



KALA
ACADEMY
GOA

Faculty of Indian Music & Dance

PROSPECTUS

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SYLLABUS

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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. Smt. Sapna Naik, Director
2. Shri Rupesh Gawas, Lec. in Vocal
3. Shri Subhash Fatarpekar, Lec. in Harmonium
4. Smt. Varada M. Bedekar, Lec. in Kathak
5. Shri Sachin Teli, Lec. in Vocal
6. Shri Shailesh Gaonkar, Lec. in Tabla
7. Smt. Mandira Tirodkar, Lec. in Bharatnatyam
8. Shri Sadanand Amonkar, Lec. in Sitar
9. Smt. Seema Shikerkar, Jr. Teacher (Kathak)
10. Shri Dayanidhesh Kossambe, Tabla Accompanist
11. Shri Shripad Chari, Tabla Accompanist
12. Smt. Samradini Aeer, Music Trainer (Vocal)
13. Smt. Deeptha Rubasundaram, Music Trainer (Bharatnatyam)
14. Shri Suraj S. Morajkar, Music Trainer (Tabla)
15. Shri Rohit Wankar, Music Trainer (Flute) (on contract basis)
16. Shri Santoor Naik, Tabla Accompanist
17. Shri Bhargavram Garde, Tabla Accompanist
18. Shri Prajyot Tamankar, Tabla Accompanist
19. Shri Shubham Naik, Harmonium Accompanist
20. 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 one discipline only, 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:

Monday	)
Wednesday	) - 2.00 p.m. to 6.00 p.m.
Thursday	)
Saturday	)
Tuesday	)
	) - 10.00 a.m. to 1.00 p.m. & 2.00 p.m. to 6.00 p.m.
Friday	)

36. Courses offered :

- (a) Vocal (b) Sitar (c) Flute
 (d) Kathak (e) Bharatnatyam (f) Tabla (g) 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	Hobby
1.	Admission Fee	500-00	500-00	500-00	500-00	500-00	Above 35 years of age.
2.	Tuition Fee	2000-00	2500-00	2500-00	3000-00	3500-00	
3.	Library Fee	250-00	250-00	250-00	250-00	250-00	Classes once a week in the morning session.
4.	Calendar	50-00	50-00	50-00	50-00	50-00	
5.	Identity Card	100-00	100-00	100-00	100-00	100-00	Admission on availability of seats.
6.	Marksheet	100-00	100-00	100-00	100-00	100-00	
7.	Examination Fee	--	--	200-00	300-00	550-00	
	Total	3000-00	3500-00	3700-00	4300-00	5050-00	5000-00

(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 Ist 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.
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- 41. 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.
 - 42. 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 | 8. Carnatic Vocal |

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. Bhattachande'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) 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 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. Bhalkhande 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. 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.

Vocal - (Kushal –II)

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 Dhrupad, 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 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 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		

Vocal (Kushal –III)

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

Vocal (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 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 Thaata)	(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) Devagiri Bilawal	(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 Natyangeet.

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 & definition of following terms :
(a) Kayada (b) Tihai (c) Mohara
- 2) Study of Taal lipi (script writing) of Pt. Bhatkhande Taal lipi padhati.
- 3) Basic Definition 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 Chakradaar 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) Definition 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, Jhaptaal and Roopak in the following sequence :
 - (a) Teentaal : Peshkar, Chatashra & Tishra Jati Kayadas, Relas, Gats, Gat Tukdas, Farmaish Chakradars, Parans etc. (30 minutes)
 - (b) Jhaptaal : 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, Jhaptaal, 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 :
Pougun (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 (Manch Pradarshan)	- 100 marks

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. Khaprumam 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.

Sitar (Kushal –II)

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, Thaat, 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

Sitar (Kushal –III)

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) Gujarati 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) Maltatal (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

Sitar (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 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 Thaat)
(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, Nritta, 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, Gathava.
- 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, Kavita, 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	– 300 marks

Practicals – (200 marks)

- 1) Recitation of Theka in Taal-Jhaptal – 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.

Jhaptal

- 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 Jhaptal with Dugun, Chougun.
- 2) Information about Taal-Roopak.
- 3) Definition of following term – Nritya, Nritta, 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) Thaat $\frac{3}{4}$ uthan
 - (b) Paranjudi Aamad 1
 - (c) $\frac{2}{3}$ 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, Natya, Nritya, Natyam.
- 7) Ashta Nayika (Outline).

Kathak (Kushal – III)

Practicals – (300 marks)

- 1) Taal –or Ektaal with
 - (a) Thaat
 - (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 Jhaptaal 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 Thaata 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 Thaata 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 Khamaj)
- 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 vistar, 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	- <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 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. Khaprumam 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

Harmonium - (Kushal –II)

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

Harmonium (Kushal –III)

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	- <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/sing Vilambit Khayal with proper gayaki with Alap, Taan, Laykari, Taan Avartan, etc. in the following Ragas :

(a) Gujarati 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
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- 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 Thaat) (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 Thaats 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 Thaats 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 Bhimpalas
- 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. Bhatkande'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) Thaata (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) 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) 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.

Flute – (Kushal - II)

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 Dhrupad 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 Vilamit 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

Flute – (Kushal-III)

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, Chougum.
- 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	<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 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

Flute (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) 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
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- 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.

BOOKS RECOMMENDED FOR STUDY OF HINDUSTANI CLASSICAL
VOCAL/INSTRUMENTAL MUSIC

1. Kramik Pustak Malika Part I, II, III and IV by Pt. V.N. Bhatkhande
2. Sangitanjali Part I, II, III, IV, V & VI by Pt. Omkarnath Thakur
3. Raga Vigyan Part I, II, III, IV & V by Pt. V.N. Patvardhan
4. Ragbodh Part I, II & III by Dr. B.r. Deodhar
5. Tantrinad Part I & Bhartiya Sangit Vadkya by Dr. Lalmani Mishra
6. Sitar Malika (Hatharas)
7. Sitar Vadan by S.G. Vyas
8. Bela Shiksha by Prof. V.G. Jog
9. Bela Vigyan by T.R. Devangan
10. Mridanga – Tabla Vadan by Pt. Govinda Rao
11. Tabla Vigyan by Dr. Lalmani Mishra
12. Tabla Shastra by Godbole
13. Sangit Visharad (Hathras)
14. Sitar Marg Part I and II by S.P. Banerjee
15. Sangit Bodh by Dr. Sarat Chandra Paranjape
16. Dhvani aur Sangit by Prof. L.K. Singh
17. Sangit Darshika Part I and II by Sri Nanigopal Banerjee
18. Sangit Parichiti Part I and II by Sri Nilratan Banerjee
19. Hindustani Music – An outline of its physics and aesthetics by G. H. Ranade
20. Sangit Shastra Part I and II by M.N. Saxena
21. Tan Sangraha Vol. I, II & III by Pt. S.N. Ratanjankar
22. Tan Malika by Raja Bhaiya Puchwale
23. Hamare Sangit Ratna by Laxmi Narayan Garg
24. Music Profile by Sushila Misra
25. Vishnu Digambar Paluskar by Pt. Vinaya Chandra Moudgalaya
26. Vishnu Narayan Bhatkhande by Pt. S.N. Ratanjankar
27. Vaggeyakar Omkarnath Thakur by Dr. Pradip Kr. Dikshit
28. Tor Sangitkar by Dr. B.R. Deodhar

- 29.Gharana by Vaman Rao H. Deshpande
- 30.Bansuri Shiksha Part I by C.L. Srivastava
- 31.Sangit Paribhasha by Pt. Ratanjhakar
- 32.Bharatiya Sangit : Itihas O Paddhati by Sukumar Ray
- 33.Bharatiya Sangitkar Katha by Prabhat K. Goswami
- 34.Rag O Rup by Swami Prajnananand
- 35.Sangit O Sankriti by Swami Prajnananand
- 36.Bangalir Rag – Sangit Charcha by Dilip Kumar Mukhopadhyay
- 37.Sitar and its Bibaddha forms by Stefan Solavok
- 38.Dhrupad by Indurama Srivastava
- 39.Nad by Sandip Bagachi
- 40.Raga Parichay Part I, II, III & IV by Harish Chandra Srivastava
- 41.Abhinav Sangitanjali by Prof. R.A. Jha (in five parts)
- 42.Swar aur ragon ke vikas me vadyonka yogdan by Prof. Indrani Chakravarti
- 43.Sangit Manjusha by Prof. Indrani Chakravarti
- 44.Music – its methods and technique of teaching in Higher Education by Prof. Indrani Chakravarti
- 45.Sitar and its teaching by Prof. Debu Chaudhury
- 46.Ustad Mushtaq Ali Khan and Indian Music by Prof. Debu Chaudhury
- 47.Senia Gharana and its contribution to Indian Music by Dr. Saroj Ghosh
- 48.Kanhda Ke Prakar by Dr. Saroj Ghosh
- 49.Sangit Ratnakar Vol.1 and 2 Tr. By Prof. P.L. Sharma and Dr. R.K. Singhi
- 50.Brihaddishi Vol. 1 and 2 Tr. Prof. P.L. Sharma
- 51.Musical forms in Sangita Ratnakar by Prof. N. Ramnathan
- 52.All Books by Prof.Subhadra Chaudhuri
- 53.Muslim Bharat ke Sangit Chintan – Shri Rajeshwar Mitra
- 54.All journals/magazines of Music
- 55.Loksarita by Vinayak V. Khedekar
- 56.Gomantakiya Lokavadya by Dr. Pandurang R. Phaldesai
- 57.Gomantakiya Lokakala by Vinayak V. Khedekar

58.Sangeetache Saundrayashastra by Dr. Ashok D. Ranade

59. Gharandaj Gayaki by Vamanrao Deshpande

60. Gomantakiya Sangeetkar by Dr. N.R. Marulkar

61. Kalatma Gomantak by Gopalkrishna Bhobe

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 Ardhachandra

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) Shabdam.
- 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, Nritha, Lokadharmi, Nattyadharmi, 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 Nritya 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 detail.
- 4) Contribution towards the development of dance and music in South India by Chola, Nayak and Maratha.
