1) Revision of previous syllabus.
- 2) Introduction of Taalkriya and Thekakriya (tintal, zaptal, rupak).
- 3) 'Dhatidhagen dhatirkit kayada' with Vistar of 5-6 palta-s (expansion) along with concluding Tihai.
- 4) Introduction to 'Ghidnag' original Rela with 5-6 palta vistar (expansion).
- 5) 'Ekgun, Dugun' of all the matter learnt earlier.
- 6) To play all the kayadas with 5-6 palta-s along with the expansion and Tihai with the accompaniment of Nagma on the Harmonium.
- 7) Introduction of 'Dhinterekitatak Rela' with 5-6 palta-s.
- 8) Introduction to 'Ektal, Dadra, Kerva' only Theka.

Tabla – (Foundation - III)

- 1) Revision of previous syllabus.
- 2) Introduction of forms from unexpandable compositions like 'Paran', 'Tukda', 'Tihai', 'Chakradhar' etc.
- 3) Introduction of Purab Baaj (open).
- 4) Introduction of new phrases from Avistarksham Rachana (unexpandable compositions).
- 5) Preparation for 15 minutes performance with Nagma accompaniment.
- 6) Full concentration on preparation for 15 minutes performance with Nagma.
- 7) Practicing and polishing of earlier compositions.

Tabla – (Madhyama – I)

Practicals	– 150 marks
Manch Pradarshn	– 50 marks
Two Internal Assessments	– 50 marks (25 + 25)
Written Theory	– <u>50 marks</u>
Total	– <u>300 marks</u>

Practicals – (200 marks)

- 1) Introduction & playing following Talas & Thekas :
(a) Dhumali (b) Addha (c) Khemata
- 2) Introduction of Tishrajati kayada of simple bols in teentaal with 5-6 paltas & tihai
- 3) Learning of simple kayada in Taal Zaptaal with expansion (5-6 paltas with Tihai).
- 4) Learning & practicing some Tukdas, Chakradars, Tihai's in Teentaal with Talas Tali
- 5) Preparation for 15 minutes solo performance with Nagma accompaniment with proper sequence.

Theory (Written) – (50 marks)

- 1) Theoretical knowledge & defination of following terms :
(a) Kayada (b) Tihai (c) Mohara
- 2) Study of Taal lipi (script writing) of Pt. Bhatkhande Taal lipi padhati.
- 3) Basic Defination of 'Laya' & types of Laya.
(a) Vilambit (b) Madhyalaya (c) Drudlaya
- 4) Script writing of the thekas mentioned in the practical course & also of previous syllabus in Pt. Bhatkhande script writing style.

Tabla (Madhyama –II)

Practicals – (200 marks)

- 1) Revision of previous syllabus
- 2) Practising and polishing of earlier composition
- 3) Introduction of 'Dhiratira Kitatak' Rela with expansion (5-6 paltas with tihai)
- 4) Introduction of different types of Chakradar in different taals like Farmaish and Kamali.
- 5) Recitation (padhant) of unexpandable compositions according to division of taal.
- 6) Study of Tigun Laya in different talas like :
(a) Teentaal (b) Zaptaal (c) Dadra.
- 7) Introduction of simple Tukdas/Mukdas in different Taalas like –
(a) Zaptaal (b) Rupak (c) Ektaal.
- 8) Full concentration on preparation of 15 minutes solo performance with Nagma.

Theory (Written) – (50 marks)

- 1) Study of both the taal lipi padhati (script writing styles)
(a) Pt. Bhatkhande taal lipi (b) Pt. Paluskar taal lipi.
- 2) Script writing of expandable and unexpandable compositions like -Kayada, Paran, Tukada, Tihais in Pt. Bhatkhande taal lipi.
- 3) Knowledge of Banda Baaz and Khulla Baaz.
- 4) Defination of following terms:
Kisma, Chakradar, Avartan, Dugun, Tigun, Chougun, Rela, Vibhag, Taal Tali, Khali.
- 5) Names of six major Gharanas and their founders.

Tabla (Madhyama - III)

Practicals – (200 marks)

- 1) Revision of last year syllabus
- 2) Introduction of Peshkar in Taal Teentaal of Farukhabad Gharana
- 3) Preparation of 10 minutes performance in Taal Zaptaal.
- 4) Learning of simple Kayada in Rupal Taal with expansion (5-6 paltas)
- 5) Performance of Tabla solo for 20 minutes in following sequence :
 - (a) Peshkar
 - (b) Chaturashra/tishra kayada
 - (c) Rela
 - (d) Gat Tukada
 - (e) Chakradhar
 - (f) Paran.
- 6) Practicing of Drut teentaal for accompaniment of Instrumental Music.
- 7) Idea of accompaniment of Indian Classical forms such as Bada Khayal and Chota Khayal.

Theory (Written) – (50 marks)

- 1) Script writing of expandable and unexpandable composition in Pt. Paluskar taal lipi and also in Pt. Bhatkhande taal lipi.
- 2) Study of traditional folk percussion instrument in Goa
- 3) Study of Delhi and Lucknow Gharana.
- 4) Life sketches and contribution of great masters in the field of music:
 - (a) Ustad Amir Hussain Khan
 - (b) Ustad Allah Rakhan
- 5) Defination of the following terms :
 - (a) Chakradar
 - (b) Gat
 - (c) Uthan
 - (d) Peshkar

Tabla (Kushal –I)

Theory (Applied/General)	– 100 marks
Practicals/Viva	– 200 marks
Stage Performance	– 100 marks
Two Internal Assessments	– <u>100 marks</u> (50 + 50)
Total	<u>- 500 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Performance of Tabla solo in Taal Teentaal, Jhaptal and Roopak in the following sequence :
 - (a) Teentaal : Peshkar, Chatashra & Tishra Jati Kayadas, Relas, Gats, Gat Tukdas, Farmaish Chakradars, Parans etc. (30 minutes)
 - (b) Jhaptal : Simple Peshkar, two Kayadas, Simple Relas, Farmaish and Simple Chakradars, Gat Tukdas, Parans (15 minutes).
 - (c) Roopak : Two simple Kayadas, one simple Rela, four simple Tukdas and Tihai's.
- 2) Study of the following Talas in Barabar and Dugun Laya with oral rendering :
 - (a) Adachoutal
 - (b) Ektaal
 - (c) Choutaal
 - (d) Dhamar
- 3) Oral rendering of the Tihai's, Kayadas, Mukhadas, learnt with Tali and Khali.
- 4) Knowledge of tuning of Tabla.
- 5) Ability to play Laggis in Dadra and Kerwa.
- 6) Study of Thekas of Teental, Jhaptal, Dadra, Kerwa and Ektaal with simple compositions.

(B) Stage Performance - (100 marks)

THEORY - (Applied/General) – (Kushal – I) – (100 marks)

- 1) History of the origin of Tabla
- 2) Definitions and explanation of the distinctive features and application of the following :-
 - (a) Kayada (b) Gat Tukada (c) Tihai (d) Rela (e) Bol
- 3) Method of producing the syllabus (Varna) on the Tabla and Bayan individually and jointly.
- 4) Script writing of all the Talas prescribed in practical.
- 5) Comparative study of the features and the application of Damdaar, Bedam and Chakradar Tihai's.
- 6) Life history and contribution of the following artistes in the field of Tabla :
 - (a) Ustad Ahmed Jaan Thirkwa
 - (b) Pandit Kanthe Maharaj
 - (c) Ustad Habibuddin Khan
- 7) Definitions of the following terms :
 - (a) Sangeet (b) Dugun (c) Chougun (d) Tigun (e) Laya
 - (f) Taal (g) Vibhag
- 8) Theoretical details of all the practical portion of the syllabus.

Tabla (Kushal –II)

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Ability to perform 30 minutes duration solo in Taal Teental with proper sequence and advance material as compared to first year.
- 2) Solo performance in Ektaal and Roopak of 10 minutes duration in the following sequence :
 - (a) Ektaal : Simple Kayada, simple Rela, four Tukdas, two Tihai's
 - (b) Roopak : Two advanced Kayadas and Relas, one Chakradar and two Tihai's
- 3) Advanced study of solo playing in Jhaptaal.
- 4) Oral rendering of all Talas prescribed in second year practical course.
- 5) Knowledge of Thekas of Deepchandi, Jhumra, Teora, Pancham Sawari.
- 6) Variations of the Thekas of Dadra and Kerwa Taal.
- 7) Ability to play Thekas prescribed in the first year in Dugun, Tigun and Chougun Laya.

(B) Stage Performance - (100 marks)

THEORY - (Applied/General) – (Kushal – II) – (100 marks)

- 1) Writing notation of all the talas prescribed in the practical course of second year and their Layakaris in Dugun, Tigun & Chougun.
- 2) Definitions and principles of application of the following terms :
(a) Uthan (b) Peshkar (c)Paran (d) Laggi (e) Ladi
- 3) Advantages and disadvantages of a Tabla player.
- 4) Comparative study of Bhand Baj and Khulla Baj of Tabla.
- 5) Knowledge and the definitions of the following terms :
(a) Jati's (five kinds) (b) Graha (four kinds) (c) Yatis (five kinds)
(d) Amad (e) Zarab (f) Ati Vilambit and Drut laya (g) Ghissa
- 6) A brief history of Indian Percussion Instruments.
- 7) Life history and contribution of the following artistes :
(a) Ustad Karamatullah Khan
(b) Pt. Ramsahay
(c) Ustad Natthu Khan
(d) Ustad Nizamuddin Khan Saheb
(e) Pandit Samta Prasad
(f) Pandit Yeshwantrao Kerkar
- 8) Theoretical details of all the practical portion of the syllabus.

Tabla (Kushal –III)

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Thekas in the following talas in Barabar, Dugun, Tigun, Chougun laya :
(a) Matta Taal (b) Rudra Taal (c) Gajajhampa (d) Tilwada
(e) Pashtou
- 2) Oral rendering in all Talas and Bols prescribed.
- 3) Ability to play Kayadas, Gats, Relas, Mukhdas (two each) and advanced Tihai's in Pancham sawari, Adachoutal and Deepchandi.
- 4) Advanced study of Peshkars, Kayadas, Gats, Mukhdas, Tukdas and relas (at least three each) in Taal Teental.
- 5) Solo demonstration along with oral renderings in one Taal selected by student and one selected by examiner in any talas from the course.
- 6) Ability to accompany a vocalist with appropriate bol tans and Layakaris in Ektal, Tilwada, Jhumra and Adachoutal.
- 7) Practice of Gats like Sidhi Gat, Dudhari Gat, Tidhari Gat, Choudhari Gat, Akal Gat, etc.

(B) Stage Performance - (100 marks)

THEORY - (Applied/General) – (Kushal – III) – (100 marks)

- 1) Definitions and knowledge of application of the following :
(a) Gat – Kayada (b) Gat – Paran (c) Navahakka
(d) Bant and Chalan (e) Trippali and Choupalli Gats.

- 2) A brief study of Panch Jati Gati Bhed (Chaturashra, Tishra, Mishra, Khand and Sankirna).

- 3) Knowledge of Layakaris like Adi, Kuvadi, Bihadi and Sawai Laya.

- 4) Theoretical details of all the practical portion of the syllabus.

- 5) Comparative study of script writing of Tabla i.e. Tal lipi systems of Pt. Bhatkhande and Pt. Paluskar.

- 6) Knowledge of accompaniment with Khayal, Drupad, Dhamar Thumari, Gazal, Dadra and other classical and instrumental music.

- 7) Writing notation of all the talas prescribed in the practical course of second year and their Layakaris in Dugun, Tigun and Chougun.

- 8) General knowledge and the study of distinctive features of the different Gharanas of Tabla.

- 9) Life history and contribution of the following artistes :
(a) Ustad Kale Khan
(b) Ustad Shammu Khan
(c) Ustad Munne Khan
(d) Ustad Masit Khan

Tabla (Parangat –I)

Theory (Applied/General)	– 100 marks
Practical/Viva	– 250 marks
Stage Performance	– 150 marks
Two Internal Assessments	– <u>100 marks</u> (50 + 50)
Total	- <u>600 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Solo demonstration along with oral renderings in one Tal selected by student and one selected by examiner in any one talas from the following : Teentaal, Jhaptal, Roopak, Adachoutal, Ektaal, Pacham Sawari.
- 2) Comprehensive study of the above mentioned talas with Peshkars, Kayadas, Gats, Tukdas, Relas, Chakradhar Tihai's in the styles of different Ajrada, Farukhabad and Delhi Gharanas.
- 3) Ability to play Advanced Laggis and Ladis in Dadara, Kerawa and Deepchandi Talas.
- 4) One Kamal ki Gat and one Farmaishi Gat in all the above mentioned Talas.
- 5) Oral rendering of all the above mentioned Talas.
- 6) One gat in Adilaya, Tishra and Mishra jati laya in Teentaal, Adachoutal, Roopak and Jhaptal.
- 7) Ability to play different Chalans in Teentaal and Jhaptal.
- 8) Knowledge of different important Leharas with the Tabla solo recital.

(B) Stage Performance - (150 marks)

THEORY - (Applied/General) – (Parangat – I) – (100 marks)

- 1) Comparative study of the ancient and modern Tala system. Study of shastras of Tala. Knowledge of Tala system as given in 'Natya Shastra' and 'Sangeet Ratnakar' and their changes in medieval and modern period.
- 2) Study of rhythm in general and its application to music and basic principles of Aesthetics.
- 3) Knowledge of Getika, Ekkala, Dwikala, Chatuskala, Kala Matra, Laya, Kriya, Graha, Margi Tala and Desi Tala of the ancient Tala system.
- 4) Critical study of the different Gharanas of Tabla with reference to their style (Baj) of playing.
- 5) Knowledge of construction of Taal Vadyas (Indian percussion instrument) like Tabla Dayan and Bayan in Indian Classical Music.
- 6) History of the origin and evolution of the Tabla.
- 7) Knowledge of the development of Dhrupad, Khayal, Thumari and Tappa and Vocal music and the system of accompaniment in Tabla.
- 8) A brief cultural history of Tabla from the Vedic period to modern period.
- 9) Knowledge of ancient principle regarding relationship of music with Rasas.

Note : Such other broad topics may be included for essay writing.

Tabla (Parangat –II)

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of decorative “Bharava” in Ati Vilambit Laya in the following Talas : Tilwada, Jhumara, Adachoutal, Teentaal and Ektaal.
- 2) Solo demonstration along with oral renderings in one Taal selected by student and one selected by examiner in any one talas from the following :

Teentaal, Jhaptal, Roopak, Mattatal, Ektaal, Pacham Sawari.
- 3) Study of Choupalli Gat, Farmaishi Gat, Darjedar Gat, Charbag, Kamali, Chakradar Paran and Fard Gat in Teentaal.
- 4) One Khand and Mishra Jati Kayada in Teentaal while solo performing.
- 5) Ability to compose advanced Tukdas, Mukhadas, Tihai’s in different Talas prescribed in the course.
- 6) Accompaniment with Vocal/Instrumental/Dance performance.
- 7) Oral rendering of all the above mentioned Talas and bols with their Layakaris.
- 8) Advanced study of all the Talas and bols learnt.

(B) Stage Performance - (150 marks)

THEORY - (Applied/General) – (Parangat – II) – (100 marks)

- 1) Detailed study of Pranas (Dash Pran) of Tala with special reference to Graha, Jati and Yati.
- 2) Tabla or Pakhawaj playing as a compulsory subject for all music students in educational institutions.
- 3) The place of “Upaj and Creativity” in accompaniment and solo performance.

- 4) Study of the following Layakaris and ability to write in notation in any thekas prescribed in the course :
Pogun (3/4), Swagun (5/4), Pouredugun (7/4),
Sawadugun (9/4), Dhaigun (5/2), Sawatigun (13/4).
- 5) Definitions and explanation of the following terms :
Choupalli Gat, Farmaishi Gat, Darjedar Gat, Chakradar Paran,
Fard Gat, Stuti Paran.
- 6) Aesthetical value of various compositions of different Gharanas of Tabla.
- 7) Contribution of Pt. Bhatkhande and Pt. Paluskar to music and particularly in the evolution of Tala Lipi.
- 8) Role of rhythm in everyday life and the ancient and the modern style of accompaniment and solo performance in Tabla.
- 9) Life history and contribution of the following artistes to the field of music :
 - (a) Ustad Abid Hussain Khan
 - (b) Ustad Fakirbaksha
 - (c) Pt. Nana Saheb Panse
 - (d) Shri Ghyan Prakash Ghosh
 - (e) Ustad Munir Khan
 - (f) Ustad Amir Hussain Khan Saheb
 - (g) Ustad Natthan Khan
 - (h) Pt. Kodau Singh

Note :- Such other broad topics may be included for essay writing.

Books Recommended for the Kushal Course in Tabla

Sr. No.	Name of the Books	Authors
1.	Taal Parichay Part I & II	Girish Chandra Srivastava
2.	Tabla (Marathi)	Pt. Arvind Mulgaonkar
3.	Sarvangin Tabla (Marathi)	Pt. Amod Dandage
4.	Complete Tabla (English)	Pt. Amod Dandage
5.	Pakhawaj Aur Tabla Ke Gharane Aur Parampara	Pt. Aban Mistri
6.	Taal Vigyan	M.L. Joshi
7.	Taal Martand	Shanti Gobardhan
8.	Sangeet Nibhand Mala	J.N. Pathak
9.	Sulabh Sangit Shastra Part I & II	R.N. Talegaonkar
10.	Tabla Shastra	M.G. Godbole Pathak Publication
11.	Hamare Sangeet Ratna	Lakshminarayan Garg
12.	Tabla – Vadan Kala Aur Shastra	Pt. Sudhir Mainkar
13.	Priksharda Tabla : Visharad (Marathi)	Pt. Amod Dandage
14.	Bharatiya Tala Ka Shastriya Vivechan	Arun Kumar Sen
15.	Bharatiya Sangeet Ka Itihas	S.C. Paranjape

Books Recommended for the Parangat Course in Tabla

Sr. No.	Name of the Books	Authors
1.	Taal Parichay Part I & II	Girish Chandra Srivastava
2.	Tabla (Marathi)	Pt. Arvind Mulgaonkar
3.	Sarvangin Tabla (Marathi)	Pt. Amod Dandage
4.	Complete Tabla (English)	Pt. Amod Dandage
5.	Pakhawaj Aur Tabla Ke Gharane Aur Parampara	Dr. Aban Mistri
6.	Taal Vigyan	M.L. Joshi
7.	Taal Martand	Shanti Gobardhan
8.	Sangeet Nibhand Mala	J.N. Pathak
9.	Sulabh Sangit Shastra Part I & II	R.N. Talegaonkar
10.	Tabla Shastra	M.G. Godbole Pathak Publication
11.	Hamare Sangeet Ratna	Lakshminarayan Garg
12.	Tabla – Vadan Kala Aur Shastra	Pt. Sudhir Mainkar
13.	Priksharda Tabla : Visharad (Marathi)	Pt. Amod Dandage
14.	Bharatiya Kala Ka Shastriya Vivechan	Arun Kumar Sen
15.	Bharatiya Sangeet Ka Itihas	S.C. Paranjape
16.	Sangeet Shastra Part I to IV	V.N. Bhatkhande
17.	Historical Study of Indian Music	Bhatkhande
18.	Hamare Sangit Ratna	Laxminarayan Garg
19.	Historical Survey of Music in Ancient India	Pt. V.N. Bhatkhande
20.	Bharatiya Sangeet Ka Itihas	Sarat Chandra Paranjape

Sitar – (Foundation – I)

Practicals	- 70 marks
Two Internal Assessments	- 20 marks (10 + 10)
Oral Theory	- 10 marks

Total	- 100 marks

- 1) Sitting posture, positioning of right hand and left hand on Sitar.
- 2) Introduction of (Bol) of Sitar eg. Da Ra, Diri.
- 3) Introduction of (Swaras) Shuddha, Komal and Teevra.
- 4) Introduction of (Laya)
- 5) Introduction of Alankar.
- 6) Introduction of various (Thata).
- 7) Introduction of all the basic exercises and Alankar on Bhatkhande's ten popular thatas (scales).

Sitar (Foundation – II)

- 1) Information of origin of Sitar.
- 2) Tuning of the instrument.
- 3) Introduction of the techniques like Krintan, Ghasit, Jamjama, etc.
- 4) Introduction of Taals like Dadra, Keharwa, Roopak, Jhaptaal and Teentaal.
- 5) Introduction of (Gat) composition Razakhani Gat, Manzha and Antara in the Raag Yaman and Raag Bheem-Palas.
- 6) Introduction of techniques like Meend etc.
- 7) Introduction of the basics of Alaap, Razakhani Gath, Antara and Taans in Raag Bhoop and Desh.

Sitar (Foundation – III)

- 1) Introduction of Raag Bihag and Bageshri on which Alaap, Gath, Manzha, Antara, Taans to be learnt to play.
- 2) Introduction of Chhand, Taans, Tihai and Ati-drut Gath and Jhala in Raag Yaman and preparation of presentation of recital as Sitar solo for a duration of 15 minutes.
- 3) Revision of all the three years.
- 4) All that is learnt for three years is to be prepared for the recital of 15 minutes of each Raag.

Sitar (Madhyama – I)

Practicals	- 200 marks
Two Internal Assessments	- 50 marks (25 + 25)
Theory (Written)	- 50 marks

Total	- 300 marks

Practicals – (200 marks)

- 1) Ability to play Rezzakhani Gath, Palta, Taanas and Ati-drut Gath followed with Jhala in the following Raagas:
(a) Yaman (b) Todi (c) Bhairav

- 2) Detailed information of the following Raags :
(a) Shuddha Kalyan (b) Yaman Kalyan (c) Ramkali

(d) Ahir Bhairav

- 3) Learn to demonstrate the following Taals :
(a) Keherwa (b) Dadra (c) Roopak (d) Jhaptaal

Theory (Written) - (50 marks)

- 1) Learn to write the Gath dividing the rhythmic cycle in any one of the Raags learnt during the year.

- 2) Biographical sketch of the following musicians :
(a) Allauddin Khan (b) Imdad Khan (c) Vilayat Khan

(d) Nikhil Bannerjee

- 3) History of Indian Classical Music from vedic period to Bharatas period.

Sitar (Madhyama – II)

Practicals – (200 marks)

- 1) Ability to play Alaap, Masikhani Gath and Rezzakhani Gath in any one of the following Raags and Rezzakhani Gath, Paltas, Tanas and Jhala in the rest of the following Raags :
(a) Jaunpuri (b) Bhimpalas (c) Malkauns

- 2) Detailed information of the following Raags :
(a) Gujari Todi (b) Bilaskhani Todi (c) Shuddha Sarang

(d) Madhmaad Sarang

- 3) Preparation of the following Raags for the recitation:
(a) Todi (b) Malkauns

- 4) Learn the following Taals to demonstrate with the oral syllabus and hand gestures :
(a) Teen Taal (b) Roopak Taal

Theory (Written) - (50 marks)

- 1) Learn to write all the compositions of the Raags learnt during the year.

- 2) Write biographical sketch of the following musicians :
(a) Ahmadjaan Thirkwa (b) Allarakha Khan

(c) Samta Prasa (d) Kishan Maharaj

- 3) Detailed information of Nibaddha – Anibaddha Gayan (Prabandha Gayan).

- 4) History of Indian music from Bharatas period to Sharangadevas period.

- 5) Write Dugun, Tingun and Chaugun of the following Taals :
(a) Ektaal (b) Jhaptaal (c) Dhamar

Sitar (Madhyama - III)

Practicals – (200 marks)

- 1) Learn to play Alaap, Masit Khani and Rezzakhani Gath in the following Raags:
(a) Miyan-ki-Malhar (b) Shuddha Sarang (c) Bihag (d) Kedar

- 2) Detailed information of the following Raagas :
(a) Marubihag (b) Nand (c) Gaud Malhar (d) Nat Malhar

- 3) Preparation for the recitation of the Raags mentioned below :
(a) Ahir Bhairav (b) Bhimpalasi (c) Shuddha Sarang

(d) Jaunpuri

- 4) Demonstrate the following Taals with oral and hand gestures :
(a) Chautaal (b) Jhumra (c) Tillwada

Theory (Written) - (50 marks)

- 1) Learn to write all the compositions dividing the rhythmic cycle in Raags for the year.

- 2) Biographical sketch of the following musicians :
(a) Kesarbai Kerkar (b) Alladiya Khan

(c) Sitar Ratna Rahimat Khan (d) Abdul Karim Khan

Sitar (Kushal – I)

Practicals - Viva Voce	– 200 marks
Theory (Applied & General)	- 100 marks
Two Internal Assessments	- 100 marks (50 + 50)
Stage performance	- 100 marks
(Manch Pradarshan)	-----
Total	- <u>500 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Study of following Ragas in detail. Ability to play Maseet Khani & Razakhani Gath with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas:
(a) Kedar (b) Jaunpuri (c) Bhoop (d) Bheem Palas
- 2) Study of the following Ragas in non-detail. Ability to play Drut (Razakhani Gath) with Alaps & Taan Avartan, Laykari, etc. in the following Ragas :
(a) Kamod (b) Deshkar (c) Ramkali (d) Tilak Kamod
- 3) Ability to play one Dhamar in above mentioned Ragas.
- 4) Vilambit recitation of the following Talas:
(a) Tilwada (b) Zhumra
- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (100 marks)

Performance of one Razakhani and Drut Khayal of student's choice from prescribed ragas.

THEORY - (Applied & General) - (Kushal – I) – (100 marks)

- 1) Writing notation of Vilambit & Drut Khayal (Compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and talas prescribed in practical and their comparative study wherever possible.
- 3) History of music from Vedic period to Sharangdev's period.
- 4) Definitions of : Margi, Deshi, Gram, Murchhana, Jati, Prabandha, Nibadha, Anibadha.
- 5) Biographies of the following musicians:
 - (a) Pt. Ramkrishnabuva Vaze
 - (b) Ustad Abdul Karim Khan
 - (c) Ustad Alladiya Khan
 - (d) Pt. Khapuram Parvatkar
 - (e) Ustad Vilayat Khan
 - (f) Pt. Ravi Shankar
 - (g) Pt. P. Madhukar
- 6) Writing of Talas prescribed for practical and their laykari – Dugun, Chaugun, etc.

PRACTICALS :

(A) Viva Voce and other forms of music and talas - (200 marks)

- 1) Study of following Ragas in detail: Ability to play Maseet Khani Gat with Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas :
(a) Todi (b) Pooriya Dhanashri (c) Pooriya Kalyan
(d) Alhaiya Bilawal (e) Rageshri

- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/Drut (Razakhani) with Alap & Taan Avartan, Laykari, etc in the following Ragas:
(a) Jaijaiwanti (b) Hindol (c) Bahar (d) Patadeep (e) Sohani

- 3) Ability to play one Dhrupad or one Dhamar or one Tarana/Gat set in taal other than teen taal in above mentioned Ragas.

- 4) Recitation of following Talas by showing Theka- Bols with sum, khali, tali and layakari (Dugun, Tigun and Chaugun) in Teental and Zaptal.

- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Maseet Khani and Razakhani of student's choice from prescribed Ragas.

THEORY - (Applied and General) - (Kushal – II) - (100 marks)

- 1) Writing notation of Maseet Khani and Razakhani (compositions) Alap, Taan, etc. in the Ragas prescribed for practicals.
- 2) Description/theoretical study of Ragas and Talas prescribed in practical and their comparative study wherever possible
- 3) History of music of medieval period (from Sharang Dev to 1857).
- 4) Definitions of – Vaggeyakar, varieties of Gamak and Sthayi, Thaata, Gram Rag, Desi Raga
- 5) Biographies of the following musicians:
 - (a) Surashree Kesarbai Kerkar
 - (b) Tansen
 - (c) Sadarang-Adarang
 - (d) Amir Kushro
 - (e) Ganatapswini Mogubai Kurdikar
 - (f) Cittalrao Korgaonkar.
- 6) Knowledge of the following Goan Folk instruments :
 - (a) Ghumat
 - (b) Shamel
 - (c) Hhoom or Nagara
 - (d) Taasha
 - (e) Mhadale
 - (f) Surpawa

PRACTICALS :

(A) Viva voce and other forms of music and talas – (200 marks)

1) Study of following Ragas in detail: Ability to play Maseet Khani Alaps, Taan, Laykari, Taan Avartan, etc. in the following ragas:

- (a) Lalat (b) Miyamalhar (c) Shree
(d) Marubihag (e) Naata Bhairav (f) Shudha Sarang

2) Study of the following Ragas in non-detail.
Ability to play Madhalay/Drut (Razakhani Gat) with Alap & Taan

Avartan, Laykari, etc. in the following Ragas:

- (a) Marva (b) Gaud Malhar (c) Poorvi
(d) Basant (e) Bibhas (f) Megh

3) Ability to play one Dhamar one Dhum, or any composition set to other than teen taal.

4) Recitation of following Talas by showing Dugun Chaugun:

- (a) Pancham Savari (b) Pashto (c) Chachar (d) Punjabi

5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Vilambit and Drut Khayal of students choice from the prescribed Ragas.

THEORY - (Applied and General) – (Kushal – III) - (100 marks)

- 1) Description/theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- 2) Writing Notation of Maseet Khani & Razakhani (compositions) Alap, Taan, etc. in the Ragas prescribed for practical.
- 3) History of music of modern period from 1857 to present day.
- 4) Writing of Talas prescribed for practical and their Layakaris, Dugun, Tigun, Chougun.
- 5) Maintenance of Sitar as a musical instrument.

- 6) Knowledge of the different styles or Gharana in sitar playing of classical music of India.
- 7) Biographies of the following musicians :
 - (a) Pt. Ratnakant Ramnathkar
 - (b) Vidushi Anjanibai Malpekar
 - (c) Pt. Jitendra Abhisheki
 - (d) Pt. Bhimsen Joshi
 - (e) Ustad Ahmadjan Thirakhwa
 - (f) Raghuweer Ramnathkar

Sitar (Parangat – I)

Practicals – Viva Voce & other forms	- 250 marks
Two Internal Assessments	- 100 marks (50 + 50)
Theory – Applied & General	- 100 marks
Stage Performance	- <u>150 marks</u>
Total	- <u>600 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

1) Study of the following Ragas in detail. Ability to play Maseet Khani with proper Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas:

- | | | |
|--------------------|---------------------|------------------|
| (a) Gujari Todi | (b) Bilaskhani Todi | (c) Ahir Bhairav |
| (d) Darbari Kanada | (e) Nand | (f) Jog |

2) Study of the following Ragas in non-detail. To play Madhyalay/Drut (Razakhani) with Alap, Taan Avartan, Laykari, etc in the following Ragas:

- | | | |
|----------------|---------------------------|-------------------|
| (a) Kalavati | (b) Komal Rishabh Asavari | (c) Nayaki Kanada |
| (d) Sur Malhar | (e) Paraj | (f) Desi |

3) Ability to play one Zhaptaal Gat, one Rupak and one Dhunn in any of the Ragas.

4) Recitation of the following Talas by showing Dugun, Tigun, Chaugun:

- | | |
|---------------|----------------|
| (a) Maltataal | (b) Deepchandi |
|---------------|----------------|

5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (150 marks)

THEORY - (Applied & General) – (Parangat I) - (100 marks)

- 1) Description /theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- 2) Writing Notation of Maseet Khani & Razakhani (compositions) Alap, Taan, etc in the Ragas prescribed for practical.
- 3) Writing of layakaris of prescribed Talas
- 4) Critical appreciation of music concerts
- 5) Aesthetics application in music
- 6) Biographies of the following musicians
 - (a) Ustad Allarakha
 - (b) Ustad Faiyaz Khan
 - (c) Ustad Amir Khan
 - (d) Vidushi Anjanibai Lolyekar
 - (e) Pt. Shridhar Parsekar
 - (f) Govindrao Tembe

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

1) Study of the following Ragas in detail. Ability to play Maseet Khani with proper Alap, Taan, Laykari, Taan, Avartan, etc. in the following Ragas:

- (a) Bhatiyar (b) Jogkauns (c) Bihagda
(d) Gorakhkalyan (e) Gaud Malhar (f) Gauri (Poorvi Thaata)
(g) Madhuvanti (h) Charukeshi.

2) Study of the following Ragas in non-detail to play Madhyalay/Drut (Razakhani) with Alap & Taan Avartan, Laykari, etc in the following Raga:

- (i) Devgiribilawal (ii) Bhairav Bahar (iii) Lalita Gauri (iv) Natabihag
(v) Gunakri (vi) Chandra Kauns (vii) Malgunji.

3) Ability to play one Gat in Matta Taal, Ektaal, Ashta-Mangal Taal and Sawar Taal.

4) Recitation of the following Talas by showing Dugun, Tigun and Chaugun:

- (a) Adachautal (b) Dhamar (c) Roopak

5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (150 marks)

Performance of one Maseet Khani and Razakhani of students choice from prescribed ragas & one Dhamar or Dhun in any Raga.

THEORY – (Applied and General) (Parangat – II) – (100 marks)

- 1) Writing Notation of Vilambit & Drut Gat (Compositions) Alap, Taan, etc. in the Ragas prescribed for practical.
- 2) Description/Theoretical study of Ragas and talas prescribed in the practicals and their comparative study wherever possible.
- 3) Writing of Talas prescribed for practical and their laykari.
- 4) Time cycle theory of Ragas (Raga Samaychakra)
- 5) Knowledge of the following Goan Folk Music Forms :
(a))Suvari Vadan (b) Dhalo (c)Mando (d) Taalgadi (e) Kalo (Raatkalo)
- 6) Biographies of the following musicians :
(a) Pt.Bhaskarbuva Bakhale (b) Ustad Villayat Hussain Khan
(c) Pt. P. Madhukar (d) Pt. Kumar Gandharva
(e) Ustad Allauddin Khan

Kathak (Foundation – I)

Practicals	- 70 marks
Two Internal Assessments	- 20 marks (10 + 10)
Oral Theory	- 10 marks

Total	- 100 marks

Practicals – (70 marks)

- 1) Theka of Taal Teental – recitation in Madhya and Drut.
- 2) Mudras to show Krishna, Shiva – Dancing Gods.
- 3) Initial stance – V position, hand position and also mudra.
- 4) Alphabets of dance language – Ta, Thei, Tat

Teental

- 1) Rudimentary Thaata with 3 standing stances – Representative
- 2) Three Tukde
- 3) One paran
- 4) Gat Nikas – 1
- 5) Bansuri
- 6) Basic Tatkar in Barabar, Dugun and Chougun in Teental
- 7) One Chakkarka Tukda
- 8) One Parmelu
- 9) Kavita
- 10) Ghoonghat
- 11) Prastar concluding with a Tihai....
- 12) Three Tihais (Ginti)
- 13) Three stances for arriving at Sam – use of diagonal – downwards, upwards, by using both hands – basic.
- 14) Simple gaits with hastakas ending with Tihai and in poses.
- 15) Four names of Indian Classical Dance styles and places of their origin.
- 16) Listening and identifying of Teental Theka on Taal Mala machine.

Practical Theory (Oral) – (10 marks)

- 1) Definition of the terms – Theka, Tali, Khali, Khanda, Mantra, Sam, Awartan etc.
- 2) Knowledge of the following terms – Lasya, Tandava, Nritya, Nritya, Natyam.
- 3) Hasta Mudra – Asamyut – (one hand) and the usages – any five – according to Abhinaya Darpan.

Kathak – (Foundation – II)

Practicals – (70 marks)

(Revision of all the compositions learnt previously)

- 1) Recitation of Theka in Tal Teental – Barabar (Ekgun), Dugun and Chougun while keeping Tali and Khali.
- 2) Mudras to show Saraswati, Ganesh.
- 3) Feet positions in Kathak

Vandana – Lord Ganesh

Teental – Advanced

- 1) Aamad – 1
- 2) Paranans – 3
- 3) Chakkar Paran – 1, Chakaradar Tukda – 1
- 4) Parmelu – 1
- 5) Kavitta – 1
- 6) Gatnikas – 1
- 7) Ghoongat – 1
- 8) Gat bhav – Giridhar
- 9) Panhगत/Matki (3 varieties)
- 10) Tatkar while using hastakas
- 11) Lari with concluding tihais
- 12) Gat bhav – Chhed – Chhad

Practicals Theory (Oral) – (10 marks)

- 1) Padhant of the bandishes learnt.
- 2) Definitions of Aamad, Paran, Tukda, Kavitta, Gatnikas, Gathbava.
- 3) Definitions of Barabar, Dugun, Chowgun etc.
- 4) Derived syllabus in Kathak – Tigdha, Digadiga and Tram.
- 5) Five stances of Sam – evolved.
- 6) Names of all classical dance styles and places of their origin
- 7) Prominent names in Classical Music.
- 8) Listening and identifying Theka and Nagma of Teental with the Tabla player and Harmonium player.
- 9) Viewing three Kathak performances.

Kathak (Foundation – III)

Practicals – (70 marks)

- 1) Recitation of Theka or Tal Jhaptal in Barabar, Dugun and Chougun while keeping Tali and Khali.
- 2) Knowledge of accompanying instruments in Kathak dance.
- 3) Knowledge of mythological stories commonly used in Kathak dance.
- 4) Viewing classical dance performances in Bharatanatyam, Odissi, Kathakali and Manipuri styles.

Teental – Advanced

- 1) Advanced Teental – with Thaata, Aamad, Tukde, Paran, Parmelu, Kavit, Chakradar etc.
- 2) Tatkar in complex rhythms in Teental.
- 3) Barabar (Ekgun), Dugun, Chougun in Teental with concluding Tihai.
- 4) Three more Ginati Tihai in Teental
- 5) Tigun, Chhegun and Aathgun in Teen Taal with concluding Tihai
- 6) Baant in Teental
- 7) Gatbhav – Kaliyadaman
- 8) Simple Bhav through Bandish

Practical Theory (Oral) – (10 marks)

- 1) Pandhant of all the Bandishes learnt.
- 2) Definitions of Tigun, Chhegun and Aathgun.
- 3) Definitions of Tihai, Chakradar, Lari, Baant, all the terms used.
- 4) Definition of Pada, Bandish
- 5) A student should be able to dance all that he/she has learnt previously in addition to a 15 minutes solo performance.
- 6) A student should be able to tell the definition of all the technical terms he/she has learnt previously.
- 7) A student should be able to recite all the rhythmic compositions he/she has learnt previously.
- 8) A student should be able to describe the performances he/she has viewed in the previous years.

Requirements

- 1) A classroom – 30*40

- 2) Tanpura Machine/Taal mala machine
- 3) CD player
- 4) Audio/video system
- 5) Audio visual equipment
- 6) Tala player/Harmonium player and a singer
- 7) Books related to Kathak dance.

Kathak (Madhyama – I)

Practicals	– 200 marks
Theory (Written)	– 50 marks
Two Internal Assessments	– 50 marks (25+25)
Total	– <u>300 marks</u>

Practicals – (200 marks)

- 1) Recitation of Theka in Taal-Jhaptaal – Barabar, Dugun and Chougun with Tihai while keeping Tali & Khali.
- 2) Knowledge of Mythological history of Kathak
- 3) Viewing classical dance performances and to write down about the programme.

Jhaptaal

- 1) Thaata with $\frac{3}{4}$ uthan-stances for arriving at sam
- 2) Aamad Sadha
- 3) 2/3 tukde
- 4) Kavitta
- 5) Tihai 2
- 6) Ganesh Vandana/Vishnu Vandana
- 7) Simple bhajan

Theory (Written) – (50 marks)

- 1) Notation of Taal-Teentaal and Jhaptaal with Dugun, Chougun.
- 2) Information about Taal-Roopak.
- 3) Definition of following term – Nrity, Natya, Nritya, Tihai, Chakradar Tihai, Hasta Mudra, Parmelu and all that has been learnt previously.

Kathak (Madhyama – II)

Practicals – (200 marks)

- 1) Knowledge of Lehra of Teentaal – singing or playing on the Harmonium
- 2) Uses of Greevabhed and Shirobheda
- 3) Uses of all Hastamudras

Jhaptaal :

- 1) Prastar/kayada/Baat with Tihai
- 2) Paran Amad
- 3) Toda 2
- 4) Paran
- 5) Chakradar paran 1
- 6) Tihai
- 7) Gatbhava, Hori/Simple bhajan (learnt previously)
- 8) Sargam/Tarana

Theory (Written) – (50 marks)

- 1) Notation of Todas
- 2) History of dance
- 3) Knowledge of Gharana
- 4) Life sketches of Kathak exponents
 - Pt. Bindadin Maharaj
 - Pt. Rohini Bhate

Kathak (Madhyama – III)

Practicals – (200 marks)

- 1) Advanced Jhaptaal with Thaata, Amand, Tukde, Paran, Parmelu, Ginati, Kavitta etc.
- 2) Simple traditional Thumri/Bandish
- 3) Vandana (Vishnu/Saraswati/Ganesh/Krishna) any two
- 4) Tigan of Jhaptaal with Tihai
- 5) Revision of Gatbhav and all that has been learnt in the previous years.

Theory (Written) – (50 marks)

- 1) Notation of all the todas.
- 2) Definition of Sargam, Thumri, Tarana, Bhajan, Bandish.
- 3) Revision of all technique terms previously learnt.
- 4) A student should be able to give solo performance of 15 min.
- 5) A student should be able to give the definitions of all the technical terms he/she has learnt in the previous years

Kathak – (Kushal – I)

Practicals	– 200 marks
Theory (Written)	– 100 marks
Two Internal Assessments	– 100 marks (50 + 50)
Manch Pradarshn	<u>– 100 marks</u>
Total	<u>– 500 marks</u>

Practicals – (300 marks)

- 1) Recitation of Theka in Taal-Roopak – Barabar, Dugun and Chougun with Tihai while keeping Tali, Khali and also Tigun.
- 2) Taal – Roopak –
 - (a) Thaata ¼ uthan
 - (b) Paranjudi Aamad 1
 - (c) 2/3 Tukde
 - (d) Kavitta
 - (e) Tihai
 - (f) Vandana Gatnikas Ghungat, Bansuri etc.

Theory (Written) – (100 marks)

- 1) Notation of all Taals and Todas learnt in the previous years.
- 2) Information about Taal – Choutal, Deepchandi.
- 3) Definition of different types of Abhinaya.
- 4) Deep study of any four classical dance styles.
- 5) Definition of technical terms learnt previously.

Kathak (Kushal – II)

Practicals – (300 marks)

- 1) Taal-Roopak - complete with respect to performance including
 - (a) Thaata
 - (b) Aamad
 - (c) Paran
 - (d) Chakradar paran
 - (e) Ginati
 - (f) Toda etc...
 - (g) Ashtapadi/Thumri/Kaliyamardan

Theory (Written) – (100 marks)

- 1) Notation of all todas and taals learnt in the previous years.
- 2) Information about Taal Dhamar and Raas.
- 3) Ten pranas of Tala.
- 4) Contribution of Raja Chakradharsingh of Raigarh.
- 5) Life sketches of exponents of Kathak.
- 6) Knowledge of the following terms: Taal, Theka, Lasya, Tandava, Nritya, Nritya, Natyam.
- 7) Ashta Nayika (Outline).

Kathak (Kushal – III)

Practicals – (300 marks)

- 1) Taal –or Ektaal with
 - (a) Thaata
 - (b) Amand
 - (c) Kavitta
 - (d) Tukde
 - (e) Paran
 - (f) Ginti, etc.

- 2) Tarana/Trivat/Sargam (ANY ONE).
- 3) Thumri Traditional/Gaatbhava/Nayika (ANY ONE).
- 4) Padhant and Lehra singing or playing is necessary.

Theory (Written) – (100 marks)

- 1) Mythological history of dance.
 - 2) Gharanas of Kathak.
 - 3) Definition of technical terms like Laya, Matra, Paran, Aamad, Kavitta, etc (learnt previously).
 - 4) Detailed study of all classical dance styles.
 - 5) Notation of talas learnt upto this level.
- A student should be able to dance all that he/she has learnt previously in addition to a 30/35 minutes solo performance.
 - A student should be able to recital all the rhythmic compositions which have been learnt in the previous years.

Kathak (Parangat – I)

Practicals	– 250 marks
Theory (Written)	– 100 marks
Two Internal Assessments	– 100 marks (50 + 50)
Manch Pradarshan	– <u>150 marks</u>
Total	– <u>600 marks</u>

Practicals – (400 marks)

- 1) Expertise in performance of all the four taals learntTeentaal, Jhaptaal, Roopak, Ektaal or Matta.
Complete with Thaata, Aamad, Parans, Chakradars, Parmelu, Uthan, Ginti, Kavitta, etc.
- 2) BHAJAN
- 3) One or two Nayikas in song or Gat /Thumri.

Theory (Written) – (100 marks)

- 1) Other forms of Dance like Opera, Ballet, etc.
- 2) Notation of talas, todas learnt up to this level.
- 3) Dashavatara
- 4) Revision of all the topics which have been learnt in the previous years.

Kathak (Parangat – II)

Practicals – (400 marks)

- 1) Kayada, rela aur zarab baat any footwork in the following Taals, Trital and Jhaptal and Roopak.
- 2) Ability to compose small Tihai in different talas.
- 3) Raas or Ashtamangal – six to seven todas, with basic tatkar in Barabar, Dugun and Chougun.
- 4) Revision of all the compositions learnt during the previous years,

Theory (Written) – (100 marks)

- 1) History of Dance.
 - 2) Contribution and life sketches of exponents of Kathak like Pt. Birju Maharaj, Pt. Gopikrishnaji, etc.
 - 3) Different music forms of Kathak (revision).
- A student should be able to dance for 45 minutes/ 1 hour – solo performer level .

Harmonium – (Foundation I)

Practicals	- 70 marks
Two Internal Assessments	- 20 marks (10 + 10)
Oral Theory	- <u>10 marks</u>
Total	- <u>100 marks</u>

- 1) Introduction of Harmonium (Information regarding structure/working of Harmonium)
- 2) Introduction of technique to play Harmonium
- 3) Introduction of Order of position of fingers on Harmonium
- 4) Playing of notes serially on Harmonium
- 5) To introduce basic Alankars in Thaat Kalyan and Bhairav, Bilawal, Kafi.
- 6) To introduce playing of 3,4,5 notes of Alankars in all the three octaves in single and double speed.
- 7) To play all the above Alankars in Thaat Kalyan Bhairav, Bilawal, Kafi
- 8) To introduce Aroha and Awaroha and simple Composition in teental in raga, Yaman and Kafi
- 9) Introduction of Tal Teental

Harmonium - (Foundation - II)

- 1) Revision of portion covered so far.
- 2) To introduce 3,4,5 notes (Alankars) in Thaata, Bhairavi, Khamaj, Todi, Asawari in single and double speed.
- 3) To play difficult palatas in all the octaves in above Thaatas with fluency and clarity.
- 4) To introduce Aroha and Awaroha Pakked (in Raga Bhavran, Bhoop, Des and Khemaj)
- 5) To introduce Madhyalaya Bandish (Composition) in Raga Bhairav Des Bhoop with initial in Swar Vistar in Taal Teental and Ektal.
- 6) Introduction of Taal Ektal and Zaptal.

Harmonium - (Foundation - III)

- 1) Revision of portion covered so far and introduction of 5, 6, 7 notes Alankars in Thaata, Purvi and Marawa.
- 2) Introduction to play grace notes (sparsh/kan/swaras) on Harmonium.
- 3) To introduce basic technique of playing Zala on Harmonium.
- 4) To introduce Zaptal and Teental Bandish (composition) in Raga Sarang Durga and Khemaj with initial Alaps and Tannas.
- 5) To prepare students to give solo performance for 15 to 20 minutes with all the aspects i.e. swara vistara, alaps, tannas (Purna Avartan) in ragas covered so far.

Harmonium - (Madhyama I)

Practicals	- 200 marks
Written Theory	- 50 marks
Two Internal Assessments	- <u>50 marks</u> (25 + 25)

Total - 300 marks

Practicals – (200 marks)

- 1) Revision of previous Ragas from Foundation Course.
- 2) Introduction of Madhyalaya Bandish in Zaptal, Drut Bandish in Teental with Alap and Tanas in
(a) Raga Yaman (b) Raga Bhimpalas
- 3) Introduction of one Dhrupad composition (Gat Bandish) in Chautal in Raga
(a) Bhoop (b) Yaman
- 4) Introduction of one Vilambit Khayal (only composition) with Sthai and Antara in any of the following Ragas:
(a) Bhairav (b) Yaman
- 5) Knowledge of the following Talas:
(a) Teental (b) Chautal (c) Zaptal (d) Ektal

Theory (Written) - (50 marks)

- 1) Description of Ragas prescribed for practicals.
- 2) Knowledge of Pt. V.D. Paluskar & Pt. Bhatkhande's notation system
- 3) Definition of the technical terms:
(a) Swar (b) Mandra (c) Madhya (d) Tarsaptak
(e) Aroha, Awaroha (f) Laya (g) Avartan (h) Shruti (i) Meend.
- 4) Working of Harmonium and its parts by drawing a sketch.

Harmonium – (Madhyama II)

Practicals – (200 marks)

- 1) Ability to play Vilambit Khayal & Drut, Laya Bandish with Alaps and Tanas (any two) : (a) Bhairav (b) Bhimpalas (c) Bihag
- 2) Introduction of Madhalaya composition in (a) Malkauns (b) Bageshri (c) Vrindvan Sarang with Alaps and Tanas
- 3) Ability to play composition in Tal Rupak and Choutal in following Ragas (any two) :
(a) Vrindavan Sarang (b) Bhimpalas (c) Kafi (d) Bihag
- 4) Knowledge of the following Talas with Dugun-Tigun and Chougun :
(a) Teental (b) Zaptal (c) Ektal (d) Choutal (e) Dhamar.

Theory (Written) – 50 marks

- 1) Detailed theoretical description of the Ragas studied in practicals.
- 2) Definition of the following technical terms:
(a) Thaata (b) Raga (c) Tati (d) Purvang-Uttarang
(e) Vilambit, Madhya & Drutlaya (f) Gamak (g) Khayal.
- 3) Knowledge of the following instruments:
(a) Tabla (b) Harmonium & Leg Harmonium
(c) Sarangi (d) Violin (e) Sitar

Harmonium –Madhyama III

Practicals – (200 marks)

- 1) Introduction of Vilambit Khayal with Alaps and Tanas in detail
(any two) -
(a) Marubihag (b) Bageshri (c) Todi
- 2) Introduction of Madhyala Bandish in Rupak and Matt Taal with Alap and Tanas in the following Ragas (any two) :
(a) A. Bilawas (b) Hameer (c) Pooriya Dhanashri (d) Kedar.
- 3) Information and Raga Vachak Swara Sangatis of the following Ragas:
(a) Bhairavi (b) Chayanat (c) Tilak Kamod (d) Shudha Sarang

Theory (Written) – (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals and writing of notations of Bandishes of Vilambit and Madhyalaya with Alaps and Tannas in V.N. Bhatkhande and Paluskar Notation system.
- 2) Definition of Ragalakshyanas.
- 3) Knowledge of the following musical forms :
(a) Khayal (b) Thumari (c) Tarana (d) Dhrupad
(e) Dhamar (f) Tappa
- 4) Biographies of the following artistes:
(a) Pt. V.D. Paluskar (b) Pt. V.N. Bhatkhande (c) P. Madhukar
- 5) Knowledge of the following Talas:
(a) Zumara (b) Adachautal (c) Tilawada

Harmonium - (Kushal – I)

Practicals -Viva Voce	– 200 marks
Theory (Applied & General)	– 100 marks
Two Internal Assessments	– 100 marks (50 + 50)
Stage Performance	<u>- 100 marks</u>
Total	<u>- 500 marks</u>

Practicals

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Study of following Ragas in detail. Ability to play Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas:
(a)Kedar (b) Jaunpuri (c) Bhoop (d) Hamir
- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/Drut (Drut Khayal) with Alaps and Taan Avartan, Laykari, etc. in the following Ragas :
(a)Kamod (b) Deshkar (c) Ramkali (d) Tilak Kamod
- 3) Ability to play one Dhrupad in the above mentioned Ragas.
- 4) Vilambit recitation of the following Talas:
(a) Tilwada (b) Zhumra
- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (100 marks)

Performance of one Vilambit and Drut Khayal of student's choice from prescribed ragas.

THEORY - (Applied & General) – (Kushal – I) – (100 marks)

- 1) Writing notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and talas prescribed in the practicals and their comparative study wherever possible.
- 3) History of music from Vedic period to Sharang Devs period.
- 4) Definition: Margi, Deshi, Gram, Murchhana, Jati, Prabandha, Nibadha, Anibadha.
- 5) Biographies of the following musicians:
 - (a) Pt. Ramkrishnabuva Vaze
 - (b) Ustad Abdul Karim Khan
 - (c) Ustad Alladiya Khan
 - (d) Pt. Khapuram Parvatkar
 - (e) Ustad Vilayat Khan
 - (f) Pt. Ravi Shankar
 - (g) Pt. P. Madhukar
- 6) Writing of Talas prescribed for practical and their laykari – Dugun, Chaugun, etc

PRACTICALS :

(A) Viva Voce and other forms of music and talas - (200 marks)

- 1) Study of following Ragas in detail: Ability to play Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas
(a) Todi (b) Pooriya Dhanashri (c) Pooriya Kalya
(d) Alhaiya Bilawa (e) Rageshri
- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/ Drut Khayal with Alap and Taan Avartan, Laykari, etc in the following Ragas:
(a) Jaijaiwanti (b) Hindol (c) Bahar (d) Patadeep (e) Sohani
- 3) Ability to play one Dhrupad and one Tarana/Gat in the above mentioned Ragas.
- 4) Recitation of following Talas by showing Theka- Bols with sum, khali, tali and layakari 3/2 in Teental and zaptal.
- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

- Performance of one Vilambit and Drut Khayal of student's choice from the prescribed Ragas.

THEORY - (Applied and General) – (Kushal – II) - (100 marks)

- 1) Writing notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for practical.
- 2) Description/theoretical study of Ragas and Talas prescribed in the practicals and their comparative study wherever possible
- 3) History of music of medieval period (from Sharang Dev to 1857).
- 4) Definitions – Vaggeyakar, varieties of Gamak and Sthayi, Thaata, Gram Rag, Desi Raga.
- 5) Biographies of the following musicians :
 - (a) Surashree Kesarbai Kerkar
 - (b) Tansen
 - (c) Sadarang-Adarang
 - (d) Amir Khushro
 - (e) Ganatapaswini Mogubai Kurdikar
 - (f) Vittalrao Korgaonkar
- 6) Knowledge of the following Goan Folk instruments:
 - (a) Ghumat
 - (b) Shamel
 - (c) Ghoom or Nagara
 - (d) Taasha
 - (e) Mhadale
 - (f) Surpawa

PRACTICALS :

(A) Viva voce and other forms of music and talas – (200 marks)

- 1) Study of following Ragas in detail: Ability to sing/play Vilambit khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following ragas:
(a) Lalat (b) Miyamalhar (c) Shree
(d) Marubihag (e) Nat Bhairav (f) Shudha Sarang
- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc. in the following Ragas :
(a) Marva (b) Gaud Malhar (c) Poorvi
(d) Basant (e) Bhibhas (f) Megh
- 3) Ability to sing one Dhrupad one Thumri, Bhajan or Natyageet.
- 4) Recitation of the following Talas by showing Dugun Chaugun:
(a)Pancham Savari (b) Pashto (c) Chachar (d) Punjabi
- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Vilambit and Drut Khayal of students choice from the prescribed Ragas.

THEORY - (Applied and General) - (Kushal III) - (100 marks)

- 1) Description/theoretical study of Ragas and Talas prescribed for practical and their comparative study wherever possible.
- 2) Writing Notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for practical.
- 3) History of music of modern period (from 1857 to present day)
- 4) Writing of Talas prescribed for practical and their Layakaris, Dugun, Tigun, Chougun.
- 5) Voice Culture
- 6) Knowledge of the different Gharanas of Vocal (Hindustani classical music – khayal gayan)
- 7) Biographies of the following musicians :
 - (a) Pt. Ratnakant Ramnathkar (b) Vidushi Anjanibai Malpekar
 - (c) Pt. Jitendra Abhisheki (d) Pt. Bhimsen Joshi
 - (e) Ustad Ahamadjan Thirakhwa (f) Raghuweer Ramnathkar

Harmonium (Parangat –I)

Practicals – Viva Voce & other forms	- 250 marks
Two Internal Assessments	- 100 marks (50 + 50)
Theory – Applied & General	- 100 marks
Stage Performance	- <u>150 marks</u>

Total - 600 marks

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of the following Ragas in detail. Ability to play/sing Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas :

(a) Gujari Todi (b) Bilaskhani Todi (c) Ahir Bhairav
(d) Darbari Kanada (e) Nand (f) Jog

- 2) Study of the following Ragas in non-detail. To play Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Ragas:

(a) Kalavati (b) Komal Rishabh Asavari (c) Nayaki Kanada
(d) Sur Malhar (e) Paraj (f) Desi

- 3) Ability to play one Thumri, Trivat, Tarana, Bhajan & Natyageet, Dhun.

- 4) Recitation of the following Talas by showing Dugun, Tigun, Chaugun:

(a) Matta Taal (b) Deepchandi

- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance – (150 marks)

THEORY - (Applied & General) – (Parangat – I) – (100 marks)

- 1) Description /theoretical study of Ragas and Talas prescribed for the practicals and their comparative study wherever possible.
- 2) Writing Notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc in the Ragas prescribed for the practicals.
- 3) Writing of layakaris of prescribed Talas.
- 4) Critical appreciation of music concerts.
- 5) Aesthetics application in music.
- 6) Biographies of the following musicians :

(a) Ustad Allarakha (b) Ustad Faiyaz Khan
(c) Ustad Amir Khan (d) Vidushi Anjanibai Lolyekar
(e) Pt. Shridhar Parsekar (f) Govindrao Tembe

Harmonium (Parangat –II)

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

1) Study of the following Ragas in detail. Ability to play Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas :

- (a) Bhatiyar (b) Jogkauns (c) Bihagda (d) Gorakhkalyan
(e) Gaud Malhar (f) Gauri (Poorvi Thaata) (g) Madhuvanti
(h) Charukeshi.

2) Study of the following Ragas in non-detail to play Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Raga :

- (a) Devgiribilawal (b) Bhairav Bahar (c) Lalita Gauri
(d) Natabihag (e) Gunakri (f) Chandra Kauns (g) Malgunji.

3) Ability to play one Thumri, Chaturang, Raagmala, Tarana, Bhajan and Natya Sangeet, Dhun.

4) Recitation of the following Talas by showing Dugu, Tigun and Chaugun :

- (a) Adachautal (b) Dhamar (c) Roopak

5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (150 marks)

- Performance of one Raga (Vilambit and Drut Khayal) of students choice from prescribed ragas and one Thumri, Bhajan or Natyageet.

THEORY – (Applied and General) – (Parangat – II) – (100 marks)

- 1) Writing Notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for practical.
- 2) Description/Theoretical study of Ragas and Talas prescribed in the practicals and their comparative study wherever possible.
- 3) Writing of Talas prescribed for the practicals and their laykari.
- 4) Time cycle theory of Ragas (Raga Samaychakra).
- 5) Knowledge of the following Goan folk music forms :
(a) Suvarivadan (b) Dhalo (c)Mando
(d) Taalgadi (e) Kalo (Raatkalo)
- 6) Biographies of the following musicians:
(a) Pt.Bhaskarbuva Bakhale (b) Ustad Villayat Hussain Khan
(c) Pt. Appa Jalgaonkar (d) Pt. Kumar Gandharva
(e) Ustad Allauddin Khan (f) Pt. R.K. Bijapure.

Flute – (Foundation – I)

Practicals	- 70 marks
Two Internal Assessments	- 20 marks (10 + 10)
Oral Theory	- <u>10 marks</u>
Total	- <u>100 marks</u>

- 1) Introduction of Flute (Information regarding structure/working of Flute.
- 2) Introduction of technique to play Flute.
- 3) Introduction of order of position of fingers on Flute.
- 4) Playing of notes serially on Flute.
- 5) To introduce basic Alankars in Thaata Kalyan and Marwa, Bilawal, Khamaj.
- 6) To introduce playing of 3, 4, 5 notes of Alankars in all the three octaves in single and double speed.
- 7) To play all the above Alankars in Thaata Kalyan, Marwa, Bilawal, Khamaj.
- 8) To introduce Aroha and Awaroha and simple composition in Teental in Raga Yaman and Kafi.
- 9) Introduction of Tal Teental.

Flute – (Foundation – II)

- 1) Revision of portion covered so far.
- 2) To introduce 3, 4, 5 notes (Alankars) in Thaata Kafi, Purvi, Bhairav, Asawari in single and double speed.
- 3) To play difficult palatas in all the octaves in above Thaatas with fluency and clarity.
- 4) To introduce Aroha, Awaroha and Pakad (in Raga Yaman, Bhoop, Des and Kamaj).
- 5) To introduce Madhyalaya Bandish (Composition) in Raga Yaman, Des, Bhoop with initial in tal Swarvistar in Taalteental and Ektal.
- 6) Introduction of Tal Ektal and Zaptal.

Flute – (Foundation - III)

- 1) Revision of portion covered so far and introduction of 5, 6, 7 notes Alankars in Thatt, Todi and Bhairavi.
- 2) Introduction to play grace notes (sparsh/kan/swaras) on Flute.
- 3) To introduce basic technique of playing zala on Flute.
- 4) To introduce zaptal and teental Bandish(composition) in Raga Sarang, Durga and Khamaj with intial Alaps and Tans.
- 5) To prepare students to give solo performance for 15 to 20 minutes with all the aspects i.e. Swaravistar, alaps, tans (Purna Avartan) in ragas covered so far.

Flute – (Madhyama – I)

Practicals	– 200 marks
Written Theory	– 50 marks
Two Internal Assessments	– <u>50 marks</u> (25 +25)
Total	– <u>300 marks</u>

Practicals – (200 marks)

- 1) Revision of previous Ragas from Foundation Course
- 2) Introduction of Madhyalaya Bandish in Zaptal, Drut Bandish in Teental with Alap and Tanas in -
(a) Raga Yama (b) Raga Bhimpalās
- 3) Introduction of Dhrupad composition (Gat Bandish) in Chautal in Raga
(a) Bhoop (b) Yaman
- 4) Introduction of one Vilambit Khayal (only composition) with sthai and Antara in any one of the following ragas:
(a) Bhairav (b) Yaman
- 5) Knowledge of the following Talas :
(a) Teental (b) Chautal (c) Zaptal (d) Ektal

Theory (Written) - (50 marks)

- 1) Description of Ragas prescribed for practicals.
- 2) Knowledge of Pt.V.D. Paluskar & Pt. Bhatkandhe's notation system.
- 3) Definition of the following technical terms :
(a) Swar (b) Mandra (c) Madhya (d) Tarsaptak (e) Aroha, Awaroha

(f) Laya (g) Avartan (h) Shruti (i) Meend.
- 4) Working of Flute and its parts by drawing a sketch.

Flute – (Madhyama - II)

Practicals – (200 marks)

- 1) Ability to play Vilambit Khayal & Drut, Laya Bandish with Alaps and Tanas (any two) :
(a) Bhairav (b) Bhimpalas
- 2) Introduction of Madhyalaya composition in -
(a) Malkauns (b) Bageshri (c) Vrindavani Sarang with Alaps and Tans
- 3) Ability to play composition in Tal Rupakand Choutal in the following Ragas (any two) :
(a) Vrindavani Sarang (b) Bhimpalas (c) Kafi (d) Bihag
- 4) Knowledge of the following Talas with Dugun-Tigun and Chougun :
(a) Teental (b) Zaptal (c) Ektal (d) Choutal (e) Dhamar

Theory (Written) - (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals.
- 2) Definition of the following technical terms :
(a) Thaat (b) Raga (c) Tati (d) Purvang-Uttarang
(e) Vilambit, Madhya and Drutlaya (f) Gamak (g) Khayal
- 3) Knowledge of the following instruments :
(a) Tabla (b) Harmonium and Leg Harmonium (c) Sarangi
(d) Violin (e) Sitar

Flute – (Madhyama - III)

Practicals – (200 marks)

- 1) Introduction of Vilambit Khayal with Alaps and Tanas in detail (any two). (a) Marubihag
(b) Bageshri (c) Todi
- 2) Introduction of Madhyalaya Bandish in Rupak and Matt Taal with Alap and Tanas in the following Ragas (any two) :
(a) Alhaiya Bilawas (b) Hameer (c) Pooriya Dhanashri (d) Kedar
- 3) Information and Raga Vachak Swara Sangatis of the following Ragas :
(a) Bhairavi (b) Chayanat (c) Tilak Kamod (d) Shudha Sarang

Theory (Written) – (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals and writing of notations of Bandishes of Vilambit & Madhyalaya with Alaps and Tannas in V.N. Bhatkhande and Paluskar Notation system.
- 2) Definition of Ragalakhanas.
- 3) Knowledge of the following musical forms :
(a) Khayal (b) Thumari (c) Tarana (d) Dhruwad (e) Dhamar (f) Tappa
- 4) Biographies of the following artistes :
(a) Pt.V.D. Paluskar (b) Pt.V.N. Bhatkhande (c) P.Madhukar
- 5) Knowledge of the following Talas :
(a) Zumara (b) Ade Chautal (c) Tilawada

Flute – (Kushal – I)

Practical – Viva Voce	- 200 marks
Theory (Applied & General)	- 100 marks
Two Internal Assessments	- 100 marks (50 + 50)
Stage Performance	- <u>100 marks</u>
Total	- <u>500 marks</u>

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Study of following Ragas in detail. Ability to play Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan, etc. in the following Ragas:
(a) Kedar (b) Jaunpuri (c) Bhoop (d) Hamir

- 2) Study of the following Ragas in non-detail. Ability to play Madhalaya/Drut (Drut Khaval) with Alaps and Taan Avartan, Laykari, etc. in the following Ragas :
(a) Kamod (b) Deshkar (c) Ramkali (d) Tilak Kamod

- 3) Ability to play one Dhrupad and one Dhamar in the above mentioned Raga..

- 4) Vilambit recitation of the following Talas :
(a) Tilwada (b) Zhumra

- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance – (100 marks)

Performance of one Vilambit and Drut Khayal of student's choice from the prescribed ragas.

THEORY - (Applied & General) (Kushal – I) –(100 marks)

- 1) Writing notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/theoretical study of Ragas and talas prescribed for the practicals and their comparative study wherever possible.
- 3) History of music from Vedas period to Sharang Devs period.
- 4) Definitions: Margi, Deshi, Gram, Murchhana, Jati, Prabandha, Nibadha, Anibadha.
- 5) Biographies of the following musicians :
 - (a) Pt. Ramkrishnabuva Vaze
 - (b) Ustad Abdul Karim Khan
 - (c) Ustad Alladiya Khan
 - (d) Pt. Khaprumam Parvatkar
 - (e) Ustad Vilayat Khan
 - (f) Pt. Ravi Shankar
 - (g) Pt .P. Madhukar
- 6) Writing of Talas prescribed for the practicals and their laykari – Dugun, Chaugun, etc.

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (200 marks)

- 1) Study of the following Ragas in detail. Ability to play Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan etc. in the following Ragas :
(a) Todi (b) Pooriya Dhanashri (c) Pooriya Kalyan
(d) Alhaiya Bilawal (e) Rageshri
- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/Drut Drut Khayal with Alap and Taan Avartan, Laykari, etc. in the following Ragas :
(a) Jaijaiwanti (b) Hindol (c) Bahar (d) Patadeep (e) Sohani
- 3) Ability to play one Dhruwad and one Dhamar and one Tarana/Gat in the above mentioned Ragas.
- 4) Recitation of following Talas by showing Theka-Bols with sum, khali, tali and layakari 3/2 in Teental and Zaptal.
- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (100 marks)

Performance of one Vilambit and Drut Khayal of student's choice from the prescribed Ragas.

THEORY - (Applied & General) (Kushal – II) –(100 marks)

- 1) Writing notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for practicals.
- 2) Description/theoretical study of Ragas and Talas prescribed in practicals and their comparative study wherever possible.
- 3) History of music of medieval period (from Sharang Dev to 1857).
- 4) Definitions- Vaggeyakar, varieties of Gamak and Sthayi, Thaata, Gram Rag, Desi Raga.
- 5) Biographies of the following musicians :
(a) Surashree Kesarbai Kerkar (b) Tansen (c) Sadarang-Adarang
(d) Amir Khushro (e) Ganatapaswini Mogubai Kurdikar
(f) Vittalrao Korgaonkar.
- 6) Knowledge of the following Goan Folk Instruments :
(a) Ghumat (b) Shamel (c) Ghoom or Nagara (d) Taasha
(e) Mhadale (f) Surpawa

PRACTICALS :

(A) Viva voce and other forms of music and talas - (200 marks)

- 1) Study of the following Ragas in detail: Ability to sing/play Vilambit Khayal with identical Alaps, Taan, Laykari, Taan Avartan etc. in the following ragas :
(a) Lalat (b) Miyamalhar (c) Shree (d) Marubihag
(e) Nat Bhairav (f) Shudha Sarang
- 2) Study of the following Ragas in non-detail. Ability to play Madhalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari etc. in the following Ragas :
(a) Marva (b) Gaud Malhar (c) Poorvi
(d) Basant (e) Bhibhas (f) Megh
- 3) Ability to play one Dhrupad and Dhamar one Thumri, Bhajan or Natyageet.
- 4) Recitation of following Talas by showing Dugun Chaugun :
(a) Pancham Savari (b) Pashto (c) Chachar (d) Punjabi
- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (100 marks)

Performance of one Vilambit and Drut Khayal of students choice from the prescribed Ragas.

THEORY - (Applied and General) - (Kushal – III) - (100 marks)

- 1) Description/theoretical study of Ragas and Talas prescribed for the practicals and their comparative study wherever possible.
- 2) Writing Notation of Vilambit & Drut Khayal (composition) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 3) History of music of modern period (from 1857 to present day).
- 4) Writing of Talas prescribed for practicals and their Layakaris, Dugun, Tigum, Chougun.
- 5) Voice Culture.
- 6) Knowledge of the different Gharanas of Vocal (Hindustani classical music – Khayal Gayan).
- 7) Biographies of the following musicians :
 - (a) Pt. Ratnakant Ramnathkar
 - (b) Vidushi Anjanibai Malpekar
 - (c) Pt. Jitendra Abhisheki
 - (d) Pt. Bhimsen Joshi
 - (e) Ustad Ahamadjan Thirakhwa
 - (f) Raghuweer Ramnathkar

Flute – (Parangat – I)

Practicals – Viva Voce	- 250 marks
Two Internal Assessments	- 100 marks (50 + 50)
Theory – Applied & General	- 100 marks
Stage Performance	- 150 marks
Total	- 600 marks

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of the following Ragas in detail. Ability to play Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas:
(a) Gujari Todi (b) Bilaskhani Todi (c) Ahir Bhairav
(d) Darbari Kanada (e) Nand (f) Jog
- 2) Study of the following Ragas in non-detail. To play Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Ragas:
(a) Kalavati (b) Komal Rishabh Asavari (c) Nayaki Kanad
(d) Sur Malhar (e) Paraj (f) Desi
- 3) Ability to play one Thumri, Trivat, Tarana, Bhajan and Natyageet, Dhun.
- 4) Recitation of the following Talas by showing Dugun, Tigun, Chaugun:
(a) Matta Taal (b) Deepchandi
- 5) Knowledge of the previous years Ragas portion.

(B) Stage performance - (150 marks)

THEORY - (Applied & General) - (Parangat – I) - (100 marks)

- 1) Description /theoretical Study of Ragas and Talas prescribed for the practicals and their comparative study wherever possible.
- 2) Writing Notation of Vilambit and Drut Khayal (compositions) Alap, Taan, etc in the Ragas prescribed for the practicals.
- 3) Writing of Layakaris of prescribed Talas.
- 4) Critical appreciation of music concerts.
- 5) Aesthetics application in music.
- 6) Biographies of the following musicians :
 - (a) Ustad Allarakha
 - (b) Ustad Faiyaz Khan
 - (c) Ustad Amir Khan
 - (d) Vidushi Anjanibai Lolyekar
 - (e) Pt. Shridhar Parsekar
 - (f) Govindrao Tembe

PRACTICALS :

(A) Viva Voce and other forms of music and talas – (250 marks)

- 1) Study of the following Ragas in detail. Ability to play Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan, Avartan, etc. in the following Ragas :
(a) Bhatiyar (b) Jogkauns (c) Bihagda
(d) Gorakhkalyan (e) Gaud Malhar (f) Gauri (Poorvi Thaata)
(g) Madhuvanti (h) Charukeshi.
- 2) Study of the following Ragas in non-detail. To play Madhyalay/Drut (Drut Khayal) with Alap and Taan Avartan, Laykari, etc in the following Raga :
(a) Devgiri Bilawal (b) Bhairav Bahar (c) Lalita Gauri
(d) Natabihag (e) Gunakri (f) Chandra Kauns
(g) Malgunji.
- 3) Ability to play one Thumri, Chaturang, Raagmala, Tarana, Bhajan and Natyasangeet, Dhun.
- 4) Recitation of the following Talas by showing Dugun, Tigun and Chaugun:
(a) Adachautal (b) Dhamar (c) Roopak
- 5) Knowledge of the previous years Ragas portion.

(B) Stage Performance - (150 marks)

Performance of one Raga (Vilambit and Drut Khayal) of students choice from prescribed ragas and one Thumri, Bhajan or Natyageet.

THEORY - (Applied and General) – (Parangat II) – (100 marks)

- 1) Writing Notation of Vilambit & Drut Khayal (compositions) Alap, Taan, etc. in the Ragas prescribed for the practicals.
- 2) Description/Theoretical study of Ragas and talas prescribed in the practicals and their comparative study wherever possible.
- 3) Writing of Talas prescribed for the practicals and their laykari.
- 4) Time cycle theory of Ragas (Raga Samaychakra).
- 5) Knowledge of the following Goan folk music forms :
 - (a) Suvarivadan
 - (b) Dhalo
 - (c) Mando
 - (d) Taalgadi
 - (e) Kalo (Raatkalo)
- 6) Biographies of the following musicians :
 - (a) Pt. Bhaskarbuva Bakhale
 - (b) Ustad Villayat Hussain Khan
 - (c) Pt. Appa Jalgaonkar
 - (d) Pt. Kumar Gandharva
 - (e) Ustad Allauddin Khan
 - (f) Pt. R.K. Bijapure.

Bharatanatyam (Foundation – I)

Practicals	– 70 marks
Oral Theory	– 10 marks
Two Internal Assessments	– <u>20 marks</u> (10 + 10)
Total	– <u>100 marks</u>

Practicals - (70 marks)

- 1) Namaskriya (should be introduced with definite number of beats).
- 2) Shrama Vidhi (Exercises for all the parts of the body).
- 3) Adavu (a) Tatta – 7 steps, (b) Natta – 8 steps (c) Metta – 5 steps.
- 4) Naman shlok-s on Ganesh, Guru and Shiva with Hastkriya (meaning should be explained in detail).
- 5) Paada bheda (Natya Shastra) (6)
- 6) Shiro Bheda (9)
- 7) Asamyukta Hasta (32)
- 8) Hasta Prachar (5)
- 9) Natya Krama (with Abhinay)
- 10) Nritta Hasta
- 11) Adavu-s (a) Tatta Kudichi Metta – 5 steps
(b) Ginatom – 4 steps
(c) Shinkhara – 5 steps
(d) Mandi – 1 step
- 12) Naman Shlok-s with Abhinaya
- 13) Chari (a) Chalan (b) Shimir
- 14) Samyukta Hasta
- 15) Drishti Bheda
- 16) Griva Bheda
- 17) Sthanaka and Mandala Bheda
- 18) Hasta Viniyog with Abhinaya – Pataka to Ardachandra

Theory (Practicals) – (10 marks)

- 1) Saying Chatushra and Tishra Ekam with Hastakriya (in 3 speed).
- 2) Saying the shollu-s of all the Adavu-s in three speeds.
- 3) Knowledge of Panch Jaati. Saying Tishra Jaati in Three speeds with Hasta Kriya.
- 4) Learning the Shlok-s.

Bharatanatyam (Foundation – II)

Practicals - (70 marks)

- 1) Adavu-s (a) Sarakka – 4 steps (b) Kuditta Ketta – 5 steps (c) Vishru – 4 steps
- 2) Alaripu- Tishra or Chaturshra Ekam
- 3) Geetam – small abhinaya kruti
- 4) Hasta Viniyog with Abhinaya – Aral to Sarpashirsha
- 5) Adavu-s- (a) Jaati – steps
(b) Tatti Metti – 5 steps
(c) Mandi – 2 steps
(d) Peri – 4 steps
(e) Tarikitatom – 4 steps
- 6) Jatiswaram – Rupal taal
- 7) Hasta Viniyog with Abhinaya –Mrugashirsha to Chatura
- 8) Kautukam

Theory (Practicals) – (10 marks)

- 1) Saying Alaripu in Taal with Hastakriya.
 - 2) Saying Mishra Jaati in three speeds with Hasta Kriya.
 - 3) Saying Tirmanam and Jatiswaram Korval's in Taal with Hastakriya.
 - 4) Hastakriya for Rupak and Aadi Taal.
- Revision of the earlier Portion

Bharatanatyam (Foundation – III)

Practicals – (70 marks)

- 1) Tillana in Aadi Taal.
- 2) Composition with Nritta and Nrutya like Kautukam and Keertanam
- 3) Hasta Viniyog with Abhinaya to Trishula.
Revision and Polishing of the composition learnt earlier.
- 4) Alaripu
- 5) Jatiswaram
- 6) Geetam
- 7) Kautukam and Kirtanam
- 8) Tillana

THEORY – (10 marks)

(A) Practicals

- 1) Singing Jatiswaram (Pallavi and Anupallavi) with Hasta Kriya.
- 2) Saying Tirmanam and Jatiswaram Korval's in Taal with Hastakriya.
- 3) Singing Tillana (Pallavi and Anupallavi) with Hasta Kriya.
- 4) Saying Tillana Korval's in taala with Hastakriya.
- 5) Carnatic Sapta Taal with HastaKriya.
- 6) Demonstrating the Shoka-s of Shirobheda, Drushtibheda, Greevabheda and Padabheda learnt earlier.

(B) Oral

- 1) Information about seven classical dance styles.
- 2) Detailed information on the history of Bharatnatyam.
- 3) Origin of dance as mentioned in Natya Shastra.
- 4) Explaining the concept of Sanchari.
- 5) Concept of Margam and information on all the aforesaid compositions.
- 6) Meaning of Tamil/Telgu terms like Korvai, Arudi, Jati, Tirmanam, etc.

Bharatanatyam (Madhyama – I)

Practicals	– 200 marks
Theory	– 50 marks
Two Internal Assessments	– <u>50 marks</u> (25+25)
Total	– <u>300 marks</u>

Practicals - (200 marks)

- 1) Shabdham.
- 2) Padam based on Vatsalya Rasa.

Oral

- 1) Viniyogas of Samyuta Hastas complete.
- 2) Padabhedas from Abhinaya Darpanam.

Theory (Written) – (50 marks)

- 1) Define the terms:-

Laya, Tala, Jaati, Matra, Sama, Lasya, Tandava, Nritya, Natya, Nritta, Lokadharmi, Natyadharmi, Anga, Pratyanga, Upanga, Karanas, Korvai, Usi, Araimandi, Tattakali, Nattuvangam, Attami, Chauka Kalam, Nadai, Arudi.

- 2) Brief history of Bharatanatyam Tradition.
- 3) Brief note on different Classical Dance Styles.
- 4) Brief note on different Schools of Bharatanatyam, Daasi Tradition and famous Bharatanatyam exponents.
- 5) Notation of Alaripu.

Bharatanatyam (Madhyama – II)

Practicals – (200 marks)

- 1) Varnam in Aadi or Rupaka Tala (1st half).
- 2) Padam based on Shringar Rasa.

Oral

- 1) The wordings and meaning of Sahityas in Varnam and Padam.
- 2) Devata Hastas.
- 3) Bandhava Hastas.
- 4) Dashavatara Hastas.

Theory (Written) – (50 marks)

- 1) Explanation and significance of different compositions of Bharatanatyam Margam.
- 2) Four types of Abhinaya.
- 3) Nayika Bheda in detail.
- 4) Brief information about Abhinaya Darpanam.
- 5) Folk Dances of India.

Bharatanatyam (Madhyama – III)

Practicals – (200 marks)

- 1) Varnam (2nd half)
- 2) Javali based on Shringar Rasa.

Oral

- 1) Sabhalakshanam.
- 2) Patraprana.
- 3) Natanabheda.
- 4) Patralakshanam.
- 5) Kinkinilakshanam.

Theory (Written) – (50 marks)

- 1) Brief information about Natyashastra.
- 2) Nayaka Bhedas in detail.
- 3) Writing of Teermanams in Notation with instructions for choreography.
- 4) Outline study of some famous treatises on dance apart from Natyashastra and Abhinaya Darpanam.
- 5) History of Tanjore Maratha Rulers.

Bharatanatyam (Kushal – I)

Practicals	– 200 marks
Theory (Written)	– 100 marks
Two Internal Assessments	– 100 marks (50 + 50)
Manch Pradarshn	– <u>100 marks</u>
Total	– <u>500 marks</u>

Practicals – (300 marks)

- 1) Alaripu in Chatushra Ekam
- 2) Adavaus in Panchajaatis
- 3) Devarnama or Stotra or Ashtakam

Orals

- 1) Meaning of Sahityam of above composition
- 2) Saying Alaripu with Hastakriya
- 3) Singing of Devarnama/Stotra/Ashtakam

Theory (Written) - (100 marks)

- 1) Vishnu and its incarnation.
- 2) The paada Bheda according to Abhinaya Darpana.
- 3) The concept of Nataraja Statue.
- 4) Life sketches of Smt. Rukmini Devi, Bala Saraswati, Gouri Aamal, etc.

Bharatanatyam (Kushal – II)

Practicals – (300 marks)

- 1) Mallari
- 2) Shringara Padam

Orals

- 1) Explaining the sancharis of padam
- 2) Shiro bhedas, Griva bhedas and Drusti bhedas
Definitions and usages of viniyogas from Abhinaya Darpana

Theory (Written) – (100 marks)

- 1) Explain Rasasutra.
- 2) Write in brief about Karanas in Natayashastra.
- 3) Taala Praana.
- 4) Devadasi system in South India.

Bharatanatyam (Kushal – III)

Practicals – (300 marks)

- 1) Alaripu in Khanda Ekatalam.
- 2) Jatiswaram in Aditalam/Rupakatalam.

Orals

- 1) Saying any of the above taala portions with Hasta Kriya.
- 2) Singing of Jatiswaram.

Theory (Written) – (100 marks)

- 1) Commentary on Natyashstra.
- 2) History and Development of Bhagvata Mela- Nataka and Kuravanji Natakam.
- 3) Writing Dance Notation.
- 4) Dance and theatre tradition of Goa.
- 5) Comparative Study of the sister styles of Bharatanatyam.

Bharatanatyam (Parangat – I)

Practicals – Viva Voce and other forms	- 250 marks
Two Internal Assessments	-100 marks (50 + 50)
Theory – Applied & General	-100 marks
Stage Performance	<u>-150 marks</u>
Total	<u>- 600 marks</u>

PRACTICALS – (400 marks)

(A) Practicals

- 1) Sankeerma Alaripu
- 2) Astapadi
- 3) Tillana

(B) Orals

- 1) Singing of above compositions & Tillana
- 2) Saying Sankeema Alaripu in Hastakriya
- 3) Padabhedas from Natyashastra

Theory (Written) - Applied and General – (100 marks)

- 1) The relation of Shastra and Parampara.
- 2) Information in brief on the ancient Tamil and Sanskrit plays like Silapadikaram, Shakuntala, Malavikagnimitra and Ritusamhara.
- 3) Comparative study of dance sculpture and Bharatanatyam style.
- 4) Information on folk, classical and popular dance styles of India.
- 5) Introduction to South-East Asian theatres.
- 6) Origin, history and development of western ballet.
- 7) Traditional classical ballet.

Bharatanatyam (Parangat – II)

PRACTICALS – (400 marks)

(A) Practicals

- 1) Nattuvangam of varnam and thillana
- 2) Stotram
- 3) Varnam 2nd half

(B) Orals

- 1) Meaning of sancharis of above composition
- 2) Abhinaya and Nritta compositions to choreograph with given time

Theory (Written) – Applied and General – (100 marks)

- 1) Dasharupaka
- 2) Explain the concept of choreography.
- 3) Instruments used in Carnatic music. Write in details.
- 4) Contribution towards the development of dance and music in South India by Chola, Nayak and Maratha.

Kala Academy's Music Centre

PROSPECTUS

&

SYLLABUS

About Us –

One of the most discerning assets of Goa is its rich cultural heritage, which produced a galaxy of artistes, who excelled in the field of art, music and drama, bringing name and fame to this serene land.

Several artistes including Dinanath Mangeshkar, Dattaram Volvoikar, Kesarbai Kerkar, Jitendra Abhisheki, Lata Mangeshkar, Khapuram Parwatkar, Antonio de Figueiredo, Trindade, Dinanath Dalal, Mario Miranda and many others have made a mark in their respective discipline and won the hearts of millions of fans across the world.

With such a rich cultural heritage as its foundation, **Kala Academy Goa** was established in 1970, with the help of Ministry of Art & Culture, Govt. of India, to encourage and sustain this centuries' old tradition of art and culture.

Over the years, this premier Institution has helped to develop and nurture the local talents in the field of dance, drama, music, fine art, folk art and literature. Presently, Kala Academy has developed into a nerve centre for Performing Arts and trains in various disciplines like 1) Indian Music & Dance 2) College of Theatre Arts 3) Western Music, besides organizing various festivals, workshops, competitions and exhibitions for Goan enthusiasts.

The sprawling campus of Kala Academy along the river Mandovi, has a beautifully laid out garden and amidst such environment stands out the unique piece of architecture designed by the internationally acclaimed Goan Architect Shri Charles Correa.

Kala Academy's distinctive logo **Aditya Chakshu**, symbolizes 'the thinking eye' emphasizing our proactive commitment towards Art and Culture in the State.

Kala Academy Goa has introduced its music centers at Valpoi, Sankhalim, Pernem, Quepem, Sanguem and Canacona in order to cater to those students who are interested in learning music but are unable to attend classes at the Faculty of Indian Music & Dance. At present the students are given an opportunity to learn Vocal, Tabla and Harmonium at these Centres.

Teaching Faculty at the Kala Academy's Music Centres –

1. Kala Academy's Music Centre – Valpoi
 - (a) Shri _____, Music Trainer (Vocal), Incharge of the Centre
 - (b) Shri Narayan Mest, Music Trainer (Harmonium)
 - (c) Shri Geetesh Gaude, Music Trainer (Tabla)

2. Kala Academy's Music Centre – Sankhalim
 - (a) Smt. Prachala Amonkar, Music Trainer (Vocal), Incharge of the Centre
 - (b) Shri Vidyadhar Pakale, Music Trainer (Harmonium)
 - (c) Shri Dayanand Kandolkar, Tabla Accompanist

3. Kala Academy's Music Centre – Pernem
 - (a) Shri Rajiv Barve, Music Trainer (Harmonium), Incharge of the Centre
 - (b) Shri Pandurang Raul, Music Trainer (Vocal)
 - (c) Shri Vedesh Banaulikar, Music Trainee (Tabla)

4. Kala Academy's Music Centre – Quepem
 - (a) Shri Amit Bhosle, Music Trainer (Tabla), Incharge of the Centre
 - (b) Smt. Samiksha Bhobe, Music Trainer (Vocal)
 - (c) Shri Uday Naik, Harmonium Teacher (contract basis)

5. Kala Academy's Music Centre – Sanguem
 - (a) Shri Samruddhi Thali, Music Trainer (Vocal), Incharge of the Centre
 - (b) Shri Prajyot Desai, Music Trainer (Tabla)
 - (c) Shri Uday Naik, Harmonium Teacher (contract basis)

6. Kala Academy's Music Centre – Canacona
 - (a) Smt. Nitu Mahale, Music Trainer (Vocal), Incharge of the Centre
 - (b) Shri Viplove Bandekar, Music Trainer (Tabla)
 - (c) Shri Dattaraj Surlakar, Music Trainer (Harmonium)

Introduction on Indian Music

In the beginning of the 12th century, Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande, both stalwarts of Hindustani Music felt the necessity of creating general awareness among the masses towards the great cultural heritage of music. As a result, with the efforts of Pt.

Vishnu Digambar Paluskar, the formal institutional training was started in Lahore in 1901 and its branch, Gandharva Mahavidyalaya came into existence at Mumbai. Pt. Vishnu N. Bhatkhande joined hands with Pt. Vishnu Paluskarji and started musical training institution at Gwalior, Baroda and Lucknow. In due course of time, music gained a prestigious place in education and College of Music and Fine Arts was founded at Banaras Hindu University in 1950 with the efforts of Pt. Omkarnath Thakur.

Faculty of Indian Music & Dance

The Faculty of Indian Music & Dance came into being in 1972 and is one of the important wings of the Kala Academy Goa. The Faculty imparts training in Classical Vocal (Hindustani Khayal Gayaki), Tabla, Sitar, Harmonium, Flute, Kathak and Bharatnatyam.

Pt. Ratnakant Ramnathkar (Agra Gharana) was the first Director of the Faculty of Indian Music & Dance. Pt. Jitendra Abhisheki has contributed towards the development of this Faculty with his creative ideas and efforts. Pt. V.R. Athavale, Pt. Babanrao Haldankar, Shri Balchandra Patekar, Shri Arun Kashalkar, Pt. Prabhudev Sardar, Dr. Alka Deo Marulkar and others have contributed in the capacity of Directors of the Faculty.

Aims and Objectives

The aim of the course at the Centres is to impart full time professional training in Hindustani Classical and Instrumental Music such as Vocal, Tabla and Harmonium. The main aim of this particular course is to create performing artistes, music critics, scholars, teachers, etc. To gain a particular goal in the field of performing arts, various music subjects have been introduced as important facets of performing arts. The syllabus is focussed on developing the performing artistes with the unique combination of our ancient Gurukul tradition and modern education system.

RULES AND REGULATIONS

1. The Academic year of Kala Academy's Music Centre is from January to December.
2. Depending upon the availability of seats in the subjects offered by the Music Centres, admissions are announced in the local newspapers in the month of October/November. The applications in the prescribed forms are to be submitted along with the birth certificate within the stipulated date.
3. One student can avail admission in only one discipline at a given time.
4. Minimum age for admission to Foundation is 10 years and maximum 35 years as on 31st December. Allowance may be made to students having musical knowledge.
5. Admissions are open to all citizens having domicile in Goa. Non-citizens of India may be granted admission at the discretion of the authorities, subject to fulfilment of rules pertaining to foreign students/citizens and availability of seats.
6. The applicant has to appear for an aptitude test for taking admissions. Admission shall be given to the ward under merit and only on recommendation of the panel of experts appointed under the Chairmanship of the Director, Faculty of Indian Music & Dance.
7. The list of the selected students will be displayed on the notice board.
8. **Once the child is admitted, the Parent should compulsorily fill up the Undertaking and submit the same to the Incharge of the respective Centre.**
9. Students will have to appear for an Annual Examination conducted by Kala Academy Goa. The names of students, who do not appear for this Annual Examination for two consecutive years, will be struck off from the register.
10. Students will be examined as per the prescribed syllabus. The students not completing the programme of studies and those who do not appear for exams will be detained.
11. External Examiners are invited for conducting Examination in Madhyama III.
12. Students will have to appear for examinations on the days fixed for examination without exception, no change in dates will be allowed (except in genuine and exceptional cases and that too for Internal Examinations only). Inability to answer the examination must be justified in writing.
13. A student has to attend a minimum of 70% of the working days to qualify for the examination held in December. However, 10% relaxation in attendance in exceptional cases – like final exams of the school/college (10th and 12th std.), on

medical grounds etc. (doctor's certificate necessary) may be granted only after the consent of the Director.

14. For calculation of the percentage of attendance, the term will be from January to November, as there are auditions and examinations during the month of December.
15. If the child is slow in grasping/practicing, the portion earmarked for the year may not be completed within the prescribed academic year and may lead to extension in the next academic year in the same class.
16. No student can remain in the same class for more than two consecutive years.
17. The students failing to appear for the internal assessments will not be allowed to appear for the Final examination.
18. Every month the students will have to maintain their progress register (calendar) along with the teaching plan and signature of their teachers and parents. They are not supposed to keep their calendars (progress register) with them or at home.
- 19. Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child's progress and sign the calendar maintained by the concerned teacher.**
20. The students who remain absent for more than two classes, will have to give a written explanation to the Incharge of the Centre. The students who remain absent for two weeks or more, without any intimation to the Director, stand the risk of their names being struck off from the roll.
21. Students absent on medical grounds will have to produce the doctor's certificate.
22. Parents are required to take interest in their children's music studies, sign the calendar at the end of the month by meeting the teacher and enquire with the teacher about the progress of the child and meet the Teacher/Director whenever called.
23. Library facility at the Kala Academy Goa is available to the students. They have to abide by the rules of the Library while availing of this facility.
24. Identity cards will be issued to the students on payment of a fee of Rs.50/-. If the identity card is lost, a fresh identity card will be issued for Rs.50/-. Identity card shall be compulsory for all the students at the Centre.
25. For all the students, attendance in programmes and Sangeet Melawa organized by the Music Centres is necessary. They must attend the programmes of similar activities organized by the Faculty, in order to qualify for the examinations.
26. Certificate of merit will be issued to students who complete Foundation III and Madhyama III level. The certificates will be awarded on the Annual Day Function at Kala Academy Goa.

27. All students must come on time for their classes.
28. Students are prohibited from using/playing with mobile phones during class hours and also any indoor-outdoor games in the premises of the Music Centres during their free time.
29. Students should dress appropriately in accordance with the high values imparted to them. They should walk silently and abstain from talking loudly so that the classes are not disturbed.
30. No visitors/parents are allowed inside the classrooms without prior permission of the Incharge/Teachers of the Centre.
31. No lessons/accompaniment will be given to the non-students of the Music Centres.
32. Students allowed to use the instruments of the Music Centre in the class and at the time of rehearsals and programmes, should handle the same with proper care and will be held responsible for its misuse or damage.
33. Students are strictly forbidden to touch the name plates, to scribble on the walls or any part of the premises or furniture or cause damage to the music instruments or any other property of the Music Centre. Any student found doing so will be liable to punishment.
34. Students admitted to the Music Centre must participate in the activities and programmes organized in the interest of students/music lovers.

35. Timings:

Valpoi	Monday, Wednesday & Friday 8.00 a.m. to 1.30 p.m. (Harmonium & Tabla) 1.00 p.m. to 6.30 p.m. (Vocal)	Tuesday, Thursday & Saturday 8.00 a.m. to 1.30 p.m. (Vocal) 1.00 p.m. to 6.30 p.m. (Harmonium & Tabla)
Sankhalim	Monday, Wednesday & Friday 1.00 p.m. to 6.30 p.m.	Tuesday, Thursday & Saturday 8.00 a.m. to 1.30 p.m.
Pernem	Monday, Wednesday & Friday 8.00 a.m. to 1.30 p.m. (Harmonium & Tabla) 1.00 p.m. to 6.30 p.m. (Vocal)	Tuesday, Thursday & Saturday 8.00 a.m. to 1.30 p.m. (Vocal) 1.00 p.m. to 6.30 p.m. (Harmonium & Tabla)
Quepem	Monday, Wednesday & Friday	Tuesday, Thursday & Saturday

	11.00 a.m. to 5.30 p.m.	8.30 a.m. to 2.00 p.m.
Sanguem	Monday to Friday 11.00 a.m. to 5.00 p.m.	Saturday 8.30 a.m. to 2.00 p.m.
Canacona	Monday, Wednesday & Friday 1.00 p.m. to 6.30 p.m.	Tuesday, Thursday & Saturday 8.00 a.m. to 1.30 p.m.

36. Courses offered :

(a) Vocal (b) Tabla (c) Harmonium

37. Duration of the Course :

- (a) Foundation - Three year
(b) Madhyama - Three year

38. Class Timings :

Regular students will have to attend three classes in a week as per the timings given below :

- (a) Foundation - 45 minutes
(b) Madhyama - 1.00 hour

39. Fee Structure

		Foundation I, II & III	Madhyama I & II	Madhyama III
1.	Admission Fee	100-00	100-00	100-00
2.	Tuition Fee	700-00	1300-00	1300-00
3.	Library Fee	100-00	100-00	100-00
4.	Calendar	50-00	50-00	50-00
5.	Identity Card	50-00	50-00	50-00
6.	Examination Fee	00-00	00-00	150-00
	Total	1000-00	1600-00	1750-00

(a) Normally fees once paid are not refunded. However, if a student desires to discontinue within fifteen days after paying the fees, due to genuine reasons, only 50% of the tuition fees will be refunded and the other fees will be non-refundable.

(b) A late fee of Rs.100/- shall be charged, if the fees are paid after the stipulated due date. If the student fails to pay the fees even after the stipulated due date with late fee, his/her name will be struck off from the enrolment register and no further requests shall be entertained.

40. Admission and Eligibility:

- (a) Minimum age for admission to Foundation is minimum 10 to 35 years as on 31st December. To get admission for Foundation course, the candidate has to pass an entrance test conducted by the respective Music Centre.
- (b) For admissions to Madhyama 1st year, the student must pass Foundation IIIrd year from Kala Academy's Music Centre or higher or its equivalent course of the recognized music institution or those completing basic training in music from a qualified Guru for minimum 3 years (recommendation letter from a qualified Guru is necessary). To get admissions for Madhyama I, the candidate has to pass an entrance test conducted by the Music Centre. Candidates who have passed Kala Academy's Music Centres Foundation Course and joining Madhyama with a gap of one year or more, will have to apply again for admissions and clear the entrance test/auditions conducted by the respective Music Centre.
- (c) For admissions to Kushal – 1st year, the student must pass Madhyama IIIrd year from Kala Academy's Music Centre or higher or its equivalent course of the recognized music institution with 50% marks in practical and minimum passing marks in theory and should also have special career oriented approach towards music/dance.. To get admissions for Kushal course, the candidate has to pass an entrance test conducted by Kala Academy Goa. Candidates who have passed Sangeet Madhyama at Kala Academy's Music Centre and joining Sangeet Kushal with a gap of one year or more, will have to apply again for admissions and clear the entrance test/auditions conducted by Kala Academy Goa.
- (d) Those students who do not fulfil the eligibility criteria to get admitted to Kushal I, but wish to continue further i.e. Kushal I, he/she shall have to get readmitted to Madhyama III to get the required eligibility for Kushal I (i.e. 50% in Practicals and minimum marks in Theory).
- (e) In order to be promoted to the next class, the student has to compulsorily clear the Practicals as well as the Theory Paper.
- (f) Students from the Music Centres who take a break for one or more years, without paying the fees, shall have to apply again for admissions and clear the entrance test/auditions conducted by the respective Centre.
- (g) Students after completion of Madhyama III at the Kala Academy's Music Centres who wish to take admission for Kushal I at Faculty of Indian Music & Dance, shall have to fill up the admission form at the Kala Academy Goa and appear for the entrance test.**
- (h) Students at the Kala Academy's Music Centre who wish to discontinue at the Centres before completion of Madhyama III, shall have to apply at the Faculty of Indian Music & Dance and appear for the entrance test.**

41. The students of the Faculty will be abiding by the Rules and Regulations that comes into force from time to time. The decision of the Chairman of Kala Academy Goa shall be final and binding.

Syllabus

Vocal - Foundation I

Preparatory

Marks

Practicals	- 70
Internal Exam (Two Assessments)	- 20 (10 + 10)
Oral Theory	- 10

Total	- 100 marks

- 1) Knowledge of Shuddha Swar Saptak.
- 2) Practice of one swar in one breath with full throated 'aakar'.
- 3) Main stress is on flawless voice production (Nikop Swar Lagav).
- 4) To make perfect 'swar sthanas' with Alankaras by coupling two swaras.
- 5) Practice of Alankars, with different combinations of 3-4-5 swars, with regular and irregular sequence.
- 6) Practice of all three octaves. Voice should reach easily from pancham of Mandra saptak (Lower Octave) to Madhaym of Taar Saptak (Higher Octave) to achieve elasticity of voice
- 7) Practice of Shuddha, Komal, Tivra Swar through Alankaras in Bilawal, Kafi and Kalyan 'Thaat'.

Vocal – Foundation II

Elementary

- 1) Raag Introduction – Raag Yaman and Bhimpalas – Identical phrases of both Raagas and different 'Paltas' for practice.
- 2) One Saragam Geet in any of above raga (Yaman and Bhimpalas).
- 3) The 'Taal'/Theka which is used in Saragam Geet to be practiced.
- 4) Madhyalaya Bandishes in Raag 'Bhoop' and 'Desh' with simple Aalap and Taan.
- 5) Special attention on Taan practice. The emphasis should be on practice of Taan in Saragam and Aakar in 'Madhyalaya'.
- 6) Practice of Alankaras in Bhairav, Khamaj and Todi 'Thaat'.

Vocal – Foundation III

- 1) Bandishes in Raag Bihag and Bageshri with Aalap, Bol and Taan and also introduction of 'Bol-Aalap' and 'Bol-Taan'.
- 2) One 'Tarana' in any one of the above Ragas (Bihag and Bageshri).
- 3) All the material regarding the 15 minutes solo performance, which we expect in the second year of Foundation should be well prepared, particularly in this year.
- 4) All matter which is required for neat and clean performance for 15 minutes is to be practiced rigorously.
- 5) A student should learn all that is to be presented for a proficient performance expected at the end of the course.
- 6) Practice of Alankars in Marva, Purvi, Asavari and Bhairavi 'Thaat'.

Vocal - Madhyama I

Marks

Practicals	- 200
Written Theory	- 50
Internal Exam (Two assessments)	- 50 (25 + 25)

Total	- 300 marks

Practicals – (200 marks)

- 1) Revision of previous years Raagas.
- 2) Training of Madhyalay/Drut Bandishes with Aalap and Taans
(a) Yaman (b) Bhimpalas
- 3) Ability to sing one Dhrupad in any one of the following Raagas :
(a) Bhoop (b) Yaman
- 4) Ability to sing one Vilambit Khayal (only Bandish with Sthayi and Antara) in any one of the following Raagas :
(a) Bhairav (b) Yaman
- 5) Knowledge of the following Talas :
(a) Teentaal (b) Chautaal (c) Zaptaal (d) Ektaal

Theory (Written) - (50 marks)

- 1) Description of the Ragas prescribed for the practicals.
- 2) Knowledge of Pt. V.D. Paluskar and Pt. V.N. Bhatkhande's notation system.
- 3) Definition of the Technical terms :
(a) Swar (b) Mandra (c) Madhya (d) Taar (e) Aroha

(f) Laya (g) Avartan (h) Shruti (i) Meend
- 4) Knowledge of Tanpura and its parts

Vocal - Madhyama II

Practicals –(200 marks)

- 1) Ability to sing Vilambit Khayal in the following Ragas in detail (any two).
(a) Bhairav (b) Yaman (c) Bhimpalas

- 2) Singing of Chota Khayal in the following Raagas :
(a) Malkauns (b) Bageshri (c) Vrindavani Sarang

- 3) Ability to sing one Dhamar in the following Raagas :
(a) Bhoop (b) Yaman (c) V. Sarang (d) Bhimpalas

- 4) Knowledge of the following Taalas (with Dugun, Tigun, Chaugun) :
(a) Teentaal (b) Zaptaal (c) Ektaal (d) Chautaal (e) Dhamar

Theory (Written) - (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals.

- 2) Definitions of the following Technical terms :
(a) Thaata (b) Raag (c) Jaati (d) Purvang-Uttarang

(e) Vilambit-Madhya-Drut Laya (f) Gamak (g) Khayal

- 3) Knowledge of the following instruments :
(a) Tabla (b) Harmonium (c) Sarangi (d) Violin

Vocal - Madhyama III

Practicals – (200 marks)

- 1) Training (Taalim) of Vilambit Khayal in the following Raagas with Alap and Taana etc. (any two) :
(a) Malkauns (b) Bihag (c) Bageshri
- 2) Ability to sing Madhyalay/Drut Bandishes with Alap and Taans in the following Raagas (any two) :
(a) A. Bilawal (b) Todi (c) Hamir (d) Pooriya Dhanashri
- 3) Information and Raagvachak Swara Sangatis of the following Raagas :
(a) Bhairavi (b) Kedar (c) Tilak Kamod (d) Shudha Sarang
- 4) Stage performance with duration of 20 to 25 minutes (Manch Pradarshan).

Theory (Written) - (50 marks)

- 1) Writing and notating Bandishes of Vilambit and Madhya Laya in any of the Ragas using Pt. V.N. Bhatkhande and Pt. V.D. Paluskar Notation System.
- 2) Definition of Raag Lakshan.
- 3) Knowledge of the following musical forms :
(a) Khayal (b) Thumri (c) Tarana (d) Dhrupad
(e) Dhamar (f) Tappa
- 4) Biographies of the following artistes (life sketches) :
(a) Pt. V.D. Paluskar (b) Pt. V.N. Bhatkhande
- 5) Knowledge of the following Taalas :
(a) Zhumra (b) Adachautal (c) Tilwada

Tabla – (Foundation I)

Marks

Practicals	-	70
Oral Theory	-	10
Internal Exam (Two Assessments)	-	20 (10 + 10)

Total

- 100 marks

10) Posture

11) Placement of hands, movement, weight.

12) 'Na, Ge, Tita, Tin, Kat'.

13) Introduction of swar – vyanjan (open and close words).

14) Introduction of Varn – Akshar.

15) 'Dhati', 'Tita', 'Tirkita', with their Mul Kayada (original kayada) compositions from Vistaarksham Rachana with Vistar (expansion) of 5-6 palata-s.

16) Introduction of 'Vakya' (rhythmic phrase).

17) 'Dhatita Kayda' with expansion.

18) Introduction to Jodakshar like 'Kadadha' and 'Trak' and its original Kayada with Vistar (expansion) of 5-6 palata-s.

Tabla (Foundation – II)

- 9) Revision of previous syllabus.
- 10) Introduction of Taalkriya and Thekakriya (tintal, zaptal, rupak).
- 11) 'Dhatidhagen dhatirkit kayada' with Vistar of 5-6 palta-s (expansion) along with concluding Tihai.
- 12) Introduction to 'Ghidnag' original Rela with 5-6 palta vistar (expansion).
- 13) 'Ekgun, Dugun' of all the matter learnt earlier.
- 14) To play all the kayadas with 5-6 palta-s along with the expansion and Tihai with the accompaniment of Nagma on the Harmonium.
- 15) Introduction of 'Dhinterekitatak Rela' with 5-6 palta-s.
- 16) Introduction to 'Ektaal, Dadra, Kerva' only Theka.

Tabla – (Foundation - III)

- 8) Revision of previous syllabus.
- 9) Introduction of forms from unexpandable compositions like 'Paran', 'Tukda', 'Tihai', 'Chakradhar' etc.
- 10) Introduction of Purab Baaj (open).
- 11) Introduction of new phrases from Avistarksham Rachana (unexpandable compositions).
- 12) Preparation of 15 minutes performance with Nagma accompaniment.
- 13) Full concentration on preparation of 15 minutes performance with Nagma.
- 14) Practicing and polishing of earlier compositions.

Tabla – (Madhyama – I)

Marks

Practicals	– 150
Manch Pradarshn	– 50
Internal Exam (Two Assessments)	– 50
Written Theory	– 50 (25 + 25)

Total - 300

Practicals – (200 marks)

- 6) Introduction & playing following Talas and Thekas :
(a) Dhumali (b) Addha (c) Khemata

- 7) Introduction of Tishrajati Kayada of simple bols in teentaal with 5-6 paltas and tihai.
- 8) Learning of simple Kayada in Taal Zaptaal with expansion (5-6 paltas with Tihai).
- 9) Learning and practicing some Tukdas, Chakradars, Tihai's in Teentaal with Talas Tali.
- 10) Preparation of 15 minutes solo performance with Nagma accompaniment with proper sequence.

Theory (Written) – (50 marks)

- 5) Theoretical knowledge and definition of the following terms :
(a) Kayada (b) Tihai (c) Mohara

- 6) Study of Taal lipi (script writing) of Pt. Bhatkhande Taal lipi padhati.

- 7) Basic Definition of 'Laya' and types of Laya.
(a) Vilambit (b) Madhyalaya (c) Drudlaya

- 8) Script writing of the thekas mentioned in the practical course and also of previous syllabus in Pt. Bhatkhande script writing style.

Tabla (Madhyama –II)

Practicals – (200 marks)

- 9) Revision of previous syllabus.
- 10) Practising and polishing of earlier compositions.
- 11) Introduction of 'Dhiratira Kitatak' Rela with expansion (5-6 paltas with tihai).
- 12) Introduction of different types of Chakradar in different Taals like Farmaish and Kamali.
- 13) Recitation (padhant) of unexpandable compositions according to division of taal.
- 14) Study of Tigun Laya in different Talas like -
(a) Teentaal (b) Zaptaal (c) Dadra.
- 15) Introduction of simple Tukdas/Mukdas in different Taalas like-
(a) Zaptaal (b) Rupak (c) Ektaal.
- 16) Full concentration on preparation of 15 minutes solo performance with Nagma.

Theory (Written) – (50 marks)

- 6) Study of both the taal lipi padhati (script writing styles)
(a) Pt. Bhatkhande taal lipi (b) Pt. Paluskar taal lipi.
- 7) Script writing of expandable and unexpandable compositions like kayada, paran, tukada, tihais in Pt. Bhatkhande taal lipi.
- 8) Knowledge of Banda Baaz and Khulla Baaz.
- 9) Defination of the following terms:
Kisma, chakradar, avartan, dugun, tigun, chougun, rela, vibhag, taal tali, khali.
- 10) Names of six major Gharanas and their founders.

Tabla (Madhyama- III)

Practicals – (200 marks)

- 8) Revision of last years syllabus
- 9) Introduction of Peshkar in Taal Teentaal of Farukhabad Gharana
- 10) Preparation of 10 minutes performance in Taal Zaptaal.
- 11) Learning of simple Kayada in Rupal Taal with expansion (5-6 paltas)
- 12) Performance of Tabla solo for 20 minutes in the following sequence:
 - (a) Peshkar (b) Chaturashra/tishra kayada (c) Rela (d) Gat Tukada
 - (e) Chakradhar (f) Paran.
- 13) Practicing of Drut Teentaal for accompaniment of Instrumental Music.
- 14) Idea of accompaniment of Indian classical forms such as Bada Khyal and Chota Khayal.

Theory (Written) – (50 marks)

- 6) Script writing of expandable and unexpandable composition in Pt. Paluskar taal lipi and also in Pt. Bhatkhande taal lipi.
- 7) Study of traditional folk percussion instruments in Goa
- 8) Study of Delhi and Lucknow Gharana.
- 9) Life sketch and contribution of great masters in the field of music:
 - (a) Ustad Amir Hussain Khan (b) Ustad Allah Rakhan
- 10) Defination of the following terms :
 - (a) Chakradar (b) Gat (c) Uthan (d) Peshkar

Harmonium – (Foundation I)

Marks

Practicals	- 70 marks
Internal Exam (Two assessments)	- 20 marks (10 + 10)
Oral Theory	- 10 marks

Total – 100 marks

- 10) Introduction of Harmonium (Information regarding structure/working of Harmonium).
- 11) Introduction of technique to play Harmonium.
- 12) Introduction of order of position of fingers on Harmonium.
- 13) Playing of notes serially on Harmonium.
- 14) To introduce basic Alankars in Thaata Kalyan and Bhairav, Bilawal, Kafi.
- 15) To introduce playing of 3,4,5 notes of Alankars in all the three octaves in single and double speed.
- 16) To play all the above Alankars in Thaata Kalyan Bhairav, Bilawal, Kafi.
- 17) To introduce Aroha, Awaroha and simple composition in teental in raga, Yaman and Kafi.
- 18) Introduction of Tal Teental.

Harmonium - (Foundation - II)

- 7) Revision of portion covered so far.
- 8) To introduce 3,4,5 notes (Alankars) in Thaata, Bhairavi, Khamaj, Todi, Asawari in single and double speed.
- 9) To play difficult palatas in all the octaves in above Thaatas with fluency and clarity.
- 10) To introduce Aroha and Awaroha Pakked (in Raga Bhavran, Bhoop, Des and Khemaj)
- 11) To introduce Madhyalaya Bandish (composition) in Raga Bhairav Des Bhoop with initial in Taal Swar Vistar in Taal Teental and Ektaal.
- 12) Introduction of Taal Ektal and Zaptal.

Harmonium - (Foundation - III)

- 6) Revision of portion covered so far and introduction of 5, 6, 7 notes Alankars in Thaata, Purvi and Marawa.
- 7) Introduction to play grace notes (sparsh/kan/swaras) on Harmonium.
- 8) To introduce basic technique of playing Zala on Harmonium.
- 9) To introduce Zaptal and Teental Bandish (composition) in Raga Sarang Durga and Khemaj with initial Alaps and Tannas.
- 10) To prepare students to give solo performance of 15 to 20 minutes with all the aspects i.e. swara vistar, alaps, tannas (Purna Avartan) in ragas covered so far.

Harmonium - (Madhyama I)

Marks

Practicals	- 200 marks
Written Theory	- 50 marks
Internal Exam (Two Assessments)	- 50 marks (25 + 25)

Total	- 300 marks

Practicals – (200 marks)

- 6) Revision of previous Ragas from Foundation Course.
- 7) Introduction of Madhyalaya Bandish in Zaptal, Drut Bandish in Teental with Alap and Tanas in
(a) Raga Yaman (b) Raga Bhimpalās
- 8) Introduction of one Dhruṇpad composition (Gat Bandish) in Chautal in Raga (a) Bhoop
(b) Yaman
- 9) Introduction of one Vilambit Khayal (only composition) with Sthai and Antara in any of the following ragas:
(a) Bhairav (b) Yaman
- 10) Knowledge of the following Talas:
(a) Teental (b) Chautal (c) Zaptal (d) Ektaal

Theory (Written) - (50 marks)

- 5) Description of Ragas prescribed for practicals.
- 6) Knowledge of Pt. V.D. Paluskar & Pt. Bhatkhande's notation system.
- 7) Definition of the technical terms:
(a) Swar (b) Mandra (c) Madhya (d) Tarsaptak (e) Aroha, Awaroha
(f) Laya (g) Avartan (h) Shruti (i) Meend.
- 8) Working of Harmonium and its parts by drawing a sketch.

Harmonium – (Madhyama II)

Practicals – (200 marks)

- 5) Ability to play Vilambit Khayal & Drut, Laya Bandish with Alaps and Tanas
(any two):
(a) Bhairav (b) Bhimpalas (c) Bihag
- 6) Introduction of Medhalaya composition in (a) Malkauns (b) Bageshri
(c) Vrindvan Sarang with Alaps and Tanas
- 7) Ability to play composition in Tal Rupak and Choutal in the following Ragas (any two) :
(a) Vrindavan Sarang (b) Bhimpalas (c) Kafi (d) Bihag
- 8) Knowledge of the following Talas with Dugun-Tigun and Chougun :
(a) Teental (b) Zaptal (c) Ektaal (d) Choutal (e) Dhamar

Theory (Written) – (50 marks)

- 4) Detailed theoretical description of the Ragas studied in the practicals.
- 5) Definition of the following technical terms :
(a) Thaata (b) Raga (c) Tati (d) Purvang-Uttarang
(e) Vilambit, Madhya & Drutlaya (f) Gamak (g) Khayal.
- 6) Knowledge of the following instruments:
(a) Tabla (b) Harmonium & Leg Harmonium (c) Sarangi
(d) Violin (e) Sitar

Harmonium – (Madhyama III)

Practicals – (200 marks)

- 4) Introduction of Vilambit Khayal with Alaps & Tanas in detail (any two) : (a) Manbihag
(b) Bageshri (c) Todi
- 5) Introduction of Madhyala Bandish in Rupak and Matt Taal with Alap and Tanas in the following Ragas (any two) :
(a) A. Bilawas (b) Hameer (c) Pooriya Dhanashri (d) Kedar.
- 6) Information and Raga Vachak Swara Sangatis of the following Ragas :
(a) Bhairavi (b) Chayanat (c) Tilak Kamod (d) Shudha Sarang.

Theory (Written) - (50 marks)

- 6) Detailed theoretical description of the Ragas studied in the practicals and writing of notations of Bandishes of Vilambit and Madhyalaya with Alaps and Tannas in V.N. Bhatkhande and Paluskar Notation system.
- 7) Definition of Ragalakhanas.
- 8) Knowledge of the following musical forms :
(a) Khayal (b) Thumari (c) Tarana (d) Dhrupad
(e) Dhamar (f) Tappa
- 9) Biographies of the following artistes :
(a) Pt. V.D. Paluskar (b) Pt. V.N. Bhatkhande (c) P. Madhukar
- 10) Knowledge of the following Taalas :
(a) Zumara (b) Ade Chautal (c) Tilawada



KALA ACADEMY GOA

Kala Academy's Music Centre _____

APPLICATION FORM

NOTE: Please see that this form is neatly filled in, giving only relevant information.

Admission sought for (STRIKE OFF WHICH IS NOT NECESSARY)

1. Vocal 2. Tabla 3. Harmonium

11. Name in full: Shri/Smt/ Kum.

(Block Letters)

12. Father's / Guardian's Name & Income: _____

13. Present Address: _____

14. Phone/ Mobile No: _____

15. Date & Place of Birth: _____
(Enclose Birth Certificate)

16. Nationality: _____ In case of student of foreign origin, following may be indicated:

4. Nationality: _____

5. Passport No. : _____

6. Nature & Period of visa: _____

17. Native Place: _____ Dist.: _____ State: _____

18. Mother Tongue: _____ Educational Qualification: _____

19. Name & Address of School/Institution: _____

20. Previous Training & Experience in field of Music & Dance _____

Date:- _____

Signature of Applicant
(To be completed by Guardian, if applicant is below 18 of age)

N.B.
Each student can get admission in one discipline only.

UNDERTAKING BY THE STUDENT

I, Master/Ms./Mr./Mrs. _____, learning _____ in the Kala Academy's Music Centre at _____ hereby state that I have read the rules and regulations of this Institution and I promise to abide by them till the completion of the course in the Centre.

Signature of the Student

Date :-

UNDERTAKING BY THE PARENT

I, Shri/Smt. _____ mother/father/ guardian of _____, hereby state that I have read the rules and regulations of this Institution and I promise to abide by them and see that my child/ward strictly conforms to the terms and conditions, as required of him/her, till the completion of the course in the Centre.

I further say that I shall abide by clause no. 13 and 19 of the rules and regulations which are reproduced below :

“A student has to attend a minimum of 70% of the working days to qualify for examination held in December. However, 10% relaxation in attendance in exceptional cases – like final exams of the school/college (10th and 12th std.), on medical grounds etc. (doctor's certificate necessary) may be granted only after the consent of the Director, Faculty of Indian Music & Dance.”

“Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child's progress and sign the calendar maintained by the concerned teacher.”

Signature of the Parent/Guardian

Date :-



KALA

ACADEMY

GOA

Department of Western Music

PROSPECTUS

Department of Western Music

PROSPECTUS

About us . . .

One of the most discerning assets of Goa is its rich cultural heritage, which produced a galaxy of artistes, who excelled in the field of art, music and drama, bringing name and fame to this serene land.

Several artistes, including Dinanath Mangeshkar, Dattaram Volvoikar, Surashree Kesarbai Kerkar, Jitendra Abhisheki, Lata Mangeshkar, Khaprumam Parwatkar, Antonio de Figueiredo, Antonio Xavier Trindade, Dinanath Dalal, Lourdino Barreto, Camilo Xavier, Michael Martins, Mario Miranda, Anthony Gonsalves and Chris Perry, have made a mark in their respective discipline on the Goan cultural scenario.

With such a rich cultural heritage as its foundation, **Kala Academy Goa** was established in 1970, with the help of Ministry of Art and Culture, Govt. of India, to encourage, sustain and develop the old traditions of art and culture in Goa.

Over the years, this premier institution has helped to develop and nurture local talent in the field of dance, drama, music, fine art, folk art and literature. Presently, Kala Academy Goa has grown into a centre for performing arts and imparts specialized training in the areas of Indian Classical Music & Dance, Western Classical Music and Drama, besides organizing various festivals, competitions, exhibitions, workshops, seminars, and other programmes related to various forms of the local arts.

The sprawling campus of Kala Academy along the river Mandovi has a beautifully laid out garden. Amidst such an environment stands out the unique piece of architecture designed by the internationally acclaimed Goan architect, late Shri. Charles Correa.

Kala Academy's distinctive logo **Aditya Chakshu** symbolizing "the thinking eye" emphasizes the proactive commitment of this institution towards art and culture in the State of Goa.

Western Music in Goa

Goans were introduced to Western Classical Music in the XVI century. During the Portuguese regime, music was a compulsory subject in Parish/Church Schools. As such, these schools played a prominent role in imparting music education and helped in developing the musical talent of Goans. The music teachers in the parochial schools were well qualified and took pains to rigorously groom the young Goan talent into accomplished musicians. From these schools emerged musicians and singers who went on to perform in symphony orchestras, military bands and films.

In course of time, the old village Parochial Schools began to be replaced by State-run Primary Schools, which did not have music in their syllabi. Hence, there was practically no institution to impart the teaching of music.

Department of Western Music

The Department of Western Music is the new name of the erstwhile *Academia de Música*, an educational institution established by the Legislative Ministerial Diploma No. of 8/5/1952 of the Portuguese Government. Its founder director was Maestro Antonio de Figueiredo.

The *Academia* is regarded as the first institution in India to impart a wide range of systematic courses in vocal and instrumental music of the Western Classical genre. It was set up with the sole aim of promoting Western Classical Music in Goa, in order to groom youngsters into performers and great musicians.

SUBJECTS OF TRAINING

Main Subjects: Ordinarily, the Department of Western Music imparts training in the following Main Subjects:

- ✓ Violin
- ✓ Cello
- ✓ Voice (Solo Singing)
- ✓ Pianoforte
- ✓ Classical Guitar
- ✓ Electronic Keyboard

Besides, other Subjects (String instruments like Viola and Double Bass; Wind instruments like Flute, Oboe, Clarinet, Bassoon, Saxophone, French Horn, Trumpet, Trombone, Tuba; Percussion instruments like Timpani and Snare Drum) are also taught, depending on the availability of proper faculty and necessary resources.

Subsidiary Subjects: Besides the Main Subjects, students have to compulsorily attend the following 3 Subsidiary Subjects concomitantly with the Main Subject course:

- ✓ Solfeggio
- ✓ Theory of Music
- ✓ Group Work: Ensemble playing or Choral singing

Teaching Staff (Regular)

Dr. Romeo Monteiro (*Director*)

Ms. Gorette Pinheiro (*Lecturer in Violin*)

Mr. Francis Almeida (*Lecturer in Classical Guitar*)

Ms. Preethi Coutinho (*Lecturer in Solo Singing*)

Ms. Louella Fernandes (*Lecturer in Pianoforte*)

Ms. Pearl De Lima Viegas (*Lecturer in Pianoforte*)

Ms. Frederika Cotta (*Lecturer in Violin*)

Mr. Roy Menezes (*Teacher in Solfeggio & Theory*)

Ms. Inez Fernandes (*Teacher in Electronic Keyboard*)

Mr. Glenlord Rodrigues (*Teacher in Classical Guitar*)

Mr. Shannon Fernandes (*Teacher in Violin*)

Mr. Savio Fernandes (*Teacher in Violin*)

Mr. Noel D'Souza (*Teacher in Solfeggio & Theory*)

Besides, there are following Teachers who are appointed to conduct classes on lecture basis :-

Ms. Rhea Dias (Violin)

Ms. Leticia Mascarenhas (Solfeggio & Theory)

Mr. Myron Mascarenhas (Guitar)

Mr. Melvin Fernandes (Solfeggio & Theory)

Mr. Velerio Mascarenhas (Violin)

Ms. Dynisha Abreu (Solfeggio & Theory)

Ms. Deborah Pereira (Piano)

Ms. Reanne Mendes (Cello)

RULES AND REGULATIONS

Admission

1. Depending on the availability of seats in the Main Subjects offered by the Department of Western Music, admissions are announced in the local newspapers in the month of November/December. The application in the prescribed forms (found in the Prospectus booklet), duly filled, is to be submitted in the Office, along with a copy of the Birth Certificate, within the stipulated date. Admission forms shall not be accepted after the stipulated date.
2. Admissions are open to all citizens having domicile in Goa and displaying sufficient musical ability. Non-citizens of India may be granted admission at the discretion of the authorities, subject to fulfilment of rules pertaining to foreign students/citizens and availability of seats.
3. A student is permitted to seek admission in only one Main Subject. In special cases, talented students may be allowed to seek admission in a second Main Subject, depending on availability of seats and after having passed the Intermediate level (cfr. n. 9 of these *Rules*) in the first Main Subject.
4. For admission to the different courses, an audition/aptitude test is conducted by a panel of experts consisting of 2 or 3 staff members of the Department of Western Music appointed by the Director. Admission will be given on the basis of merit and the list of the selected students will be displayed on the notice board.
5. (a) The minimum age for seeking admission in String instruments, Pianoforte, Classical Guitar and Electronic Keyboard is 7 years; the maximum age is 10 years.
(b) The minimum age for seeking admission in Voice and Wind instruments is 12 years; the maximum is 25 years.

In special cases, any relaxation in the age for any of the disciplines remains the prerogative of the Director.

6. Once the student is admitted, the parent/guardian should compulsorily fill up the undertaking (found in the Prospectus booklet) and submit the same to the Office as well as pay the prescribed fees (cfr. n. 35 of these *Rules*).

Programme of Studies

7. The curriculum of studies is devised in such a manner that serious students, who seek to nurture their musical inclinations and cultivate their musical ambitions, can reach great heights in the world of Western Classical Music. The skills and environment necessary to develop an artistic spirit are offered to the student.
8. The entire programme of study offered by the Department of Western Music, Kala Academy Goa, for the Main Subjects (except Electronic Keyboard) consists of 13 years: from Initial Grade till Grade XII. The programme of study for Electronic Keyboard lasts for 9 years: from Initial Grade till Grade VIII.
9. The programme of study is categorised as follows:
Foundational level : Initial Grade, Grades I, II and III;

Intermediate level : Grades IV and V;

Advanced level : Grades VI, VII and VIII;

Higher-advanced level : Grades IX and X;

Graduate level : Grades XI and XII.
10. The syllabus devised for the Main Subject includes scales, technical studies, classical repertoire and light favourite pieces. The individual lessons taken with the teacher (one-to-one) focuses on the study of technique that allows the student to become musically capable, confident and expressive. The student gradually acquires the skills necessary to enjoy music for a lifetime.
11. Along with the Main Subject, the student has to compulsorily attend all the following 3 Subsidiary Subjects:
(a) Solfeggio: This technique, taught in the traditional Goan method inherited from our forefathers, seeks to develop the student's listening skills and equip the student with the ability to read music in proper pitch, rhythm and expression;
(b) Theory of Music: This course aims at offering a solid foundation to the student in the grammar of music, by studying well certain aspects like time, melody, harmony, form and instrumentation, as well as perusing through important historical data.
(c) Group Work: This activity underlines the value of collaboration and team-work in order to materialize musical ideas. Unless granted prior exemption for valid reasons, students have to necessarily be a part of at least one of the following group works offered by the institution:
 - i. String Ensembles: A student studying a String instrument could be judged by his/her teacher as eligible to be part of these ensembles. Depending on his/her capability, the student will be assigned to either the Junior String Ensemble or the String Orchestra.

- ii. Guitar Ensembles: A student studying Classical Guitar could be judged by his/her teacher as eligible to be part of these ensembles. Depending on his/her capability, the student will be assigned to the appropriate ensemble.
 - iii. Choral Groups: Students of Voice, Pianoforte, Electronic Keyboard and the lower grades of other Main Subjects who do not form part of 11.c.i and ii are eligible to join the Choral Groups. Depending on his/her capability, the student will be assigned either to the Junior Choir or the Senior Choir.
12. Through this comprehensive programme of studies, the students are bound to receive an all-encompassing and well-rounded education focussing on musicianship and challenging them to unfold as mature artists of tomorrow.

Classes, Working Hours, Absence

13. The academic year of the Department of Western Music is from January to December. The First Term runs from January to June; the Second Term from July to December.
14. The working hours are as follows:
On Mondays, Wednesdays, Thursdays & Saturdays: 14 hrs to 18 hrs.

On Tuesdays & Fridays: 10 hrs to 13 hrs & 14 hrs to 18 hrs.
15. Duration of Classes:
- (a) Main Subjects (except Electronic Keyboard):
 - i. Initial to Grade III: 30 minutes individual class twice a week, on Mondays-Thursdays, Tuesdays-Fridays or Wednesdays-Saturdays.
 - ii. Grade IV and above: 45 minutes individual class once a week.
 - (b) Electronic Keyboard:
 - i. Initial to Grade II: 30 minutes individual class once a week.
 - ii. Grade III and above: 45 minutes individual class once a week.
 - (c) Solfeggio and Theory of Music:
 - i. Initial to Grade III: 30 minutes group class twice a week, on Mondays-Thursdays, Tuesdays-Fridays or Wednesdays-Saturdays.
 - ii. Grade IV and above: 45 minutes group class once a week.
 - (d) Group Work: 30 - 45 minutes class either once a week or as determined by the respective Teacher-in-charge.
16. Students must be punctual for classes and rehearsals.
17. The student-teacher relationship should be such that it is characterised by cordiality, patience and respect. This includes mutual avoidance of abusive or bad language.
18. Every student should have the zeal and enthusiasm to practice daily and to do the assigned work on time.

19. Students who remain absent for more than 2 consecutive classes (either Main Subject or Subsidiary Subjects), will have to give a written explanation to the Director. The students who remain absent for 2 consecutive classes without prior intimation to the Director stand the risk of their name being struck off from the roll.
20. Students who remain absent on medical grounds will have to produce the doctor's certificate.
21. No visitor/parent shall be allowed inside the classroom without prior permission of the authorities.
22. No lessons/accompaniment shall be allowed to non-students.
23. It will be mandatory for the parent/guardian to attend the Parent-Teacher meetings, which may be convened by the Director whenever a need arises.
24. The Director shall enjoy the prerogatives of assigning students to the pertinent teacher at the beginning of the academic year and of changing the teacher in the course of the academic year for just reasons. If, for some reason, the student/parent/guardian requests for a change of teacher, the request could be considered at the end of the academic year in deserving/genuine cases. The decision of the Director shall be final in this regard.
25. If a student is slow in grasping/practicing and the portion earmarked is not completed within the prescribed academic year, the student may continue in the same grade for the following academic year. If at the end of the second academic year, the portion still remains incomplete, the student will not be allowed to continue for the third consecutive year, but will have to leave the institution.
26. A student who is detained for 2 consecutive years in the same grade (Main Subject) will not be allowed to pursue his/her studies and will have to leave the institution. This rule, however, will not be applicable to students who are in Grades IX, X, XI & XII.
27. Students in Grade IX, X, XI & XII can avail of a maximum of 3 years to pass each grade. Additional time could be granted to the student in exceptional cases and for just reasons, subject to the approval of the Director.
28. Students, allowed to use the instruments of the institution in class and for rehearsals, should look after their maintenance and will be held responsible for any misuse or damage.
29. Parents/guardians must realize that the training of their children/wards is a joint responsibility involving them. They should check the progress of their children/wards by regularly signing their calendar at the end of each month. They should meet the teacher periodically to enquire about the student's progress.
30. Students should dress appropriately in accordance with the high value imparted to them in this institution.

31. Students are strictly forbidden to touch the name plates or to scribble on the walls/furniture/premises or to cause damage to music stands and any other property of the Kala Academy. Any student found doing so will be liable for punishment.
32. Students and parents should maintain silence in the corridors of the Kala Academy complex. They are strictly prohibited from using/playing with mobile phones and other gadgets during class hours. They should refrain from playing any indoor or outdoor games in the premises of Kala Academy during their free time.
33. Parents/guardians should compulsorily meet the teacher/s on the Open Day and collect the Progress Report of their child/wards (in July and January).
34. The last day of class before the summer vacations will be as per the last working day declared by the Education Department, Govt. of Goa.

Fees

35. Fees are to be paid, before the stipulated date, as per the table below:

		Initial to Grade III	Grades IV - V	Grades VI-VIII	Grades IX-X	Grades XI-XII
1.	Admission Fee	500-00	500-00	500-00	500-00	500-00
2.	Tuition Fee	1500-00	2000-00	2200-00	2500-00	3000-00
3.	Library Fee	200-00	200-00	200-00	200-00	200-00
4.	Calendar	50-00	50-00	50-00	50-00	50-00
5.	Identity Card	50-00	50-00	50-00	50-00	50-00
Total		2300-00	2800-00	3000-00	3300-00	3800-00
6.	Examination Fee for	Grade III 150-00	Grade V 150-00	Grade VIII 150-00	Grade X-XI 250-00	Grade XII 500-00

36. Fees once paid shall not be refunded. However, if a student desires to discontinue, due to a genuine reason, within 15 days of paying the fees, only 50% of the Tuition Fee shall be refunded. The other fees shall not be refundable.
37. A late fee of Rs. 500/- shall be charged, if the fees are paid after the stipulated due date. If the student fails to pay the fees even after the stipulated due date with late fee, his/her name will be struck off from the enrolment register and no further request shall be entertained.

Examinations & Reports

38. Students shall appear for the Mid Term examination in the month of June/July and the Final examination in the month of December. The names of the students (even of those who have been granted relaxation in attendance as per n. 39 of these *Rules*) who do not appear for the required examinations or who fail as per the Final Result for 2 consecutive years will be struck off from the register.
39. Every student has to attend a minimum of 70% of the working days to qualify for the Final examination held in December. Further relaxation in attendance in exceptional cases like final examinations in school/college (Std. 10th and Std. 12th), medical reasons (supported by a doctor's certificate), State/National-level representations, etc. may be granted only after obtaining the consent of the Director.
40. Since December is the time for examinations, only the period from January to November will be considered for calculating the percentage of attendance.
41. Students shall be examined as per the prescribed syllabus. The students who do not complete the prescribed programme of studies and/or do not appear for examinations shall be detained. No request double-promotion or jump of grades will be entertained.
42. The evaluation at each examination will be out of 100 marks. The minimum passing marks are 60. Students who secure 75-89 marks will be termed as having passed with Merit; while who score 90 marks and above will be commended as having passed with Distinction.
43. Given the importance of all-round formation in music, students studying a Main Subject will have to keep a certain pace with the Subsidiary Subjects. They will have to necessarily clear the corresponding Grades in Solfeggio and in Theory of Music (cfr. table below), failing which they shall not be allowed to pursue lessons in the next Grade of the Main Subject. While attempting to pass the corresponding Grade in the Subsidiary Subjects, if the student fails even after 2 attempts, he/she shall have to leave the institution.

Grade passed in the Main Subject	Corresponding Grade to be passed in Solfeggio & Theory of Music
Grade I	Initial Grade
Grade III	Grade I
Grade V	Grade III
Grade VIII	Grade V
Grade X	Grade VI
Grade XII	Grade VIII

44. Unless stated otherwise, the average of the Mid Term and Final examinations will determine the Final Result of the student.
45. In case of Grades III, V, VIII, X, XI & XII of the Main Subject, the Mid Term examination will not be taken into consideration for the Final Result, but will only serve as an indicator for the student and the teacher to assess the student's progress.
46. In case of Grades III, V, VI & VIII of Solfeggio, the Mid Term examination will not be taken into consideration for the Final Result, but will only serve as an indicator for the student and the teacher to guide the student's progress.

47. The Mid Term examinations of Theory of Music will not be taken into consideration for the Final Result, but will only serve as an indicator for the student and the teacher to gauge the student's progress.
48. The Final examinations in the Main Subjects, for Grades III, V & VIII, will be conducted by an external examiner, appointed by the Director.
49. The Final examinations in the Main Subjects, for Grades X, XI & XII will be conducted by a panel of 3 examiners, appointed by the Director. At least one of these should be an external examiner.
50. The Final examinations in Solfeggio for Grades III, V, VI and VIII will be conducted by an examiner or by a panel, named by the Director.
51. Students desiring to appear for Grades X & XI should present an examination programme of minimum performance time of 30 mins for approval to the Director, latest by the 1st of July. The Director shall seek the opinion of another expert in the Subject before granting approval to the proposed programme. The student shall also prepare programme notes (500 – 1000 words) to be presented on the day of the examination. The Final Result will take into consideration the examination programme, scales & technical exercises and the programme notes.
52. Students desiring to appear for Grade XII should fulfil the following conditions:
 - (a) they present an examination programme of minimum performance time of 40 mins for approval to the Director, latest by the 1st of July. The Director shall seek the opinion of another expert in the Subject before granting approval to the examination programme;
 - (b) they undergo an examination, as mentioned in n. 49, of the programme presented in n. 52a;
 - (c) they present well-researched programme notes (500 – 1000 words) at the examination;
 - (d) they submit, at least a fortnight prior to the examination, a written scholarly dissertation of minimum 30 pages (A4 paper, Times Roman font 12, double spacing) length on any topic related to the instrument or repertoire or composer. Such an exercise seeks both to deepen and widen the domain of musical discourse and to encourage the student to delve more profoundly into a particular aspect of his/her interest. The topic of the dissertation with a schema will have to be presented for prior approval, latest by the 1st of July;
 - (e) they give a public recital of at least one work (or a significant part of a work) from the examination programme. The recital should be of a minimum of 15 mins duration and could be given at one of the Internal concerts of the Department of Western Music or at a special public concert/recital arranged for the purpose by the student. The Director must be intimated at least a fortnight in advance about the date, time and venue of the proposed concert/recital.The Final Result will take into consideration all the requirements above (n. 52a – e).
53. Reports on the progress of a student will be issued to him/her in the Main Subject and the Subsidiary Subjects at the end of each term (in June/July and in December). If a student gets two consecutive poor reports in one academic year, s/he could be asked to leave the institution.

54. Students shall appear for examinations on the days fixed. No change in dates will be allowed. In genuine and exceptional cases, and that too for examinations solely conducted by the staff-members, the Director may permit a change of dates. Inability to answer the examination must be justified in writing. No request for a change in dates will be entertained for examinations which involve an external examiner (cfr. n. 48 – n. 52 of these *Rules*).
55. Students desiring to appear for external examinations conducted locally by any Board/College will have to inform their respective teacher and obtain prior permission from the Director before enrolling themselves for those examinations. If no permission is obtained, punitive measures, including dismissal, could be taken against the student.

Awards

56. Certificates of Merit will be awarded, on the Annual Day, to students who:
 - (a) complete Grade V in the Main Subject, along with Grade III in Solfeggio & Theory of Music and satisfactory participation in Group Work (Intermediate level);
 - (b) complete Grade VIII in the Main Subject, along with Grade V in Solfeggio & Theory of Music and satisfactory participation in Group Work (Advanced level);
 - (c) complete Grade X in the Main Subject, along with Grade VI in Solfeggio & Theory of Music and satisfactory participation in Group Work (Higher-advanced level).
57. A Certificate of Merit, stating that the student has successfully completed the entire Graduate level Course offered by the Department of Western Music, Kala Academy Goa, will awarded to the student on the Annual Day only after all the requirements in n. 52 are duly fulfilled, along with Grade VIII in Solfeggio & Theory of Music and satisfactory participation in Group Work (cfr. n. 11.c of these *Rules*).
58. Students who excel in the various disciplines (Main Subjects, Solfeggio or Theory) will be awarded prizes on the Annual Day. The selection of students will also take into consideration the participation of the student in Concerts and Group Work.

Concerts

59. The Department of Western Music, Kala Academy Goa, offers a number of opportunities to the students to hone their performing skills in public. Several Internal Concerts are held in the Black Box of the Kala Academy complex, besides the Annual Day and Founder's Day Concerts which are held in the Dinanath Mangueshkar Auditorium in April and August respectively.
60. It is obligatory on the part of the students, studying in Grade II of the Main Subject and above, to participate either in group, chamber or solo items, at least once a year, in the Internal Concerts (Class-room productions) organised by the Department of Western Music or in the Annual Day and Founder's Day Concerts.
61. All students, even if they are not participating in the items, should be present for the Annual Day and Founder's Day Concerts.
62. A student who does not fulfil the obligations mentioned in n. 60 and n. 61, could be asked to discontinue his/her studies in the Department of Western Music.

63. Students and parents are earnestly encouraged to attend the programmes of Western Classical Music organized by/in collaboration with Kala Academy Goa.

Other Facilities

64. Identity Cards will be issued to students on payment of Rs. 50/-. If the Identity Card is lost, a fresh one will be issued on payment of Rs. 50/- . The Identity Card is compulsory for entry in the Kala Academy campus.
65. A book-lending facility is available to the students. They have to abide by the rules of the Library while availing of this facility.
66. DVD screening on great musicians and performances followed by discussion will also be organized from time to time in order to update the knowledge of students and teaching staff.
67. Cuttings of current activities and important events in the world of music will be displayed on the Notice-boards of the Department.
68. The students will be entitled to Summer vacations, Ganesh Chaturthi holidays, Diwali vacation, Christmas holidays, etc. as declared by the Education Department, Govt. of Goa. The discretionary holidays granted by the institution will be declared at the beginning of the academic year.
69. The students of the Department of Western Music shall abide by the *Rules and Regulations* in this Prospectus and those that comes into force from time to time.
70. The decision of the Chairman of Kala Academy Goa shall be final and binding.



Kala Academy Goa
Department of Western Music
Panaji-Goa
ADMISSION FORM

(Kindly fill this form with block letters)

To
The Director,
Department of Western Music,
Kala Academy Goa.

Sir,

Kindly admit me/my son/my daughter/my ward in the Department of Western Music, Kala Academy Goa.

1. Name: _____

2. Parent/Guardian's name & Occupation : _____

3. Address: _____

Phone nos. _____ Email: _____

4. Place & Date of Birth: _____

5. Nationality : _____ In case of foreign origin, following may be indicated :

(a) Passport No : _____ (b) Nature and Period of visa : _____

6. Previous studies in music (if any): _____

7. Whether studying at present in the Department of Western Music, Kala Academy Goa (if yes, mention the subject and grade): _____

8. Admission is sought in Voice / Violin / Cello / Pianoforte / Guitar / Keyboard as Main Subject: _____ (N.B. The student has to also compulsorily attend the Subsidiary Subjects, cfr. *Rules and Regulations*, n.11)

9. Attached Birth Certificate.

10. This "Admission Form" is to seek admission in one Main Subject only and is to be submitted within the stipulated date and time. No requests will be entertained on the day of the Auditions.

Date: _____

Signature

Admitted/not Admitted

Director
Department of Western Music

UNDERTAKING BY THE STUDENT

I, Master/Ms./Mr./Mrs. _____, learning _____ in the Department of Western Music, Kala Academy Goa, hereby state that I have read the *Rules and Regulations* of this institution, as contained in the Prospectus, and I promise to abide by them till the completion of the course in the Department.

Signature of the Student

Date : _____

UNDERTAKING BY THE PARENT/GUARDIAN

I, Shri/Smt. _____ mother/father/ guardian of _____, hereby state that I have read the *Rules and Regulations* of the Department of Western Music, Kala Academy Goa, as contained in the Prospectus, and I promise to abide by them and see that my child/ward strictly conforms to the terms and conditions, as required of him/her, till the completion of the course in the Department.

I further say that I shall abide by clauses n. 29 and n. 39 under *Rules and Regulations* which are reproduced below:

“Parents/guardians must realize that the training of their children/wards is a joint responsibility involving them. They should check the progress of their children/wards by regularly signing their calendar at the end of each month. They should meet the teacher periodically to enquire about the student’s progress”

“Every student has to attend a minimum of 70% of the working days to qualify for the Final examination held in December. Further relaxation in attendance in exceptional cases like final examinations in school/college (Std. 10th and Std. 12th), medical reasons (supported by a doctor’s certificate), State/National-level representations, etc. may be granted only after obtaining the consent of the Director.”

Signature of the Parent/Guardian

Date : _____

Contact nos: _____

Details of the students undergoing training during the year 2023

Sr. No.	Faculty/Department	Total no. of Students admitted
1.	Faculty of Indian Music & Dance	208
2.	Kala Academy's Music Centres (a) KAMC, Valpoi (b) KAMC, Pernem (c) KAMC, Sankhalim (d) KAMC, Canacona (e) KAMC, Sanguem (f) KAMC, Quepem	44 84 55 44 42 42
3.	Department of Western Music	360

Details of the scholarships (Memorial Prizes sponsored by private parties) awarded to the students during the year 2022.

Sr. No.	Name of the Scholarship	Discipline	Awarded to	Amount
1.	Prize instituted in memory of Late Fr. Lourdino Batteto	Violin Guitar (Dept. of Western Music)	Ms. Beverly Vaz Mr. Calvin Monteiro	Rs. 1,250/- Rs.1,250/ -
2.	Florinda Heredia Memorial Prize	Piano (Dept. of Western Music)	Mr. Sam Vaz (1 st Prize) Ms. Amanda Rodrigues (2 nd Prize)	Rs. 6,000/- Rs.4,000/ -
3.	Award of Juliana de Sa Scholarship Prize	Solo Singing (Dept. of Western Music)	Ms. Leticia Mascarenhas	Rs.2,000/ -
	Pt. Ratnakant Ramnathkar Memorial Puraskar	Vocal (Faculty of Indian Music & Dance)	Not awarded (as no student fulfilled the criteria of the required percentage of 70% marks)	
	Balkrishna Bakhale Memorial Puraskar	Tabla (Faculty of Indian Music & Dance)	Mr. Rushikesh A. Naik	Rs.5,000/ -

Prepare a list of rules, regulations, instructions, manuals and records for discharging functions available with the public authority for the smooth discharge of its functions in Programme & Development Section.

S.No	Name of the act, rules, regulations etc	Brief gist of the contents	Reference No if any	Price in case of priced publications
1	Rules & Regulations of Marathi Drama 'A' & 'B' Group Competition	Rules/regulations governing conduct/organisation of Marathi Drama 'A' & 'B' Group Competition	NIL	NIL
2	Rules & Regulations of Tiatr 'A' & 'B' Group Competition	Rules/regulations governing conduct/organisation of Tiatr 'A' & 'B' Group Competition	NIL	NIL
3	Rules & Regulations of Konkani Drama Competition	Rules/regulations governing conduct/organisation of Konkani Drama Competition	NIL	NIL
4	Rules & Regulations of Bhajan Competition	Rules/regulations governing conduct/organisation of Bhajan Competition	NIL	NIL
5	Rules & Regulations of One Act Play Competition for High School and Higher Secondary/College Level	Rules/regulations governing conduct/organisation of One Act Play Competition	NIL	NIL
6	Rules & Regulations of State Art Exhibition(Artist Category)	Rules/regulations governing conduct/organisation of State Art Exhibition	NIL	NIL
7	Rules & Regulations of State Art Exhibition(Students Category)	Rules/regulations governing conduct/organisation of State Art Exhibition	NIL	NIL
8	Rules & Regulations of Choir(Hymns) Singing Competition	Rules/regulations governing conduct/organisation of Choir(Hymns) Singing Competition	NIL	NIL
9	Rules & Regulations of Bal Yuva Kirtan Competition	Rules/regulations governing conduct/organisation of Bal Yuva Kirtan Competition	NIL	NIL
10	Rules & Regulations of Children Drawing & Painting Competition	Rules/regulations governing conduct/organisation of Children Drawing & Painting Competition	NIL	Soft copy available on website of Kala Academy Goa.
11	Sangeet Natak Mahotsav	Rules/regulations governing	NIL	Soft copy available on website of Kala

		conduct/organisation of Ssngheet Natak Mahotsav		Academy Goa.
12	Laybhaskar Khaprumam Parvatkar Booklet	Booklet on life & journey of Khaprumam Parvatkar	NIL	Soft copy available on website of Kala Academy Goa.
13	Documentation /Archival Records of Programme & Results of Marathi Drama 'A' Group Competition	Programmes and results of Marathi Drama 'A' Group from 1970-71 to 2022-23.	NIL	Soft copy available on website of Kala Academy Goa.
14	Documentation /Archival Records of Programme & Results of Marathi Drama 'B' Group Competition	Programmes and results of Marathi Drama 'B' Group from 1978-79 to 2022-23.	NIL	Soft copy available on website of Kala Academy Goa.
15	Documentation/Archival Records of Programme & Results of Tiatr 'A' Group Competition	Programmes and results of Tiatr 'A' Group from 1974-75 to 2021-22.	NIL	Soft copy available on website of Kala Academy Goa.
16	Documentation/Archival Records of Programme & Results of Tiatr 'B' Group Competition	Programmes and results of Tiatr 'B' Group from 2014-15 to 2022-23.	NIL	Soft copy available on website of Kala Academy Goa.
17	Documentation /Archival Record of Programme & Results of Konkani Drama Group Competition	Programmes and results of Konkani Drama Competition from 1976-77 to 2021-22.	NIL	Soft copy available on website of Kala Academy Goa.

KALA ACADEMY GOA, LIBRARY
CAMPAL, PANAJI-GOA.
RULES AND REGULATIONS

The following rules for Kala Academy Library are hereby for general information:

HOURS OF OPENING

The working hours of the library.

9.30 a.m. to 1.10 p.m.

2.00 p.m. to 5.45 p.m.

(Circulation Counter will remain open from 9.45 to 1.00 and 2.00 to 5.30)

ENROLMENT OF MEMBERS

1. Every intending borrower of books from the library shall have his/her name registered in the library by applying in prescribed form, which shall be available in the library.
2. Every intending member shall be required to submit the duly filled form in all respects
 - a) His/her full name.
 - b) Permanent address.
 - c) Date of birth.
 - d) Name of the faculty.
 - e) Courses.
 - f) Details of the library fees paid.
 - g) Specimen signature.

USE OF BOOKS

1. Readers shall return, before leaving the library, to the section in charge (Asstt Librarian), reference books and other materials.
2. No tracing or mechanical reproduction of any book map or manuscript shall be done without permission of the Librarian.
3. Before leaving the counter, the member shall satisfy him self as to whether the book lent to him/her is in good condition and if not shall immediately bring the mater to the notice of the Asstt. Librarian on duty.
4. Kala academy library having closed system has no one can enter without permission of Library Staff's.

NON RETURNED, LOSS OR DAMAGED BOOKS/MAGAZINES/JOURNALS

1. A book lost or damaged in any way be a borrower shall have to be replaced, or otherwise the borrower shall place an amount sufficient enough to purchase the replacement copy (which include cost of book and other including charges).
2. If the book/books borrowed from the library are not returned/replaced/paid for, as in the above clause, within one month, the amount shall be adjusted from his/her deposit of the member/s. For this purpose, the security deposit of Rs. 500/- may be taken from students during the time of admisson.

BORROWER'S TICKETS

1. Ordinary every member will get one borrower's ticket. He/she will be responsible for book borrowed on that ticket.
2. Borrower's tickets are not transferable.
3. In case the borrower's ticket/Library card is lost, a duplicate library card will be issued to him/her on receipt of the application in the prescribed form and on payment of Rs. 50/-

OVERDUE CHARGES

If a book is not returned to the library when due, an overdue charge of **Rs. 5/ per day** shall be levied, official receipts will be issued at cash counter in the Kala Academy Office.

GENERAL

1. Kala Academy Library is yours please help us to make it an attractive place to study in.
2. Library is a place for study and hence silence at all time is must. Disturbing element is Nuisance & will be asked to leave the Reading Hall if necessary.
3. Cleanliness should be preserved in the Reading hall.
4. The Library is only for Staff's and Student's of Kala Academy.
5. Smoking in the library is strictly prohibited.
6. Switch off the Mobile while entering the library.
7. The counter for issue of books shall be closed 10 minutes before the closing time of the library.
8. Sleeping is strictly prohibited.
9. Dog earring the pages of the books, marking or writing their in with ink or pencil, tearing or taking out its pages or otherwise damaging it will constitute damage to a book any such damage to books is serious offence.
10. Library cards are not transferable.
11. Pets and eatables are not allowed in Library.
12. Eating of Tiffin's, Chewing Gum etc are strictly prohibited.
13. Shifting of chairs from one place to another place is strictly prohibited. Students should not keep their Bags and belongings on the table and move around.
14. Books are issued for the exclusive personal use of the application. Any one found applying for books for another will be debarred from the use of library.
15. If a student wishes to keep a book more than a week, He/She must apply for renewal for a further week of the book to the Asstt. Librarian who will reissue them at His/Her Discretion.
16. Students are advised to take care of their personal belongings such as books, cash, umbrella etc. which they are in the library. No books belongings are kept on the library Tables/ Seats floor while they are away. Umbrella; Raincoats etc are to be kept out

before entering the library. The library shall not be held responsible for the loss of any of their belongings.

17. Readers are requested not to disturb the arrangement of books on the shelves.
18. All Students/Staff's are expected to observe the Library rules. Students found Guilty of misbehaviors are liable to be refused the use of Library.
19. Strict Discipline should be maintained in the library. Students found misbehaving in and around the library will be debarred from using the library. Students cannot enter the library without their identity card.
20. Students are exception to co-operate with the library staff for smooth running of the library. Hence they should also handle the library books, library material and furniture with care as their own belongings.
21. Every reader/user should enter his/her name & other details in the entry register maintained at the counter.
22. Readers are requested to stand in queue during the rush hours.
23. Loud talking, conversations, smoking etc, are strictly prohibited in the Library.
24. Only members shall have the right to access to the lending section for the purpose of borrowing books.
25. Use of Mobiles within the Library premises is strictly prohibited.