

ADMISSION PROCEDURE



1. For admission to a class the candidate should apply on the prescribed form.
2. The forms can be obtained from the Institute office on payment of Rs. 250/- during working days between 6.00 AM to 11.00 AM & 3.00 PM to 8.00 PM.
3. Duly filled application forms should be submitted to the office during the working days between 6.00 AM to 11.00 AM & 3.00 PM to 8.00 PM. The applicant should pay Rs. 600/- as registration fees in cash while depositing the admission form.
4. The applicant must furnish attested copies of the following documents along with the admission form.
 - (i) Marks sheet of last qualifying examination.
 - (ii) Certificate/Mark sheet of Secondary Examination.
 - (iii) Transfer Certificate from the institution last attended.
 - (iv) Character Certificate from the institution last attended.
 - (v) SC/ST Certificate (for SC/ST candidates only).
 - (vi) Income Certificate (for claiming concession in tuition fees.)
5. Incomplete forms in any respect will not be accepted.
6. Names of the students admitted to a class will be displayed on the notice board on the specified date.
7. Students should deposit the fees on the dates specified for this purpose. Admission of the students who fail to deposit the fees by the specified dates shall stand cancelled and the candidates lower in merit will be given chance.

No extension will be granted for depositing the fee. Students getting admission should obtain their identity card from the institute office. They should always keep it in their possession and produce when asked for.

Non Eligibility :

The following categories of students will not be eligible for admission :

- (a) Candidates who are declared fail in the last examination.
- (b) Candidates who are detained from appearing at an examination on account of shortage in attendance.
- (c) Candidates who did not take an examination after completing the attendance and thereby could not clear the examination.

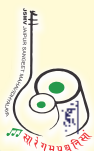
Following cases of Students shall not be given admission in any case.

- (i) Any candidate against whom F.I.R. has been lodged by the principal or any other authority.
- (ii) Any candidate who has been convicted of a criminal offence involving moral turpitude.
- (iii) Any candidate who has indulged himself/herself in misbehaviour with any teacher or with any authority/official of the school.

Declaration in the following form shall be made by each student at the time of admission.

I declare that :

- (i) I have not been convicted of any criminal offence nor I have been released on bail in connection with a criminal case.
- (ii) No case of criminal offence or moral turpitude is pending against me in any Court of Law.



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- (iii) No complaint of F.I.R. has been lodged against me by the principal or any other competent authority.
- (iv) I have not resorted to any act of indiscipline during the previous year, and
- (v) I know that I am required to complete 75% attendance for appearing at the examination.

GENERAL :

1. Incomplete admission forms may be rejected without information to the candidates.
2. Principal has powers to refuse/cancel any admission without assigning reason.
3. Students indulging in criminal acts or grave misconduct or misbehaviour with teachers or employees of the institution or with other students will be dealt strictly.
4. The students are expected to keep their material lock and key. The institution will not be responsible for any loss by any means.
5. Students required to bring their own material for class work.
6. All informations/orders to the students will be displayed on the notice-board. Students will be bound by those informations and orders.
7. Over-stay in the classroom will not be permitted without the written recommendation and presence of the concerned teacher, who will remain present with the students.
8. Principal has the power to make changes in the informations contained in the prospectus through notices displayed on the Notice Board.

ADMISSION RULES :

Admission will be done as per merit of the Senior Secondary Examination and the preference for specialisation subjects given by the candidates in the application forms shall be strictly followed. After admission, change of subject will not be allowed.

For a gap of more than two academic sessions after passing the eligibility examination, admission will not be allowed to candidates.

Merit lists of all the eligible candidates will be displayed on the notice board. Candidate should see these lists on the notice board time to time.

Candidates in the merit lists will be called for interview/verification of documents on a notified date and time, where candidates will be required to produce and deposit all the original documents. Thereafter, the candidates will be given admission as per his/her choice of department subject to the availability seats in the departments/subject.

Phase note that candidates should bring with them the necessary fees. They will be required to deposit the fees just after the interview.

Candidate not depositing the original documents and the fees will lose his/her chance of admission.

ADMISSION PROCEDURE



ENROLMENT, ATTENDANCE AND EXAMINATIONS

Enrolment :

No one shall be admitted to any examination of the University unless enrolled as a student of the University. The enrolment fee shall be Rs. 100/- and shall be paid once only, irrespective of the number of times the candidates appear at an examination of the University or whether he/she appears as a regular student or an ex-students.

Attendance :

A candidate attending regular course of study shall be required to put in 75 percent of the lectures, tutorials and practicals delivered. A candidate who fails to put in the required minimum attendance shall be detained from appearing at the examination.

Examinations :

Examinations are conducted according to Syllabi prescribed for the different courses. Students are advised to purchase a copy of latest syllabus of their courses and to acquaint themselves with the rules and regulations.

DISCIPLINARY ACTION :

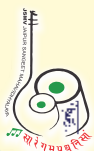
The following provisions are laid down for dealing with cases of indiscipline:

1. When a student has been accused guilty of serious criminal charge (s), grave misconduct, persistent negligence of work misbehaviour, the Principal will suspend a student forthwith from attending the classes. During the period of suspension the student will not be allowed to participate in any activity of the school including appearing in the examinations.
2. Soon after suspension, the case will be referred to Discipline Committee constituted for this purpose. The Discipline Committee will meet and after due consideration recommend suitable punishment which may include fine or expulsion for a fixed period/permanent or both. The punishment will be implemented by the authority which has suspended the student.
3. If a criminal case has been so registered in a Court of Law by the Police (State) the student shall be suspended immediately pending enquiry.
4. No student who has been so suspended or expelled shall be admitted to any other college/teaching unit without permission of authority who suspended/expelled him.
5. All cases of indiscipline shall be reported to the parents/guardians of the concerned student.
6. If any student damages the property of the institution, in addition to the disciplinary action, the students or his parents shall be required to compensate the damage occurred.

PATTERN OF EXAMINATION

The examination of Vidapith shall be in two parts i.e. Theory and Practical.

There shall be common theory papers for following groups of subjects from Prathama to Nipun Part II.



ADMISSION PROCEDURE

- a) Sitar and Sarod b) Violin, Esraj, Sarangi and Guitar
c) Flute and Shehani d) Tabla and Mridang

The marks of the Theory and Practical Examinations in each subject are described as under:-

1. Prathama	Max Marks	Minimum Pass Marks
Practical	200	66
Theory (3 Hours)	100	33

2. Madhyama	Max. Marks	Minimum Pass Marks
Practical	200	66
Theory (3 Hours)	100	33

3. Visharad

There shall be two parts : Visharad Part-I and Part-II, each carrying the following marks separately.

	Max. Marks	Minimum Pass Marks
Practical	200	66
Theory (3 Hours)	100	33

- (a) A candidate must pass both in Theory and Practical separately. If one fails either in Theory or Practical he/she shall be deemed to have failed in the Examination.

(b) Grace Marks

In Case any candidate who secures 3 marks less than minimum passing marks, a grace of 3 marks will be given by Directgor-Jaipur Sangeet Mahavidyalaya. This will not be implacable for both theory and practical at a time.

- (c) The minimum percentage of marks required for a pass in the first, second and third divisions are as under :-

Minimum Pass Marks for : I Div. 60% in the aggregate

Minimum Pass Marks for : II Div. 45% in the aggregate

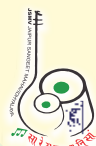
Minimum Pass Marks for : III Div. 33% in the aggregate

- (d) Minimum Marks required for Distinction – 75% in the aggregate.

- (e) In the Visharad Examination the Division for a pass shall be declared on the aggregate marks obtained in Visharad Part I and II.

NIPUN

There shall be three part of this examination, namely Part, Part II and Part III. In Nipun Part I and II there shall be two papers each year carrying 100 marks each and 200 marks for practical each year.



Nipun Part III will have two parts of Practical Exam. (1) Stage performance and (2) Vive Voce each of 200 marks.

NIPUN PART I & PART II

Practical	200 Marks	
Theory Paper I	100 Marks	400 Marks each Year
Theory Paper II	100 Marks	

NIPUN PART III

Stage Performance	200	400 Marks
Viva Voce	200	

N.B. (i) Candidate must pass both in Theory and Practical separately.

(ii) The Division for Nipun shall be declared on the aggregate marks obtained in Part-II and Part-III examination.

ACHARYA

Candidate for the Acharya examinations shall submit a Thesis containing original research on some topic of Vocal Music. Instrumental Music or Dance according to the subject offered and present themselves for performing in a Mahfil (Music gathering) each of them as to satisfy the examiners appointed for examining the Thesis and for judging their ability in the practical demonstration as to their fitness to pass in the Examination shall be conferred in that subject.

SYLLABUS

PRATHAMA

(FIRST YEAR)

VOCAL PRACTICAL

Prescribed Ragas

A. Category :	(i) Yaman	(2) Bilawal	(3) Khamaj	
	(4) Bhairva	(5) Kafi	(6) Asawari	(7) Bhairavi

M.M. -200

Swar Malika (Sargam) and one Chota Khyal in each of the above Ragas

B. Category :	(1) Poorvi	(2) Marwa	(3) Todi
Brief introduction and Arohi, Avrohi and Swar Malika (Sargam) in each of the above Ragas.			

The following Talas with their Thekas:

(1) Trital	(2) Jhaptala	(3) Dadra	(4) Kaharva
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PRATHAMA (SECOND YEAR) VOCAL PRACTICAL

Prescribed Ragas

M.M. – 200

- A. Category : (1) Yaman (2) Alhaiyan Bilawal (3) Bhairava (4) Asawari
(5) Bhoopali (6) Desh (7) Khamaj (8) Kafi (9) Bhairavi

Elementary knowledge of above Ragas and Vilambit Khayal and one Drut Khayal in each Ragas of No. 1 to 6 of the above Ragas. One Dhrupad with Thah Dugun in any two of the prescribed Ragas.

- B. Category: (1) Poorvi (2) Marwa (3) Todi

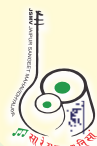
One Drut Khyal in each of the above Ragas.

The following Talas in addition of the previous year course with their Thekas :

- (1) Chautal (2) Dhamar (3) Tilwada (4) Ektal

PRATHAMA VOCAL THEORY

- (1) A brief history of the Indian music Hindu period and Mohammedan period.
- (2) Definition and explanation of the following terms :-
Sangit, Nad, Shruti, Saptak, Alankar, Thata Raga, Vadi, Samvadi, Anuvadi, Vavadi, Pakad, Meend, Kana, Alap, Tana, Laya, Tal, Theka.
- (3) Brief introduction of the following terms of singing :-
(1) Dhrupad (2) Dhamar (3) Khyal (4) Thumri
(5) Laksangit (6) Sargan (7) Tarna
- (4) Description and comparison of Ragas prescribed.
- (5) Life sketches of eminent musicians and musicologists : Pt. V.N. Bhatkhande, Pt. Sri Krishna Narain Ratanjankar, Prof. G.N. Natu.
- (6) Notation of Khayal in Prescribed Ragas (Compulsory)
- (7) Knowledge of following Tals with Dugun and Chaugun.
(1) Trital (2) Jhaptala (3) Dadra (4) Kaharva
(5) Chautal (6) Dhamar (7) Tilwada (8) Ektal



MADHYAMA VOCAL PRACTICAL

M.M.-200

Complete knowledge of the following Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

- A. Category : (1) Hamir (2) Kedar (3) Bihag (4) Bageshri
(5) Brinda-Bani Sarang (6) Bhimpalasi (7) Jaunpuri (8) Malkaus

- B. Category : (1) Tilak Kamod (2) Sohini

One Drut Khyal with Alap and Tans in each of the above Ragas.

Two Dhrupada and Two Dhamars with Thah, Dugun and Chaugun laykaria in different prescribed Ragas.

The following Talas in addition to the previous years prescribed course with their Thekas

- (1) Rupak (2) Deepchandi (3) Punjabi (4) Teevra

MADHYAMA VOCAL THEORY

M.M. – 200

- (1) Brief History of Indian Music.
- (2) The concept of Thata-Rag system of Pt. Vyankat Makhi and the modern theory of Ten-Thata-Raga-paddhati of Pt. V.N. Bhatkande.
- (3) Time theory of Ragas in India Music.
- (4) Classification of Ragas.
- (5) Description and comparison of Ragas prescribed.
- (6) Life sketches of eminent musicians and scholars-Pt. Vishnu Digambar Paluskar, Raja Bhaiya Poonchwale and Ustad Faiyaz Khan.
- (7) Notation of Ragas prescribed (Compulsory).
- (8) Tal knowledge of Rupak, Deepachandi, Punjabi and Teevra with layakaris including previous Talas prescribed.

VISHARAD PART I VOCAL PRACTICAL

M.M. - 200

Complete knowledge of the following Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

Prescribed Ragas

- A. Category : (1) Gaud Sarang (2) Hindol (3) Shankara (4) Jaijaiwanti



- | | | | |
|----------------------|------------------|------------|------------|
| (5) Pooriyadhanashri | (6) Paraj | (7) Adana | (8) Bahar |
| (9) Gaud Malhar | (10) Miya Malhar | (11) Marwa | (12) Shree |

B. Category : (1) Kalingada

One Drut Khyal with Alap and Tans in each of the above Ragas.

Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun, Tigun and Chaugun layakaris in different Ragas, prescribed above category A & B.

Two Taranas in different prescribed Ragas.

The following Talas in addition to the previous years prescribed occurs with their Thekas:-

- | | | |
|-------------|-----------------|--------------|
| (1) Jhoomra | (2) Ada-Chautal | (3) Sool Tal |
|-------------|-----------------|--------------|

VISHARAD PART I VOCAL THEORY

M.M. – 100

1. The detailed study of Shruti and Swar of the ancient, Medieval and Modern writers.
2. The detailed study of the controversy regarding equality and inequality of shrutis in ancient Medieval and Modern period.
3. The calculation and fixation of Suddha and Vikrita Swaras on the stretched wire of a Veena according to Pt. Srinivas and Manjrikar.
4. Fundamental scales of Music in terms of frequency according to Pt. Srinivas, Chatur Pandit or Manjrikar.
5. Definition of the following terms:-

(a) Marg Sangit and Desi Sangit.	(b) Nayaki and Gayaki	(c) Geeta, Gandharva and Gana
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6. Brief study of scales in western music.
7. Description or Ragas prescribed.
8. Revision of the previous Talas and writing them in Tala Notation.
9. Notation of Bandish prescribed (Compulsory)

VISHARAD PART II VOCAL PRACTICAL

M.M. – 200

A. Complete knowledge of the following Ragas Vilambit and Drut Khyal in each Ragas with Alap and Tans.

- | | | | | |
|----------------------|--------------|------------|-------------|-------------|
| (1) Shuddha Kalyan | (2) Chayanat | (3) Kamod | (4) Deshkar | (5) Ramkali |
| (6) Basant | (7) Lalit | (8) Poorvi | (9) Pooriya | |
| (10) Darbari Kanhada | (11) Multani | (12) Todi | (13) Pelu | |



B. Two Dhrupads and Two Dhamars Thah, Dugun, Tigun and Chaugun layakaris in different Ragas prescribed above.

C. Two Taranas in different prescribed Ragas.

The following Talas in addition to the previous years prescribed course with their Thekas.

(1) Rudra (2) Laxmi (3) Brahma

VISHARAD PART II VOCAL THEORY

M.M. – 100

1. Ancient and Modern Nibaddha and Anibaddha Gana.
2. Ancient Raga-Lakshan, Jati-ke-lakshan, Ragalap, Roopakalap, Alapti, Avirabhava and Tirobhava, Swasthanas, Akshiptika, Vaggeyakar.
3. History of Indian Music from the period of Pt. Sharangdeo to present day.
4. Varieties of Tanas.
5. Study of different kind of Moorchanas.
6. The concept classification of Ragas into Ten types viz. Grama Raga, Up Raga, Raga-Bhasa, Vibhas ha, Antar, Bhasa, Ragang, Bhasang, Kriyang and Upanga.
7. History of different compositions of North Indian Music (Classical and Semi Classical) the their description.
8. A comparative study of Northern and Karnataki Tala system and importance of Jatis.
9. Description and comparative study of the Raga prescribed.
10. Revision of the previous Talas and writing them in Tala Notation.
11. Notation of Ragas prescribed (Compulsory).
12. Tala knowledge with layakaris of the following including Prathama, Madhyama & Visharad Pt. I prescribed talas.:-

Rudra

Lakshami

Brahma



NIPUN PART I VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M. - 200

- | | | | | |
|-------------------|-------------------|--------------------|-----------------|----------------------------|
| (1) Shyam Kalyan | (2) Jait Kalyan | (3) Yamani Bilawal | (4) Jhinjhoti | |
| (5) Suddha Sarang | (6) Nayak Kanhada | (7) Dhanashree | (8) Jogia | (9) Vibhas |
| (10) Jog | (11) Soor Malhar | (12) Marg Bihag | (13) Jait Shree | (14) Durga (Bilawal Thata) |

1. Stage performance in one of the prescribed Ragas with Vilambit and Drut Khyals with all elaborations If Alap. Tans, Bol Alap, Bol Tans and layakaris etcd. The duration will be decided by the board of examiners.
2. Demonstrations with complete analysis comparison of prescribed Ragas or structured explanations as asked by the board of examiners.
3. Two Dhrupad and two Dhamar with Thah, Dugun, Tigun, Chaugun, Adi, Quwadi, Biadi Layakaris and with few Upaj and Tihais.

Note : Candidates will have to perform compositions viz. Vilambit, Drut Khayal, Dhamer, Dhrupad etc. only from the following prescribed books:-

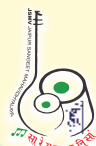
- | | |
|--|--------------------------|
| (A) Kramik Pustak Malika (Pt. I to Pt. VI) | - By Pt. V.N. Bhatkhande |
| (B) Abhinava Geeta Manjari | - By Pt. Ratanjankar |
| (C) Raga Ranga | - By Pt. Dinkar Kaikini |
| (D) Geet – Samuh | - By Prof. G.N. Natu |

NIPUN PART I VOCAL THEORY Paper I

Time : 3 Hours

M.M. – 100

1. History of Music from the time of Sangit Ratnakar to present day.
2. Detailed study of the following Sangit Granthas:-
 - (i) Sangit Prarijat by Pt. Ahobal
 - (ii) Raga Tatwa Vibodh by Pt. Shrinivas
 - (iii) Swamelkalanidhi by Pt. Ramamatya
 - (iv) Rag Tarangini by Pt. Lochan.
 - (v) Chaturdandi Prakashika by Pt. Vyankatmakhi
3. Importance of Chhandshastra in Music.
4. Study of different Gharanas & their main characteristics.
5. Importance of Kaku Bhed and their use in vocal music.
6. Detailed study of the Ragas prescribed.
7. To make notation of given poetry in suitable Raga and Tala considering the theme of the poetry.
8. Study of Bharat's Natya Shastra with special reference to Swaradhyaya.



NIPUN PART I VOCAL THEORY

Paper II

Time : 3 Hours

M.M. – 100

1. Sound, Frequency, Pitch, Intensity, Timber Amplitude, Waves Transverse & Longitudinal, Resonance, Echo, Reverberation.
2. Shuruti Swar discourse in detail.
3. Theory of production & propagation of sound, measurement of musical intervals according to Indian as well as Western theories to tonality.
4. Study of Indian musical drone (Tanpura).
5. Importance of intonation (stress and accent) in Indian classical music.
6. Forms of Indian melody pattern, Gram Raga, Moorchhana, Jatis according to ancient theory of Indian music.
7. Detailed study of Ancient, Medieval and Modern Swar-Gram.
 - A. Ancient
 - i. Vaidic System
 - ii. Bharat System
 - iii. Sharangdev System
 - B. Medieval
 - i. Southern System
 - ii. Northern System
 - iii. Swarit System
 - iv. Swargam System
 - C. Modern
 - i. Thaat System
 - ii. Shruti System
8. A short essay on current topics.

NIPUN PART II VOCAL PRACTICAL

Time : 3 Hours

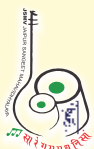
M.M. – 200

Prescribed Ragas

- | | | | | |
|----------------------|-------------------|--------------------|-----------------|---------------------|
| (1) Rageshri | (2) Khambhavati | (3) Maru Bihag | (4) Nand | (5) Deogiri Bilawal |
| (6) Hamsadhwani | (7) Ahir Bhairava | (8) Gunkali | (9) Bhatiyar | (10) Gauri |
| (11) Miyan-ki-Sarang | (12) Megha Malhar | (13) Madmat Sarang | (14) Charukeshi | (15) Desi Todi. |

Demonstration and Viv-voce as prescribed in Nipun Part I Vocal

1. Stage performance in one of the prescribed Raga with Vilambit and Drut Khyalas with all elaborations of Alap, Tans, bol Alap, Bol Tans and Layakaries etc. The duration will be decided by board of examiners.
2. Demonstrations with complete analysis, comparison of prescribed Ragas or structured explanations as asked by the board of examiners.
3. Two Dhrupad and two Dhamar with Thah, Dugun, Tigon, Chaugun, Adi, Quwadi, Biadi Layakaries with few Upaj and Tihais.



NIPUN PART II VOCAL THEORY

Paper I

Time : 3 Hours

M.M. – 100

1. History of Indian Classical Music (from Vaidic time to present day).
2. Detail study of following Sangit Granthas:-
 - (i) Raga Vibodh - By Pt. Somnath
 - (ii) (a) Sadrag Chandrodaya - By Pundrik Vitthal
(b) Raga Mala - By Pundrik Vitthal
(c) Raga Manjari - By Pundrik Vitthal
 - (iii) (a) Anup Sangit Ratnakar - By Pt. Bhavbhattacharya
(b) Anupankush - By Pt. Bhavbhattacharya
(c) Anup Vilas - By Pt. Bhavbhattacharya
 - (iv) Ras Koumadi - By Pt. Shreekantha
 - (v) (a) Shreemal Lakshya Sangitam - By Pt. Bhatkhande
3. Prabandha – Detail study of ancient & modern Prabandha Gana.
4. Detailed & Comparative study of Ancient & Modern Alap Gayan.
5. History of Raga Ragini paddhati & Janya Janak Paddhati in detail.
6. Detailed study of Ragas prescribed for practical examination.
7. To make notation of given poetry in suitable Raga & Tala considering the theme of poetry.

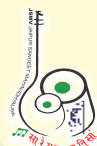
NIPUN PART II VOCAL THEORY

Paper II

Time : 3 Hours

M.M. – 100

1. Detailed study of Harmony and Melody, its use in Indian Classical Music.
2. Consonance & Dissonance.
3. Voice Culture and its importance in rendering the Indian Classical Vocal Music.
4. A brief study of sound acoustics for musical performance.
5. Study of Scales – Tempered Scale, Enharmonics Scale and Chromatic Scale, Major Scale and Minor Scale.
6. Principles of Aesthetics applied to Indian Classical Music.
7. Raga and its use in Indian classical vocal music.
8. Short essay on any current topics.



NIPUN PART III VOCAL PRACTICAL

M.M. – 400

There will be not theory papers. The examination will be conducted in two segments:-

(A) State Performance

State performance in one of the prescribed Ragas with Vilambit and Drut Khayal. The duration will be decided by the examiner.

Demonstration and questionnaire on the following Ragas :

- | | | | |
|-----------------------|--------------------|----------------------|----------------|
| (1) Gopi Basant | (2) Basant Mukhari | (3) Bihagada | (4) Shahana |
| (5) Kausi Kanhada | (6) Ramdasi Malhar | (7) Bilaskhani Todi | (8) Gujri Todi |
| (9) Bhoopal Todi | (10) Narayani | (11) Gorakh Kalyan | (12) Abhogi |
| (13) Bairagi Bhairava | (15) Sorath | (16) Ananda Bhairava | |

(B) Viva Voce

Any Dhrupad or Dhamar from prescribed Ragas with layakaries and Upaj as asked by the examiner.

Specialisation in any one of the following Raga Prakar:-

- | | | | |
|--------------------|-------------------|--------------------|-------------------|
| (1) Kanhada Prakar | (2) Malhar Prakar | (3) Bilawal Prakar | (4) Sarang Prakar |
| (5) Todi Prakar | (6) Kalyan Prakar | | |

PRATHAMA

Sitar, Sarod, Violin, Esraj, Sarangi, Gutar, Flute & Shehnai.

THEORY

M.M.- 100

1. A brief history of the Indian Music, Hindu period and Mohammedan period.
2. Karnatki and Hindustani system of Music.
3. Short definitions of the following technical Terms.
Nad, Shruti, Swara, Saptak, Suddha, Vikrita, Komal, Teevra Alap, Meend, Ghaseet, Soot, Kan, Pakad, Toda, Laya, Matra, Sam Khali, Bhari, Vadi, Samvadi, Anuvaid, Vivadi, Ashraya, Raga, Swar Malika, Sargam, Alankar, Pakad, Vakra-Swara.
4. Description & Compason of prescribed Ragas.
5. Life Sketches of Pt. Bhatkhande. Pt. Vishnu Digember Paluskar, Dr. Ratanjankar, Amir Khusro and their contribution.
6. Detailed description of concerned instrument and their parts.
7. Technique of Holding, Tuning Playing and producing swaras of your instrument.
8. Notation of Khyal or Gat of Prescribed Ragas (Compulsory)
9. Tal knowledge in Dugun & Chaugun layakaris : Kaharva, Dadra, Trital, Jhaptala, Chautala, Teevra, Dhamar, Rupak and Ektala.
10. Essay on any current topic.



PRATHAMA PRACTICAL

Prescribed Ragas

M.M. – 200

- A. Category : (1) Yaman (2) Alhaiya Bilawal (3) Bhairava (4) Bhoopali (5) Desh
(6) Khamaj (7) Kafi (8) Bhairavi (9) Asavari

Elementary knowledge of the above Ragas and one Vilambit Gat or Khayal and one Drut Gat or Khayat in each Ragas.

- B. Category : (1) Poorvi (2) Marwa (3) Todi
One Drut Gat Khayal in each of the above Ragas.

SITAR OR SAROD

- One Masitkhani Gat and one Razakhani Gat with Todas and simple Alap in the Ragas of Category 'A'.
- One Razakhani Gat with Todas and simple Alap in Ragas of Category "B".
- Importance of left and right hands with their use on your instruments.
- Knowledge of Turing of your instrument.
- Taj Padhant of the prescribed Tala.

VIOLIN, ESRAJ, SARANGI & GUITAR

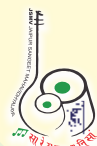
- One Vilambit Khyal or Gat and one Drut Khyal or Gat in the Ragas of Category 'A'.
- One Drut Khayal or Gat in the Ragas of Category 'B'
- National Anthem on you instrument.
- Tuning of your instrument.
- Tal Padhani of Prescribed Talas.

FLUTE & SHEHNAI

- One Vilambit Khayal or Gat and one Drut Khayal or Gat in the Ragas of category 'A'.
- One Drut Khayal or Gat in the Ragas of Category 'B'.
- Blowing, Breath control, fingering of different swaras production.
- National Anthem
Tal Padhant of Prescribed Talas.

MADHYAMA

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar Flute & Shehnai



THEORY

M.M. – 100

1. Pt. Vyankatmakhi and his seventy two thatas.
2. Origin of Ragas and their number.
3. Rag Ragini Paddhati.
4. Poorva Rag-Uttrangvadi.
5. Sandhi Prakash Ragas, Suddha, Chayalag & Sankeema Ragas.
6. Graha, Ansha and Nyasa Swaras.
7. Distinction between Thata & Raga.
8. Importance of Vadi Swara.
9. Gat and Current forms.
10. Description and comparison of prescribed Ragas.
11. Short definition of the following -
Gat, Khyal, Gamak, Varna, Raga, Jatis, Sthai, Antra, Sanchari, Abhog.
12. Notation of prescribed Ragas (Compulsory)
13. Time Theory of Ragas (Time Circle)
14. Study of the following Talas :
 - A. Revision of Prathama prescribed talas.
 - B. Sulphak, Adachautal, Jhoomra, Deepchandi, Tilwada Talas.

PRACTICAL

Prescribed Ragas

M.M. – 200

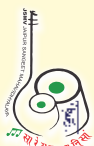
- A. Category : (1) Hamir (2) Kedar (3) Bihag (4) Bageshri
(5) Brindabani Sarang (6) Bhimpalasi (7) Jaunpuri (8) Malkauns
- B. Category : (1) Tilak Kamod (2) Sohini

• SITAR OR SAROD

• Complete knowledge of the Ragas of Category 'A'.

The candidate will prepare one Masitkhani Gat and one Razakhani Gat with Alap. Toda and Tihais in the prescribed Ragas with one Masitkhani Gat and one Razakhani Gat with Alap And Toda.

- One Razakhani Gat with Alap and Toda in category 'B' Ragas.
- Any dhun or Gat set in a Tal other than Trital.
- Tuning of the instrument and proper use of plectrum with Kheench (stretch technique).
- Tal Padhant of prescribed Talas.



VIOLIN, ESRAJ, SARANGI & GUITAR

- One Vitambit Khyal or gat and one Drut Khyal or Gat in the Ragas of category 'A'.
- One Drut Dhyal or Gat in the Ragas of Category 'B'.
- To play more swaras by single finger on single string in one way bow or stroke.
- To play Dhuns in any suitable prescribed Ragas.
- Tuning of instrument.
- Tal Padhant of prescribed Tala.

FLUTE or SHEHNAI

- One Vilambit Khyal or Gat and one Drut Khyal or Gat in the Ragas of Category 'A'.
- One Durt Khyal or Gat in the Ragas of Category 'B'.
- Importance and their proper use in straight and side of Banshi.
- To play Sanyukta Swaras.
- Selection of flute for different scales and tuning of Shehnai.
- Tal Padhant of prescribed Tala.

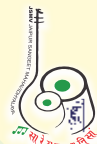
VISHARAD PART I

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai.

THEORY

M.M. – 100

1. Notation of Prescribed Ragas (Compulsory)
2. Shruti and Swara (Comparative study thereof) according to different Authors and different periods.
3. View of Bharata, Sharangdevi, Ahobala, Shrinivas and Pt. Bhatkhande on the historical and tonal aspects of Shruti-Swara Sthans.
4. Study of Note by length of the string of Vina (Suddha and Vikrita Notes of medieval and Modern Granthakars).
5. Sadja Grama, Madhyam Grama.
6. Relations between Notes length and frequency.
7. Study of the following Technical terminology.
Geet, Gandharva, Gan, Nayaki, Gayak, Margi, Desi, Jod Alap, Ladi, Lad-Lapet, Iad-Guthav, Grama Rag, Up-Raga, Raga-Bhasa, Vibhasaha, Antar-Bhasa, Ragang, Bhasang, Kriyang, Upanga, Baj, Sanyukta Swara, Zamzama, Ghaseet, Gitkiri, Krintan, Gayak, Nayak, Kalawant, Gandharva, Pandit.
8. Methods of the different steps of Alapchari.



9. Nibaddha and Anibaddha Gan.
10. The famous instrumentalists:- Ustand Allaudin Khan, Inayat Khan, Pt. Gajanan Rao Joshi, Pannalal Ghosh.
11. Description and comparison of prescribed Ragas.
12. Study of the following Talas : (A) Revision of Prathama & Madhyama Prescribed Talas (B) Sawari, Shikher, Yati Shikher Talas.

PRACTICAL

Prescribed Ragas

M.M. – 200

- A. Category : (1) Gaud Sarang (2) Hindol (3) Shankara (4) Jaijaiwanti
(5) Pooriya Dhanashri (6) Paraj (7) Adana (8) Bahar
(9) Gaud Malhar (10) Miyan Malhar (11) Marwa (12) Shri
- B. Category : (1) Kalingada
- SITAR OR SAROD
 - One Masitkhani Gat and one Razakhani Gat in the Ragas of Category 'A' with fill Alapchari and difficult laya – karis, Tihalas, Tan todas and Jhala.
 - One Razakhani Gat in the Ragas of Category 'B' with Tans or Todas.
 - At least two Gats set in any other Tal than Trital.
 - Tuning of Instrument.
 - Tal Padhant of prescribed talas.
 - VIOLIN, ESRAJ, SARANGI & GUITAR
 - One Vilambit Khayal or Gat and one Drut Khayal or Gat in the Ragas of Category 'A' with full Alapchari and difficult layakaris, Tans and Tihais and Jhala.
 - One Drut Khayal or Gat in the Ragas of Category 'B' with Tans.
 - At least two compositions set in any other Tal than Trital.
 - Performance and use of left and right hands and their importance.
 - Tuning of instrument.
 - Tal Padhant of prescribed Talas.

FLUTE OF SHEHANI

- One Vilambit Khayal or Gat and one Drut Khayal or Gat in the Ragas of Category 'A' with difficult layakaris with Tihai, Tans and Jhala.
 - One Durt Khayal or Gat in the Ragas of Category 'B' with Tans.
- Finger technique and accuracy of Notes.
Tal Padhant or prescribed Talas.



VISHARAD PART II

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai

THEORY

M.M. – 100

1. Notation of Ragas prescribed (Compulsory)
2. A comparative study of Moorchanas, they ancient musical Modes.
3. The ancient classification of Ragas into 10 types:-
Grama Raga, Up-Raga, Bhasa, Vibhasa, Anterbhasa, Raganga, Bhasanga, Krianga and Upanga.
4. Music setting or closed forms of Music, Types of compositions (classical and other) and their history, Dhrupad, Hori (Dhamar) Khayal, Tappa, Thumri, Tarana, Chaturang, Lakshari geet, Sargam, Kajri, Chaiti, Tillana, Pallavi, Anupallavi, Charnam, Chittaswaram.
5. Swasthan, Akshiptika, ancient Raga Lakhns, Jati Ke Lashans, Ragalap, Roopakalap, Alapti, Avirbhava, Tirobhava, Vaggeyakar (Uttam Madhyama & Adham), Pandit, Demonstrator.
6. Tan and it's kind, Suddha, Koot, Mishra, Bol, Gamak.
7. The southern Tala system. The main Sapta Tal and their Jatis. Their comparison with Talas of Northern system.
8. Comparative study of Hindustani and Karnataki system of Swar, Saptak, Thata, Raga, Tala.
9. Study of the following Talas :- (A) Revision of Prathama, Madhyama and Visharad Part I Talas (B) Gaja Jhampa, Matta, Lakshami, Brahma and Rudra Talas.
10. The origin history and contribution of different Gharanas and their BAJ (Style) of your instrument.

PRACTICAL

Prescribed Ragas

M.M. – 200

- | | | | |
|-------------------|----------------------|--------------|-------------|
| (1) Suddha Kalyan | (2) Chayanat | (3) Kamod | (4) Deshkar |
| (5) Ramkali | (6) Basaint | (7) Lalit | (8) Poorvi |
| (9) Pooriya | (10) Darbari Kanhada | (11) Multani | (12) Todi |
| | | | (13) Peelu |

- SITAR OR SAROD
- A solo of 20 minutes duration of a prescribed Raga of your choice.
- One Masitkhani Gat and one Razakhani Gat with full elaboration of technique in the prescribed Ragas.
- Full knowledge of the previous course Ragas.
- Ability any given combination of swaras or composition on spot.
- Tal Padhant to the Talas prescribed.
- Any Dhun.



- VIOLIN, ESRAJ, SARANGI & GUITAR
- A solo of 20 minutes duration of a prescribed Raga of your choice.
- One Vilambit Khayal or Gat and one Drut Khayal or Gat with full elaboration of technique with prescribed Ragas.
- Full knowledge of previous course Ragas.
- Ability to play any given combination of Swar or composition on spot.
- Tal Padhanit of the Talas prescribed.
- Any Dhun.
- Flute or Shehnai.
- A solo of 20 minutes duration of a prescribed Raga of your choice.
- One Vilambit Khayal or Gat and one Drut Khayal or Gat with full elaboration of Technique in the prescribed Ragas.
- Full knowledge of previous course Ragas.
- Ability to play any given combination of swar or composition on spro.
- Tal Padhant of Talas prescribed.

NIPUN PART I

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai

THEORY Paper I

Time : 3 Hours

M.M. – 100

Detailed Study of Sangeet Granthas, prescribed Ragas and History of Indian Classical Music.

Note : Students will be required to answer Five Questions and at least two questions from each group.

Group 'A'

Detailed study of the following Sangit Granths:-

- (i) Sangit Parijat by Pt. Ahobal.
- (ii) Raga Tatwa Vibodh by Pt. Shriniwas.
- (iii) Swarmelkalanidhi by Pt. Ramamatya.
- (iv) Rag Tarangini by Pt. Lochan
- (v) Chaturdandi Prakashika by Pt. Vyankatmakhi.



Group 'B'

1. Importance of Chhandshastra in Music.
2. Study of different Gharanas & their main characteristic features.
3. History of Music from the time of Sangit Ratnakar to present day.
4. Detailed study of the Ragas prescribed.
5. To compose a piece of your own notation in a given Tala & Raga.
6. To compose a piece of your own notation in a given Tala & Raga.
7. Contribution of Bharat Sharangdev & Ameer Khusru in the field of Music.

NIPUN PART I

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Fuitar, Flute & Shehnai

PAPER II

Time : 3 Hours

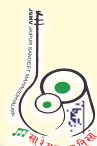
M.M. – 100

SCIENTIFIC STUDY OF INDIAN MUSIC.

1. Sound Frequency, Pitch, Intensity, Timber, Amplitude, Waves-Transverse & Longitudinal, Resonance, Echo, Reverberation.
2. Shruti Swar discourse in detail.
3. Theory of production & propagation of sound, measurement of musical intervals according to Indian as well as Western theories of tonality.
4. Study of Indian musical drone.
5. Importance of intonation in Indian classical music.
6. Forms of Indian melody mode, pattern, Gram Raga, Moorchhana, Jatis according to ancient theory of Indian music.
7. Detailed study of Ancient, medieval and modern and modern Swar-Gram:

A. Ancient	i. Vaidic System	ii. Bharat System
	iii. Sharangdev System	
B. Medieval	i. Southern System	ii. Northern System
	iii. Swarit System	
C. Modern	i. Thaats System	ii. Shurti use System
8. Short essay of not less than 400 words:-

1. Philosophy of music.	2. Language of music.
3. Laws of musical composition.	4. Folk & Classical music.



NIPUN PART I

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai

PRACTICAL

M.M. – 200

Ragas :	(1) Shyam Kalyan	(2) Jait Kalyan	(3) Yamni Bilawal	(4) Jhinjhoti
	(5) Suddha Sarang	(6) Vibhas	(7) Dhanashri	(8) Jogia
	(9) Nayak Kanhada	(10) Jog	(11) Soor Malhar	(12) Marg Behag
	(13) Jait Shri	(14) Durga (Bilwal Thata)		

- Stage of performance for a duration instructed by the examiners board in a prescribed Ragas of your choice with Vilambit (Masitkhani) Gat or Khayal and Drut (Razakhani) Gat or Khayal with full elaboration of techniques.
- One Vilambit (Masitkhani) Gat or Khyal and one Drut (Rzakhani) Gat or Khayl in each of the prescribed Ragas.
- At least two Vilambit (Masitkhani) and two Drut (Rzakhani) Gate or Khyals set in any other tal than Trital.
- Ability to perform on spot the Swar combination or composition asked by the examiners board.
- Ability to accompany.
- Ability to answer the analysis of the Ragas prescribed.

NIPUN PART II

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai

THEORY Paper I

Time : 3 Hours

M.M. 100

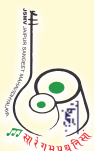
Detailed Study of Sangeet Granthas, prescribed Ragas and History of Indian Classical Music.

Note : Students will be required to answer Five Questions and at least two questions from each group.

Group 'A'

Detailed study of the following Sangit

(i) Raga Vibodh	- By Pt. Somnath
(ii) (a) Sadrag Chandrodaya	- By Pundrik Vittal
(b) Raga Mala	- By Pundrik Vittal
(c) Rag Manjari	- By Pundrik Vittal
(iii) (a) Anup Sangit Ratnakar	- By Pt. Bhavbhattach



- (b) Anupankush - By Pt. Bhavbhatt
 (c) Anup Vilas - By Pt. Bhavbhatt
 (iv) Raga Kaumadi - By Pt. Shreekantha
 (v) (a) Shreemal Lakshya Sangitam - By Pt. Bhatkhande
 (b) Abhinav Raga Manjari - By Pt. Bhatkhande

Group 'B'

1. Prabandha – Detailed Study on ancient and modern Prabandha Gana.
2. History of Indian Classical Music (From Vaidic time of present day.)
3. Detailed study of Ragas prescribed for practical examination.
4. Detailed and comparative study of Ancient and modern Alap Gayan.
5. History of Raga Ragini Paddhati and Janya Janak Paddhati in detail.

NIPUN PART II

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehani

PART II

Time : 3 Hours

M.M. – 100

Scientific and Aesthetic Study of Indian Classical Music

1. Detailed study of Harmony, Melody and it's use in Indian Classical Music.
2. Consonance & Dissonance.
3. Sound culture your instrument and its importance in rendering the Indian Classical Music.
4. Sound acoustics & Relativity & Music.
5. Scales – Tempered Scale, Enharmonics Scale and Chromatic Scale Major Scale and Minor Scale.
6. Aesthetics of Indian classical music & their advantages.
7. An essay of not less than 400 words.
 - i. Expression in Music
 - ii. Mind & Music
 - iii. Personality in Music.
 - iv. Function of Music
 - v. Music & its influence.

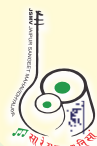
NIPUN PART-II

Sitar, Sarod, Violin, Esraj, Sarangi, Guitar, Flute & Shehnai

PRACTICAL

M.M. – 200

- Ragas : (1) Rageshri (2) Khambavati (3) Deogiri Bilawal (4) Nand
 (5) Ahir-Bhairava (6) Hamsadhwani (7) Gunakri (8) Bhatiyar



- (9) Gauri (10) Main-ki-Sarang (11) Madhyamadi Sarang (12) Megh Malhar
(13) Maru Behag (14) Charukeshi (15) Desi Todi

- Stage performance for a duration instructed by the examiners board in prescribed Ragas of your choice with Vilambit (Masitkhani) Gat or Khayal and Drut (Razakhani) Gat or Khayal with full elaboration of techniques.
- One Vitambit (Masitkhani) Gate or Khayal and one Drut (Razakhani) Gat or Khayal in each of the prescribed Ragas.
- At least two vilambit (Masitkhani) and Two Drut (Razakhani) Gat Khyalas set in any other Tal than Trital.
- Ability to perform on spot the Swar combination or composition asked the examiners board.
- Ability to tune your instrument before the examiners board.
- Ability for accompaniment.
- Ability to answer the analysis of the Ragas prescribed.

NIPUN PART III

Sitar, Sarod, Violin, Earaj, Sarangi, Guitar, Flute & Shehnai

PRACTICAL

M.M. – 400

There will be no theory papers. Only practical examination in two parts shall conducted.

A. Stage Performance

M.M. – 200

State performance in one of the prescribed Ragas with Vilambit and Drut Khyal. Duration will be asked by the examiner.

Demonstration and questionnaires of the following Ragas :

- | | | | |
|-------------------|-----------------------|----------------------|-----------------|
| (1) Gopi Basant | (2) Basant Mukhari | (3) Bihagad | (4) Sahana |
| (5) Kauai Kanhada | (6) Ramdasi Malhar | (7) Bilaskhani Todi | (8) Narayani |
| (9) Gorakh Kalyan | (10) Abhogi | (11) Sorath | (12) Gujri Todi |
| (13) Bhoopal Tudi | (14) Bairagi Bhairava | (15) Ananda Bhairava | |

B. VIVA VOCE

M.M. – 200

Specialization in any one of the following Raga Prakar :-

1. Kanhada Prakar
2. Malhar Prakar
3. Bilawal Prakar
4. Sarang Prakar
5. Todi Prakar
6. Kayan Prakar

(There Shall be Combined Theory Papers of Table & Mridang From-Prathama To Nipun Part II)



TABLA PRATHAMA PRACTICAL

M.M. – 200

Technique of producing the basis syllabus.

Prescribed Tals

- (A) Detail : Trital, Jhaptal, Ektal
- (B) Non-Detail : Tilwada, Adachartal, Jhoomra, Punjabi, Dhamar, Kahrwa and Dadra
- Two Kaydas with Platas, Two, Tukras, Two Reals, Two Mukhras and Tihais in each Tal of Category 'A'.
 - Ability to play all the Thekas Taals of Category 'B' in Thah, Dugun and Chougun.
 - Padhant of all the prescribed Taals, their Thekas and compositions showing Tali-Khali by hands.
 - Elementary knowledge of Tuning the instrument.
 - Knowledge of Theka-Variations of Kaharwa & Dadra Taals.

TABLA MADHYAMA PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Trital : Two advance quidas with Five Paltas in each. Three advance Gate, two Mukdas and Relas. Three Tukdas and Simple Tihais and the playing of Trital in Adilaya.
2. Ability of play the Thekas of the following Talas in Barabar, Dugun, Tigun and Chaugun. Sawari, Roopak, Sool, Matta, Gajajhama, Teora, Jhampa.
3. Pancham Sawari and Roopak : Two Quidas, Two Gats, Two Relas, Two, Mukhdas, Two Tukdas and advance Tihais in each Tal.
4. Chautal and Sool : Four Tukdas and Two Parans (Sada and Chakradra) in each and advance Tihal.
5. Tuning of the instrument.
6. Padhant of all Talas and Bols prescribed.

TABLA VISHARAD PART I PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Trital : Peshkar, Two advance Quidas, Four advance Gats, Three Mukhdas, Four Tukdas and Two Relas with eight Paltas in each.



2. The following Talas :
Shikar, Rudra, Yati Shikar and Chitra-Their Thekas in Barabar Dugun, Tigun and Chaugun Layas with simple Tukdas and Tihais.
3. Talas Farodast and Pashtu with simple Quidas.
4. The use of Laggi and Ladi.
5. Padhant of all the Talas and Bols learnt.
6. Padhant to Thekas of prescribed Tals in Adi, Kuadi Layakaris.

VISHARAD PART II PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Trital ; Advance Peshkars, Gatas, Quidas, Relas, Tukdas, Mukhdas and Parans and Advance Composition in Khand, Tisra, Misra Jatis.
2. The following Talas :
Basant, Brahma, Laxmi, Vishnu, Ganesh and Mani with the ability to perform on them. Four Sada Tukdas, Two Chakradar, Tukds – Four Sada Parants, Two Kamali Chakradar Parans, Two Mukdas and Two Relas in each Tal.
3. Ability to play the Theka of Trital in Barabar, Durgun, Tugun, Chaugun and Adi Laya.
4. Perfect Tuning of the instrument.
5. Ability to play the Thekas of all prevalent Talas in Vilambit Laya and those Talas that are played with String instrument and Drut Khyal and Tarana.
6. Perfect Padhant of all the Talas and Bols learnt in any given Laya.

TABLA NIPUN PART I PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Comprehensive Study of Trital, Jhaptal, Ektal and Adachar Tal with Delhi Peshkar, Quidas, Paltas, Gats, Tukdas and Relas, two in each in the style of Delhi and Ajrala Gharanas.
2. One Gat in Adilaya and Tisra and Mishr Jati in each. Tala.
3. Two Mukhdas of advance pattern in each Tala and in different layakaris.
4. Tihai (Both Damdar and Bedam) in all the prescribed Talas.
5. One manjhedar Gat in each Tala.
6. Padhant by beat of hands of the thekas of all the Prescribed Talas with Quidas, Gats, Tukdas etc.



NIPUN PART II PRACTICAL

M.M. – 200

Revision of the Previous Course :

1. Compressive study of Trital, Roopak, Sool, Sawari and Dhamar with Delhi Peshkars, Quaidas, Paltas, Gats, Tukdas and Relas two each in the style of Ajrala and Farrukhabad Gharanas.
2. One Gat of Kuwadi laya and Khand and Chatsra Jati in each Tala.
3. Two Mukkhdas or advance pattern in each Tala and in different Layakaris.
4. Tehai both Damadar and Bedam in all the Prescribed Talas.
5. One Kamal-ki-Gat and one Farmaishi Gat in each Talas.
6. Padhant by beat of hands of all the Prescribed Talas with Quaidas Gats. Mukhdas etc.

TABLA NIPUN PART-III PRACTICAL

M.M. – 400

There shall be no Theory paper in Nipun Pt. – III practical will be in two parts.

(A) Stage Performance (Duration will be decided by examiner)

Demonstration and questionnaire of the following Talas :

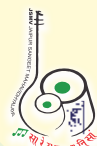
Trital, Rupak, Jhaptal, Ada-Chautal, Basant and Rudra.

(B) VIVA-VOCE

M.M. – 200

The examiner will examine the candidates on the following Topics :

1. Gharana-Bajj and their comparison.
2. Formation of Tihais on spot.
3. Different kinds of Gats with examples.
4. Different kinds of Chakkardars with examples.
5. Demonstration of complex layakaries-Adi, Kuadi, Biyadi and Paungun of various Tal Thekas and speaking each of them in one and the same time cycle.
6. Knowledge of Jatis – yati & grah.



MRIDANG PRATHMA PRACTICAL

M.M. – 200

Technique of producing the basic syllables.

Prescribed Talas

- (A) Detai : Choutal, Dhamar, Sooltal.
(B) Non-Detail : Teental, Teevra, Kaharwa, Dadra.
- Two easy Parans in each of the Taals in Category 'A'.
 - Two Reals in each of the Tals in Category 'A'.
 - Ability to play the Thekas and their variations of the Taals in Category 'B'.
 - Ability to play the "Dugun, Tigun and Chougund of all the prescribed Taalas.
 - Simple Tihais in all the prescribed Taals.
 - Padhant of all the Thekas of the prescribed Taals and their compositions.
 - Elementary knowledge of Tuning the instrument.

MRIDANG (PAKHAVAJ) MADHYAMA PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Detailed study of the following Talas :
Sawari, Matt, Gajajhanpa and Chautal.
2. Padhant in Thah, Dugun and Chaugun of the prescribed Talas.
3. Phrases of Dhumkit and their use in all the prescribed Talas.
4. One Mohra in each of the prescribed Talas.
5. Two Sada Parans in each of the prescribed Talas.
6. One Chakradar Paran in each of the above prescribed Talas.
7. One Rela in each of the above prescribed Talas.
8. One Tisra Jati Ki Paran in each Tala.
9. Simple Tihais in each Tala (Bedam and Damdar)
10. Padhant of all the Talas and Bols learnt.



MRIDANG (PAKHAVAJ) VISHARAD PART-I PRACTICAL

Revision of the Previous Course.

1. Detailed study of the following Talas with advance compositions :
Shikhar, Rudra, Yati-Shikhar, Dhamar and Chautal.
2. Padhant in Dugun, Tigun and Chaugun of the prescribed Talas.
3. One Chakradar and Two Sada Parans in each of the prescribed Talas.
4. One Adilaya-ki-Paran in each of the prescribed Talas.
5. Tihais in all the prescribed Talas (Bedam and Damdar).
6. Badhaiya-ki-Paran in any two of the prescribed Talas.
7. Sath-Paran in any of the prescribed Talas.
8. One Rela in each of the prescribed Talas.
9. Padhant of all the prescribed Talas and Bois (Compositions).

VISHRAD PART-II PRACTICAL

Revision of the Previous Course.

1. Detailed study of the following Talas with advance compositions :
Basant, Srahma, Laxmi, Ganesh, Vishnu and Mani.
2. One Chakradar and Two Sada Parans in each of the above Talas.
3. Trital – The sixteen parans of Tukdas resting respectively in 1st to 16th Matra.
4. One Adilaya-ki-paran in each of the prescribed Talas.
5. Sath parans in all the prescribed Talas.
6. One Mukhada or Mohara in each of the prescribed Talas.
7. Advance Tihais in all the prescribed Talas.
8. Perfect tuning of the instrument.
9. Padhant of all the prescribed Talas Bols.



MRIDANG NIPUN PART-I PRACTICAL

M.M. – 200

Revision of the Previous Course.

1. Details Study of Choutal, Dhamar, Teora and Sool and Jhampa with all variations of parans e.g. Sath Paran. Gat Paran giving more emphasis on Panse Gharana.
2. Paran in Kuadi Laya.
3. Parans in Tisra and Misra Jatis.
4. Dedam and Damdar Tihais in different Layas.
5. Padhant of all the Bols learnt.
6. Ganesh Paran in any Tal (Traditional)

MRIDANG NIPUN PART-II

Revision of the Previous Course.

1. Comprehensive study of Trital, Laxmi, Jhaptal, and Shikhar giving all varieties of parans e.g. Sath Parans. Gat Parans, Kaviti Parans etc. both sada and Chakradar.
2. Emphasis should be given to Kudao Singh Gharana.
3. Parans and Tukadas in Viadi Laya in the Talas Prescribed.
4. Parans and Tukadas in Viadi Laya in the Talas Prescribed.
5. Top-ki-Paran and Gaj-paran in any Tal (Conventional).
6. Padhant of all the Bols learnt.

MRIDANG (PAKHAVAJ) NIPUN PART-III PRACTICAL

M.M. – 400

There shall be no theory paper in Nipun Part-III. The practical will be in two parts.

(A) Stage Performance

M.M. – 200

Demonstration and questionnaire of the following talas:

Chautal, Dhmaar, Ganesh, Rudra and Lakshmi.



(B) Viva-Voce

M. M. – 200

The examination will examine the candidates on the following topics:

1. Gharana-Baj and their comparison.
2. Formation of Tihais on spot.
3. Different kinds of Gats with examples.
4. Different kinds of Yatis with examples.
5. Different kinds of Chakradaras with example.
6. Demonstration of complex layakaries – Adi, Kuwadi. Biyadi and Paungun of various Tal Thekas and speaking them in one and the same time cycle.

PRATHMA TABLA/MRIDANG THEORY

M.M. – 100

1. A general knowledge of the origin of Tabla/Mridang.
2. Description and study of the various parts of Tabla/Mridang.
3. Technique of the instrument concerned and how to produce syllabus (Varna) on it individually and jointly.
4. Definitions of the following terms :-
Sangit, Tat Vadya, Avanadha Vadya, Ghana Vadya, Bhari, Tali, Vibhag, Avartan, Theka, Vilambit, Madhya, Drut, Barabar, Dugun, Tigun, Chaugun.
5. Definition of the following terms :
Quida, Gat, Mukhada, Rela, Tihai, Tukda, Paran Mohara, Bol, Palte.
6. Method of writing in notation all the prescribed Talas with their Thekas and Bols.
7. Life sketch of great exponents of Tabla/Mridang

MADHYAMA TABLA/MRIDANG THEORY

M.M. – 100

Revision of the Theory learnt in the Previous years.

1. Merits and demerits of the Tabla/Mridang Players.



2. A general knowledge of the different Gharanas of Tabla/Mridang.
3. Definition of the following terms with examples Gat, Sath Parah : Laggi, Ladi, Paran, Delhi Pesshkar, Uthan, Paral, Kamali-Chakradar.
4. The Talas that are used in accompaniment to the following styles of singing :
Dhrupad, Dhamar, Hori, Bada Khyal, Chhota Khyal, Thumri, Bhajan, Tappa, Geet, Gazal and Qawwali.
5. A general knowledge of the other varieties of Tal Vadhya (Percussion instruments.)
6. Writing in notation of all the Tala prescribed.
7. Life sketch of any one of the following :-
 1. Wajid Husian Khalifa
 2. Pt. Sakharan
 3. Ayodhya Prasad
 4. Ustad Masit Khan
 5. Ustad Munir Khan

VISHARAD PART-I TABLA AND MRIDANG THEORY

1. A comparative study of the different bajs of Tabla and Mridang.
2. The Ten Prans of a Tal.
3. A detailed study of the origin of Tabla/Mridang.
4. Writing in Tal notation talas in Adi Kuadi and Biadi Layakaries.
5. Definition of the following terms giving examples:
Prakar of the prescribed Talas. Rau $\frac{1}{4}$ $\frac{1}{2}$ Chala or Chalan, Misil $\frac{1}{4}$ $\frac{1}{2}$ Bant $\frac{1}{4}$ $\frac{1}{2}$ Pench $\frac{1}{4}$ $\frac{1}{2}$ Angussthana $\frac{1}{4}$ $\frac{1}{2}$ Farad $\frac{1}{4}$ $\frac{1}{2}$ Charbagh $\frac{1}{4}$ $\frac{1}{2}$ Dupalli $\frac{1}{4}$ $\frac{1}{2}$
6. Life sketch of any of the following :
Ustad Ahmad Jhan, Thirakwa, Ustad Habiduddin Khan, Pt. Samta-Prasad, Pt. Ambadas & Sri Parbat Singh

VISHARAD PART-II

M.M. – 100

1. A general study of the South Indian Tal System.
2. The main characteristics of the different Gharanes of Tabla and Mridang and how to differentiate between them.
3. Definition and knowledge of the following terms :
Zarab, Wazen, Ati Vilamit, Ati Drut, Jati (five kinds) Yati (five kinds). Grada, Tipalli, Chaupalli, Lal Kila, Lom $\frac{1}{4}$ $\frac{1}{2}$ Ekhatthi Paran $\frac{1}{4}$, $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ (Gat-Qida, Gat-Paran, Navhakka $\frac{1}{4}$ $\frac{1}{2}$)
4. Knowledge of and difference between the two prevalent Tal notation systems : Viz : Bhatkhande and Vishnu Digamber.



5. A general knowledge of the other North Indian percussion instruments (Tal Vadya)
6. Tabla or Mridang as accompaniment to :
Vocal Music, Instrumental Music and Dance.
7. Tabla Mridang as solo and accompaniment.
8. Life sketch of any of the following :
(a) Abid Hussain (b) Nathan Khan (c) Nana Saheb Panse
(d) Kodau Singh (e) Bada Munna Khan

NIPUN PART-I TABLA & MRIDANG THEORY PAPER-I

M.M. – 100

1. Indian concept of Tal and use of Tal Vadya in modern times.
2. Comparative study of ancient and modern Tal systems.
3. Critical study of the different Gharanas and styles (Bai) of Tabla or Mridang.
4. Tal Prastar (Mathematical Process) from a given numb. Of Materas.
5. Principles of solo performance and accompaniment.
6. Comparative study of North and Karnatak Tal System.
7. The use and importance of Chhand in Tabla/Mridang compositions.
8. The life sketch and contribution of great exponents of Tabla/Mridang.

PAPER-II

M.M. – 100

Essay of 800 words on any Topic of music of general interest.

FOR EXAMPLE :

1. Music and Society.
2. Music and its relation to other fine arts.
3. Indian music in international sphere.
4. Institutional teaching of music and Guru Shishya Parampara.
5. Institutional teaching of music and Guru Shishya Parampara.

Note : Examiner/Paper setter can choose some other similar Topics.

Nipun – Part II

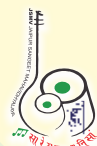


TABLA & MRIDANG THEORY PAPER-I

M.M. – 100

Revision of the Previous Course

1. A comparative study of Drums used in Western Music and Indian Tal Vadya.
2. Detailed study of Avnadhya Vadhya as given in "Sangit Ratnakar".
3. A brief study of the Tala Adhyayas of Sanskrit Granthas.
4. Critical Analysis of different terms used in Tabla/Mridang compositions giving examples.
5. Aesthetics and Stage performance in Indian Classical Music.
6. The relation between Chand – Laya – Tal-Ras.
7. Different kind of Yatis with examples.
8. The use San and Visham Graha and its importance in accompaniment.

PAPER-II

M.M. – 100

Essay of 800 words on any Topic of music of general interest

FOREXAMPLES

1. Experimentalism in music.
2. Indian music and spirituality.
3. The concept of Fusion of Indian and Western Music.
4. Role of artist in National Integration,

Note : - Examiner/Paper setter can choose some other similar Topics

KATHAK DANCE PRATHMA (FIRST YEAR) PRACTICAL

M.M. – 200

1. TRITAL
 - (a) Tatkar (Basic steps) in Barabar, Dugun and Chaugun Layas.
 - (b) Atleast eight simple varieties of the Tatkar.
 - (c) Basic hand movements combined with Tatkar.
 - (d) Rang Manch-ka-Tukda (Salami)
 - (e) Two varieties 'Ta Thei Tat' Amada $\frac{1}{4}$ ken $\frac{1}{2}$
 - (f) Five example of Tihais.



- (g) Atleast fifteen preliminary Tukdas.
- (h) Practice of performing Chakra
- (i) Practice of Padhant.
- (j) Three simple Nikas Gats with Chal and Gats of Bansuri, Mukut and Gagar, mataki with Chals, Ghoonghal, Ched Chad.

KATHAK PRATHMA (SECOND YEAR)

2. TRITAL

- (a) Athgun of the basic Talkar with speed.
- (b) One Variety of tatkar and atleast ten variations (Paltas).
- (c) A simple That.
- (d) Four variations 'Ta Thei Tat' Amada $\frac{1}{4} \text{ ken } \frac{1}{2}$
- (e) Four variations 'Ta Thei Thei' Amada $\frac{1}{4} \text{ ken } \frac{1}{2}$
- (f) Ten Tukadas (Sada) and Four Tukdas (Chakradar).
- (g) Practice of Performing Chakkar with more speed.
- (h) Three more Gats of Nikas, Ghoogat and Gat Bhavas of 'Ched Chaad'.
- (i) Five more Tihais.

3. JHAPTAL

- (a) Tatkar in Barabar, Dugun and Chaugun Layas.
- (b) Five Tihais
- (c) Two 'Ta Thei Tat' Amads.
- (d) Two 'Ta Thei Tat Thei' Amads.
- (e) Rang Manch ka Tukda (Salami).
- (f) Four simple Tukdas and two Chakkardar Tukdas.
- (g) Practice of Padhant.

PRATHAMA THEORY

M.M. – 100

- 1. Classical dance forms of India. :- their names and Province to which they belong.
- 2. A Simple knowledge of the Kathak Dance.
- 3. Definition and knowledge of the term Tatkar.
- 4. General definitions of the following terms :-
Sangit $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Natya $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Nritta $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Nritya $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Laya $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Tal $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Matra $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Sam, $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ Khali



¼ [kkyh] ¼ Tali ¼ rkyh] Theka ¼ Bdk] Avartan ¼ vkor] ¼ Palta ¼ i YV] Thah ¼ Bkg] Barabar ¼ c] kc] ¼ Dugun ¼ nkp] Chaugun ¼ pksu] Padhant ¼ i < r] ¼ Gat ¼ xr] ¼ Chal ¼ pky] ¼ Bant ¼ ck] ¼

5. Four neck movements as given in Abhinaya Darpan.
6. The following single hand mudras given in Abhinaya Darpan:-
Pataka ¼ i Vldk] Tripataka ¼ f = i rldk] Aradhapataka ¼ v) i rldk] Ardachandra ¼ v) p] nti] Arala ¼ vjky] Kartarimukh ¼ dr] he] k] Mayur ¼ e; j] ¼ Kapittha ¼ dfi RFk] Katakamukh ¼ dVdke] k] Soochi ¼ i p] h] Chandrakala ¼ plndy] k] Shukatunda ¼ k] dr] M] Mushti ¼ e] v] Shikhara ¼ f' k] k] ¼
7. Six Angas, Six Pratyangas and their various Upangas.
8. Qualities of Ghungroos.
9. Essential qualities of a patra as given in Abhinaya Darpan.
10. Basic knowledge of the Thekas of the following Talas :
Dadra, Kaharwa, Roopak, and Ektal.
11. Brief life sketches of Thakur Prasad, Maharaj Bindadeen and Kalka Prasad.
12. Ability to write in notation all the Talas and Bols learnt.

KATHAK MADHYAMA PRACTICAL

M.M. – 200

1. TRITAL

- | | |
|--|---|
| (a) One advance Tatkar with atleast ten paltas. | (b) A traditional Paran Prefixed Amad. |
| (c) Thata (Advance with Kasak and Masak). | (d) Five variations of 'Ta Thei Tat Thei' Amadas. |
| (e) Four simple Parans and two Chakradar Tukdas. | (f) Four simple Parans and two Chakradar Parans. |
| (g) Performance of Chakradar with ease and speed. | |
| (h) Six Gats of Bhava and Nikas. (Two Nikas and four Bhava). | |
| (i) Five more advance Tihais. | |

2. JHAPTAL

- | | |
|-------------------------|----------------------------|
| (a) Simple Thata. | (b) A Paran Prefixed Amad. |
| (c) Four simple Tukdas. | (d) Two Chakradar Tukdas. |
| (e) Two Parans. | (f) One Chakredar Paran. |

3. DHAMAR

- | | |
|--|---|
| (a) Tatkar in Barabar Dugun and Chaugun Layas. | (b) Rang Manch Ka Tukda |
| (c) Four simple Tukdas. | (d) Two simple Paran and one Chakradar Paran. |
| (e) Two Amads. | |



KATHAK MADHYAMA THEORY

M.M. – 100

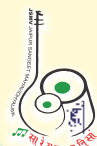
Revision of the Previous Course.

1. Origin of Dance according to Natya Shastra of Bharata.
2. Nine head gestures, eight eye glances, according to Abhinaya Darpan.
3. The following single hand mudras as given in Abhinaya Darpan.
Padmakosh, Sarpaseersh, Mrigasheersh, Sringhamukh, Kangul, Alapadma, Chatur, Bhramar, Hamsa, Hanspaksha, Mukul, Sandansh, Thamrachood and Trishool.
4. Definitions of the following :-
Thata Amad, Salami Rangmanch-ka-Tukda, Tukda, Paran Chakrada Tihai, Athgun and Laya-Bant.
5. Knowledge of the following :
Tandava, Lasay, Andaz, Natawari, Parmelu, Drut, Madhya, Vilambit, Nagma and Kavitta.
6. Basic knowledge of the following Talas :
Ada-Chautal, Sool Tala, and Tivra.
7. Life sketches of the following :
Achachan Maharaj, Shambhoo Maharaj and Lachchu Maharaj.

KATHAK VISHARDA PART-I PRACTICAL

M.M. – 200

1. TRITAL
 - (a) One advance Tatkar variety with atleast ten variations.
 - (b) Thala
 - (c) One Chatusrajati Amad.
 - (d) One Tisrajati Amad.
 - (e) Two Paramelu, Tukdas.
 - (f) Two Natawari Tukdas.
 - (g) Four Parans (Two Sada and two Chakradar).
 - (h) Talkar in Tigun and Chaugun Layas and increase in speed of Tatkar.
 - (i) Two edvance Gats of Nikas and simple Holi and Govardhan Leela Gats.
2. DHAMAR
 - (a) One Amad.
 - (b) Four Tukdas.
 - (c) Two simple Paran.
 - (d) Two Chakradar Paran.
 - (e) Four Tihais.
3. CHAUTAL
 - (a) Tatkar in Barbar, Dugun and Chaugun Layas.
 - (b) Rang Manch Ka Tukda.
 - (c) Two Amads
 - (d) Four simple Tukdas.
 - (e) Two simple and one Chakradar Paran.
 - (f) Four Tihais.
 - (g) Padhant of all the Bols learnt.



KATHAK VISHARAD PART-II PRACTICAL

M.M. – 200

1. TRITAL

- (a) Ability to improvise extempore varieties in Tatkar will speed.
- (b) Performance of Chakkars with speed and accuracy.
- (c) Advanced Thata.
- (d) One Amad Chatusrajati.
- (e) One Amad Tisrajati.
- (f) One Paran Misrajati.
- (g) Two Paramelu Tukdas.
- (h) Two Natawari Tukdas.
- (i) One Chakradar Paran.
- (j) One Sada Paran.
- (k) Revision of Nikas Gats and Makhan Chori and Kaliya Daman Gats.
- (l) Tihais in complicated Layas.

2. CHAUTAL

- (a) One Amad.
- (b) Three Parans.

3. FOUR TUKDAS, THREE PARANS, TWO CHAKRADAR & TIHAIS IN ANY ONE OF THE FOLLOWING TALAS:

- (a) Ashtamangat (11 Matras)
- (b) Swari (15 Matras)
- (c) Shikhar (17 Matras)

VISHARAD PART-I THEORY

M.M. – 100

Revision of the Previous Course.

- 1. Mudras denoting the Dieties according to Abhinaya Darpan.
- 2. Mudras denoting castes as given in Abhinaya Parts.
- 3. Explanation of Abhinaya and its four parts.
- 4. Elementary knowledge of the Nine Rasas and their application in dance.
- 5. The following compbined hand mudras:-
Anjali, Kapota, Karkat, Swastik, Dola, Pushpaput, Utsanga, Shivalinga, Katakavardhan, Kartari, Swastik, Shakat, Shankh and Chara Hastas.
- 6. Knowledge of the following terms :-
Aadi Laya, Kuadi, Laya, Biadi, Laya, Kasak, Haav-Bhava, Mukh Bhava Gat Nikas and Chhand.
- 7. Basic knowledge of the following Talas.
Deepchandi, Jhoomra, Sawari, Matta, Ashta-Mangal.
- 8. Life sketches of the following :-
Pt. Jayalal, Sunder Prasad, Madam Menaka, Narayan Prasad.
- 9. Ability to write in notation all the Talas and Boles learnt.



VISHARAD PART-II THEORY

Revision of the Previous Course :

1. A knowledge of the origin of Dance according to Indian and Western concepts..
2. Ten Pranas of Tal in general with a detailed study of Graha, Jati and Yati.
3. The following combined (Sanyukta) hand as given in Abhinaya Darpan.
Sampat, Pash, Keelak, Mathasya, Koorma, Varaha, Garuda, Nagbanda, Khatva and Bherunda with their uses.
4. Analytical study of the following main dance forms:-
Kathak, Kathakali, Bharata Natyam, Manipuri, Odissi, Kuchchipudi.
5. An elementary knowledge of Ashi Nayikas (Eight Nayikas) and four Nayaks as given in Natya Shastra.
6. Definitions of the following terms :-
Mudra, Sawa Laya, Paun Laya, Zarab (in Tatkar) Kram, Laya, Bhava, Nikhas, Bol, Jati, Nritya Hasta, Kataksha.
7. Critical analysis of different Gharanas of Kathak Dance.
8. Critical analysis of the Lucknow Gharana from Ishwari Prasad to the present generation.
9. A detailed study of Laya and its application.
10. Basic, knowledge, of the following Talas:-
Lakshmi, Brahma, Vishnu and Rudra.

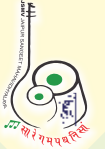
KATHAK NIPUN PART-I PRACTICAL

TRITAL

- (i) Ganesh Paran.
- (ii) Two Amads (advanced type)
- (iii) Ta Thei Tat Thei Variety eight Tukdas)
- (iv) Three Permelo Tukdas (Sada and Chakradar).
- (v) Ten Natavari Tukdas (Sada and Chakradar)
- (vi) Pakhawaj Paran-Four Sada and two Chakradar.
- (vii) Jatis with Boles :-
(a) Chatastra. (b) Tisra (c) Khanda (d) Misra (e) Sankirna.

(viii) TATKAR

- (a) Kramlaya (Thah, Dugun, Tigun, Chaugun, Panchgun, Chhegun, Satagun, Athagun).
- (b) Zarad (Simple)
- (c) Bol Jati and Laya Jati.
- (d) Advanced Bant of Sada Tatkar.



(e) Tihais of different varieties.

(ix) Gats I : Gata Nikas advance

Gats-II : Gata Bhava :-

(i) Elaborate Goverdhan

(ii) Elaborate Holi

(iii) Kaliya Daman

Attention should be paid to the accuracy in Chals.

(x) Abhinaya in two Thumris and two Bhajans (ability to sing while performing is expected) Current use of the eyes i.e. Nigah or Drishti as applied to Abhinaya in Kathak Dance.

(xi) Ability to perform elaborately on the following talas:-

(i) Jhaptal (ii) Dhamar (iii) Chautal (iv) Ashtamangal (v) Swari 15 Matras.

(xii) General knowledge of the following talas with simple tukdas tihais etc. and ability to perform with elaboration (any one of them.)

(i) Shikhar (ii) Matta (iii) Brahma (iv) Rudra

(xiii) Playing on Tabla the following prevalent Talas in Thah, Dugun and Chougun.

(i) Trital (ii) Dadra (iii) Rupak (iv) Kaharwa (v) Sooltal

Note : The student is expected to perform Chakkar and Tatkar with speed and perfection. Attention should be paid to the neat performance of Anga and also to the correct use of the eyes i.e. Nigah or Drishti as practiced in Abhinaya of Kathak Dance. Importance should be given to correct expressions in the performance of Gats and Abhinaya.

Padhan : Ability to recite the Boles giving Tal during the performance as in a traditional Kathak recital. Ability to perform all the boles on simple Theka and Nagma.

Nayika : Ability to display the eight Nayikas as given in Nattyashastra. A knowledge of the main nine Rasas in general and the ability to demonstrate them.

NIPUN PART I THEORY PAPER I

M.M. – 100

Revision of the Theory course of the Previous Year.

1. A general knowledge of the history of Indian Music.
2. The evolution of dance in India from the earliest time to the Mohamedan period.
3. A brief study of the Rasa theory as explained in Sanskrit literature. Prominent authors, their period and their individual contribution etc. if any.



4. A general knowledge of the folk dance forms prevalent in Uttar Pradesh.
5. A comparative study of the Tala system of North and South India.
6. The description and study of the various form of the state (Ranghshala) as explained by Bharata in Natya shastra.
7. A general study of the western concept of dance.
8. A study of the following Nayikas according to their different stages. Sub-divisions : Mugdha, Madhya and Praudha.
9. Detailed knowledge of Jatis and Yatis with illustrations.
10. Life sketch of the following exponents of the Dance :-
 1. Bindadin Maharaj 2. Shambhoo Maharaj
 3. Lachhoo Maharaj 4. Narain Prasad
 5. Sunder Prasad

PAPER-II

An essay on any topic of Dance of general interest.

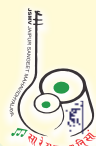
M.M. – 200

KATHAK NIPUN PART-II PRACTICAL

TRITAL

M.M. – 200

1. Advance Amads.
2. Eight additional 'Ta Thai Tat Thei, variety, Tukdas.
3. Advance Natavari Tukdas, Sada and Chakradar.
4. Three Paramelu Tukdas, Sada and Chakradar.
5. Pakhawaj Parans :-
 - Two varieties of Badhaiya Parans.
 - Two Farmaishi Parans.
 - Two Kamali Parans.
6. Kavitts and Chhand.
7. Few more Parans in Jati.
8. Tatkar :-
 - (a) Kramlaya (Naugun, Dasgun, Gyarahgun, Barahgun, Terahgun, Chaudahgun, Pandrahgun and Solahgun).
 - (b) Zarab (Advance)
 - (c) Bol Jati and Laya Jati (Advance).
 - (d) Advance varieties of Layabant.
 - (e) Elaborate Tihais in different Layas.



9. Gat :
 1. Advance Gat Nikas
 2. Gat Bhava :
 - i. Makhanchori (Elaborated)
 - ii. Madan Dahan
 - iii. Ahilya Uddhar
10. Attention should be paid to the accuracy of Chals.
11. Abhinaya on two more Thumris, Bhajan and one Gazal.
12. Ability to perform (elaborately) on the following Talas :
(1) Rupak (2) Sool Tal (3) Ada Chautal (4) Gajajhmpa (5) Shikhar
13. General knowledge of following Tals with simple Tukdas. Tihais etc. and ability to perform with elaborations, any two of the following :
(1) Lakshmi (2) Ganesh (3) Vishnu (4) Basant (5) Mani (6) Chitra.
14. Ability to play on Tabla the following prevalent Tals with Thah. Dugun Chougung etc.
(1) Ektal (2) Jhaptal (3) Dhamar (4) Ada Chautal (5) Deepchandi (6) Panjabi.
15. Padhant : Ability to recite the boles giving Tal during the performance as in a traditional Kathak dance recital and to independently dance on Theka of Nagma.
16. Nayikas : Swakeeya Parkeeya, Samanya, Mugdha, Madhya and Praudha with possible sub-division etc.

NIPUN PART II THEORY PAPER I

M.M. – 100

Revision of the theory portion of the previous years.

1. A comprehensive study of the origin and evolution of Dance in India from the Mohammedan period to Modern times.
2. A general study of the Rasa theory as expounded in Hindi Literature.
3. Knowledge of origin and evolution of Ballet.
4. Knowledge of origin and evolution their subdivisions : Swakeeya, Parkeeya and Samanya.
5. The contribution of Guru Deva Ravindra Nath Tagore, Poet Vallathol Narain Menon, Madame Menaka in the renaissance of Indian Dance.
6. Knowledge of the following terms :
Dhwani, Auchitta, Natya, Dharmi, Lok Dharmi, Nautanki, Natak, Naqqali, Sootradhar, Nati, Anghar, Karana, Opera, Dance Drama, Rasa, Poorvaranga.
7. Life sketches giving special reference to the literary contribution of Bharata, Nandikeshwar, Dhananjaya and Abhinavagupta in Dance.



8. Life sketch and contribution of the following exponents of Dance:-
 1. Pandit Jailal
 2. Achchhan Maharaj
 3. Udai Shankar
9. Aesthetical aspect of Kathak Dance.

PAPER II

An essay on any topic of dance of general interest

M.M. – 100

KATHAK DANCE NIPUN PART III PRACTICAL

M.M. – 400

There shall be no theory papers. Only practical examination in two part shall be conducted.

A. STAGE PERFORMANCE

M.M. – 200

Demonstration and Questionnaire of the following :

1. Abhinaya in Thumri, Bhagan or Dadra, Gazal, Nayika Bhed and Gat-Bhav.
2. Talas prescribed, Trital, Jhaptal, Ektal, Ada-Chautal, Roopak, Ashta Mangal, Laxmi-Tal, Matta-Tal and Shikhar.
3. Display Kram Laya from Thah to Solahgun.
4. Nalawari Parmelu, Kavitta-Chhand-Jati-yati.
5. Ability to perform Chakkars (Bhramaris) and Tihaiyan.
8. Compositions on themes from Mahabharat and Ramayana.

VIVA VOCE

M.M. – 200

Practical examination based on the following topics :

1. Abhinaya on a given Theme.
2. Peacock dance in Kathak Style.
3. Different Chals as depicted in Kathak Style.
4. Gat Bhav and Gal Nikas.
5. Tatkar with ease and speed in different layas.
6. Ability to compose Tihais on spot.
7. General questions on existing Gharanas of Kathak Dance.
8. Nine Rasa – Their application in Dance.



SYLLABUS FOR FOLK DANCE

VIDYAPITH Confers following certificates & Diplomas in Folk Dances.

- Certificate for two years proficiency course.
- Certificate for three years proficiency course (One year course after 2 year proficiency course).
- Senior Diploma (2 Years Courses after 3 years proficiency course.)

TWO YEARS PROFICIENCY COURSE PRACTICAL

M.M. – 200

- Simple physical exercises on Rhythm, Kaharva, Khemta and Dadra Tal (Exercise of Head, Neck, Shoulders, Elbow, Arms, Wrist, Finger, Waist, Hips, Knees, Legs, Feet, Heels, Stomach and eyes.)
 - Foot work
 - Stepping
 - Waist Movement
 - Hand movement
 - Chest Movement
 - Head movement
 - Eye movement
 - Body moulding
 - Step dancing
- Chali Nritta (Manipuri Style)
- Lezeem (On Kaharava and Dadra for exercise)
- Kartali Nritta
- Tipri Nritta (Uttar Pradesh)
- Dhamail Nritta (Surma Velly)
- Garba Nritta (Gujrat)
- Bihu Nritta (Assam)
- Karma Nritta (U.P.)
- Saira Nritta (U.P.)
- Santhal Nritta Bihar)
- Ghaslary Nritta (U.P.)
- Dandiya Ras Nritta (Rajasthan)
- Bodo Nrittan (Assam)
- Thoibi Nritta (Manipur)
- Kabui Naga Nritta (Nagaland)
- Lezeem Nritta (Advance for Exercise)
- Karatali Nritta (Advance for Exercise)

THEORY

M.M. - 100

- Knowledge of any three of the second years dances their instruments, costumes and back grounds.
- Knowledge of Tal-Roopak, Jhaptal, Choutal, Kaharva, Dadra and Khemta.
- Definition of Folk dance and Classical Dances their similarity and differences.



4. Basic Knowledge of Folk Dance of U.P.
5. Detailed knowledge of the folk dance of Kumaun Region.
6. Classification of Musical instruments used in Folk Dance.
7. Life sketch of any one of the following :- (a) Udai Shankar (b) Shanti Vardhan

THREE YEARS PROFICIENCY TITLE THIRD YEAR (PRACTICAL)

M.M. – 200

1. Chholia Nritta (U.P.)
2. Bou or Badhu Baran Nritta (Cachar)
3. Ghoomar Nritta (Rajasthan)
4. Lavani Nritta (Maharashtra)
5. Jhoomour Nritta (Bihar, Orissa)
6. Tatina Nritta (Himanchal)
7. Garaj Nritta (U.P.)
8. Lezeem Nritta (Advance for Exercise)
9. Knowledge of paper pulp work.

THEORY

M.M. – 100

1. Knowledge of any three of the Third Years Dances, their instruments, costumers and back grounds.
2. Knowledge of Tal:- Kaharva, Dadra, Khemta, Trital, Daskosh (No dance in this course on Trital and Daskosh).
3. Knowledge of the Folk dance and classical dance-their similarity and difference.
4. An outline of the Folk Dance of Gujrat of Manipur or Assam.
5. Definition of Nattya, Nritta, Nritya.
6. Knowledge of the single hand Mudras according to Natya Shastra.
7. Life sketches of any one Guru of Manipuri Dance – Guru Amubi Singh, Raj Kumar Senarik Singh.
8. Making of paper pulp.

SENIOR DIPLOMA (2 YEAR COURSE) PART-I (PRACTICAL)

M.M. – 200

1. Kummi-Kollattam Nritta (Tamil Nadu)
2. Holi Nritta (U.P.)
3. Ojha Nritta (Assam-Cachar)



4. Gidda Nritta (Panjab)
5. Khomba-Thoibi Nritta (Manipur)
6. Gajan Nritta (Bengal)
7. Naga Nritta (Kabui-Nagaland)
8. Chheran Nritta (Mizoram)
9. Maibi Nritta (Manipur)

THEORY

1. Knowledge of any three of the Fourth Year Dances, their instruments, costumes and backgrounds.
2. Knowledge of Tala-Trital, Ektal, Ada Choutal. (No dances on the above tals).
3. An outline of the Classical Dances.
4. Knowledge of double hand Mudras according to Natya Shastara.
5. Make-up of the folk dances while dancing at their home place.
6. Life sketches of Guru Gopi Nath, Smt. Rukmini Devi, Arundale.
7. Marking of Maska.
8. Folk dances of India and their classification.

DIPLOMA PART – II FIFTH YEAR (PRACTICAL)

M.M. – 200

1. Bhangra Nritta (Punjab)
2. Kurubanjee Nritta (Tamil Nadu)
3. Pung Cholom Nritta (Manipur)
4. Chhou Nritta (Bengal)
5. Bhotal Nritta (Assam)
6. Pandau Nritta (U.P.)
7. Kachhi Ghor Nritta (Rajasthan)
8. Baul Nritta (West Bengal)
9. Ta-Tang Nritta (Manipur)
10. Students are required to compose dance on Kaharva and Khemta talas at the time of Practical Examination on any two of the following:-
 - (a) MakhanChori
 - (b) Kaliya Daman
 - (c) Pea-cock (Mayur Nritya)
 - (d) Gend-Khel (Kuadakh Krida)
 - (e) Fish-catching (Matsya Akhet)
 - (f) Harvesting (Khaliyan)



THEORY

M.M. – 100

Students are required to compose dance on Kaharva and Khemta talas at the time of Practical Examination on any two of the following :-

- | | |
|-------------------------------|------------------------------|
| (a) Makhan Chori | (b) Kaliya Daman |
| (c) Pea-cock (Mayur Nritya) | (d) Gend-Khel (Kuadak Krida) |
| (e) Fish-catching Matsa Akhet | (f) Harvesting (Khaliyan) |

THEORY

M.M. – 100

1. Knowledge of any three of the Fifth Year Dances, their instruments, costumes and back grounds.
2. Explain Abhinaya with its four parts.
3. Definition of Navaras, Sangit, Nritya-Natya Ballet, Opera.
4. Contribution of Rabindra Nath Tagore to the folk dance and folk songs.
5. Explain Natya Shastra and Abhinaya Darpan.
6. Explain Natya Shastra and Abhinaya Darpan.
6. The Rasas according to Shastra and their explanation.
7. Relation between Folk dance and Classical Dance.
8. Life sketch of Bindadin Maharaj.
9. Manner of dressing of the Folk Dancers at the time of their festival.
10. Folk Dances of India and their classification.

