B.A.I (General) Dance Natak Syllabus

Theory:
I. Origin of dance according to Natya Shastra.
II. Detailed history of Natak dance.
III. Detailed study of Lucknow and Jaipur gharana of Natak Dance.
IV. Elementary knowledge of Manipuri and Odissi dance forms.
V. Life sketches of following:
   Cheeran Mohanpur, Pt. Jib Lal.
VI. Definition and meaning of following:
   Nritt, Natya and Mirta, Rasas and Dhavas, Nayak and Bhayika,
   Bhed, Taalva and Leyna.
VII. Knowledge of Tal with following details:
   Thal, Dugun, Chaugun, Matra, Tal, Khali, Bhari, Avarten, Sam,
   Thal, Thaai.

VIII. Ability to write in Notation form all Talas and Bols prescribed
      for practical (Teen Tal and Dhamar).

IX. Basic knowledge of Sanykta and Anjanyaka Mudras and their use
     in dance.

X. Detailed knowledge of Sahari Nati and Punjabti Bhangra.

Practical

I. Shiv Stuti

II. Teen Tal

III. Salami
   - Anada = One
   - Thuklas = Two
   - Permolu = Four
   - Cakrakdar Thuklas = Two
   - Parans = Two
   - Kewitt
     Get Bhav, Dakhun Chori and Pandabharan
     Get Sidi Get, Matki Get and Marli Get.

Usage of Most Mudras

Pedant of Rhythmic Patterns

III. Tal Dhamar
   - Amer = One
   - Thuklas = Two
   - Simple Parans = Two
   - Chakrakdar Parans = One

IV. Folk dance of Chemho or Range of Shimla.
I. A study of the two streams (Pavani) in the Kathak dance tradition viz. Mandir and Darbar.

II. History and development of NAAG LEELA and its relation to Kathak dance.

III. Knowledge of nine head gestures and eight eye glances according to Abhinay Darpan along with their uses in dance.

IV. Elementary knowledge of Rachakali and Kuchi Pudi dance forms.

V. Meaning and definition of:

Pana
Bhakor Netwar
Namad
Perna
Tukla
Got
Got Bhaav
Nagma
Ley-Emut
Madhya
Vilambit.
VI. Details of following single hand Mudras as given in Abhinaya Darpan, Padmakosh, Sarpa Sheersh, Mriga Sheersh, Alepacha, Dharam, Kangul, Mukul, Hanapaksh.

VII. Basic knowledge of following Talas and ability to write them in notation form.
   Sool Tal, El Tal, Dadra, Roopak.

VIII. Life sketches of Birju Maharaj and Pt. Durga Prasad.

IX. Explanation of Abhinay and its four parts.

X. Comparison between Elena Nati and Dhaiali Nati.

XI. Ability to write, in notation form all Talas and Bols learnt in B.A. I and II.

Practical:

1. Durga Stuti

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

   Demonstration of Thah with Rasak, Mesak and Bataksh.
   Basic Tatkar in Thah, Dugun, Chaughun and Athgun with Rasak, Sanchalan.

   Amad - One Misra Jati
   Paran - One Misra Jati
   Paran Judi Amad - One
   Tuklas - Four
   Chokdarder - Three
   Paran Chokdarder - One
   Ravitt - One
   Get Bhav - Keliya Deman and Mori
   Get Nila - Ghoonght Ji Get

III. JHAPTAL

   Tatkar   Upto Chaughun lay
   Selemi    One
   Amads     Two
   Tuklas    Four
   Paran     One

IV. Pedant of Rhythmic Patterns

V. Foil dance of Bilaspur or Kully or Kinnaur.
Syllabus of B.A. III (General) Dance Kathak Syllabus Theory

I. Details of following combined hand Mudras as given in Abhinay Darpan.
   Anjali, Kapotas, Swastik, Ustanga, Kartari, Shankh, Shivalinge
   Elementary knowledge of nine Rasas and their application in dance.

II. Knowledge of costumes used for Kathak and modern dance.

III. General knowledge of the following: (For Kathak)
   Makeup requirements
   Stage requirements
   Lehrs and other requirements of accompaniment on musical instruments.
   Stage light.

IV. Knowledge of variety of Ghungroos and their use in dance.

V. Tal and its Ten Prans.

VI. Details of folk dances "LUDDI" and "Punjabi Giddha".

VII. Ability to write in notation all Tals and Bols learnt in B.A. I, II and III.

VIII. General knowledge of tribal and folk dances of India.

IX. Basic knowledge of following Tals and ability to write them in notation form.
   Deep Chandi, Sawai, Asht Mandal, Jhap Tal, Jhoomra.

X. Life sketches of the following:
   Shambhu Maharaj, Pt. Narayan Prasad
   Elementary knowledge of Bharat Natyam and Manipuri dance forms.
I. Stage performance - 4 minutes

II. Ganesha Stuti

III. Teen Tal (in addition to coverage in B.A. I & II)
- Tatrak - Kramlay (Thah, Dugun, Tigun, Chuagun, Panchgun, Chhagun, Setgun and Athgun).

Ability to perform Chakdarrs (Bhramerias)
- Tihlies in different Layas

Advanced Tha
- Amad - Chautila Jati - One
- Natwari Tukdas - Two
- Tihlies in complicated Layas

Parrans - Parmayashi Chakdarr, Kornili and Bedam Chakdarr
- Gat Nikas - Advanced
- Gat Bhav - Elaborate Goverdhar

IV. Chautil
- Tatrak
- Samad - One
- Amad - One
- Tukdas - Two
- Chakdarr Parran - One
- Tihli - One

V. Pedant of Rhythmic Patterns

VI. Folk dance of Sirmur, or Mandi or Lahul Spiti.
Syllabus for 4th Part I Course in Tabla

Theory:

Paper - 5

1. History of the origin of Tabla.

2. Technique of producing the (Varn) on Tabla pungi individually and jointly.

3. Definitions of the following Taals:

4. Definitions and applications of the distinctive features and applications of the following:
   gujha, Gat, Lai, Talu, Antara, Thal, Sol, Tal.

5. Method of writing notation of all Taals prescribed in practical paper I and II.

6. Comparative study of the features and the application of Dumgar, Dedha, and Chaugun Taals.

7. Life history and contribution to the field of Music of the following:
   Majid Inqilab Malik, Rukhs Shipcha Bahadar, Ayadulla, Prasad Ahmed, etc.

Practical Paper - I

1. Practice of producing different Varm on tabla and pungi.

2. Study of the Taals of the following Taals in Thala and Pungi Layas with oral rendering:
   (i) Tiral  (ii) Thaptal  (iii) Dedra  (iv) Haburra  (v) Cikat

3. Study of simple Thal, Gujha, Cats, Tukdes and Mukhres in Thaptal, Chaptal and Cikat with pairs in each Sol.

4. Oral rendering of the Thal, Gujha, Mukhres learnt with Tali and Ghar.

5. Practice of Tuning of Tabla.

Note: Students should be provided with facilities for practice of accompaniment along with practice for solo demonstration.
1. Study of the Thelas with simple compositions and their oral renderings in the following Thelas:
   
   (I) Choutal
   (II) Sooltal
   (III) Rupak
   (IV) Adâ—Choutal

2. At least four variations of the Thelas of Dadra and Behrva.

3. Solo playing in Tital and Jhuptal with simple Guza, Gota, Tukda, Mukhda with oral renderings.

*******************************************************************************
Theory Paper: II

1. Merits and Demerits of Tabla player.

2. Definitions and principles of application of the following terms: Legi, Ladi, Pooran, Udana, and Parhur.

3. General knowledge and practical usefulness of different Sam Vadyas (percussion instruments).

4. Writing notation of all the tunes prescribed in the practical course of second year and their layonarias in Dugun, Sigun, and Chogun.

5. Comparative study of the different Dejes of Tabla.

6. Definition and knowledge of the application of the following:
   Sareh, Ati, Vilemat, Ati Uru, Duti (five kinds) Duti (five kinds) Ghar (four kinds)

7. Life history and contribution of the following:
   (1) Sh. Ustad Shabduddin Khan
   (2) Pt. Ranja Mahajaj
   (3) Pt. Jana Shahaj
   (4) Pt. Kishan Mahajaj
   (5) Pandit Ashurto Prasad
   (6) Shalabh Soni Agnihat

Practical Paper:

1. Ability to play Thales of the prescribed tunes of first year in Dugun and Chogun lays.

2. Advanced playing in Tantal, Jhaptal, Satl, Daida, and Bahurva.

3. Two advanced Guudas, four Tulaas, two Malas, two Mukhtris and simple Thalis, Talat and Jhaptal.

4. Variations of the Thales of Daida and Bahurva.

5. Oral renderings of all Talaas and Dols prescribed in the course.
1. Study of Relas in Rupak tal and Dital.

2. Advanced study of solo playing in Chhaptal.

3. Advanced Qudas, Ceta, Nutdes, Relas, Tulsas and Tilais in teentral

4. Study of Thanas of
   (I) Desphardhi
   (II) Jhuma
   (III) Tivra
   (IV) Dhamar

5. Solo playing in Dital and Rupak tal.

6. Oral renderings of all talas and bols prescribed in second year.
SYLLABUS FOR B.A., PART III
(COURSE IN TOLLA).

Theory Paper - III

1. Definition and knowledge of application of the following:
   Get-Quida
   Get-Paran
   Nava Badha Tripilli and Choup alli Gots.
   Bant and Cholen

2. Knowledge of Jati Bhed (Tiare, Chetase) Rishta, Khonda and Sanjirna.

3. Study of Adi,
   Kuwadi,
   B Adi and Savai lays.

4. Writing in notation of all talas, bols etc.
   prescribed for third year practical course along with their different layakarics.

5. Comparative study of North Indian and the South Indian tal systems and notation systems.

6. Theoretical details of all practical portions of the syllabus.

7. Comparative study of Khulla and Bandh Daj
-19-

20 Marks

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

Practical Paper - V

20 Marks

1. Advanced study of Peshkas, Qudais, Cats, Mukhdas, Tukdas and Reitas (at least three in each) with Paltas in teentaal
2. Four Tukdas and two paras (simple and chakrander) with advanced types of tihais in Chautal and Sooltaal.
3. Tukdas, Cats, Reitas, Mukhdas, Qudais (two each) and advanced tihais in Rupak, Deshpandai and Jhumta.
4. Tihais in the following talas in Dugun, Tigan and Chaugan layas with simple tukdas and tihais:
   (I) Mutta Tal. (II) Jhettai Tal. (III) Wilf Tal. (IV) Rudra Tal (V) gilt.
5. Oral renderings in all talas and Bols prescribed.
First Half (50 Marks)

1. Solo demonstration along with oral renderings in any two tales of the course selected by the student.

Second Half (50 Marks)

2. Solo demonstration along with oral renderings in any two tales of the course selected by the examiner.

Dr. C.L. Verma
Dean/Chairman

Sh. Vidya Sagar
Member

Sh. A.N. Gupta
Member-Secretary

So/ (Dr. Joot Ram Shurma) 
Member

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

Dated: 19th July, 2007

To:

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

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

Sir,

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

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

Yours faithfully,

D.R. (Academic),
HP University Shimla-5.

Enc: As above.

Endst. No. even.

Copy of the above is forwarded to :-

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

Dated: 19/07/07

D.R. (Academic).
SYLLABUS OF UNDERGRADUATE (MUSIC) SUBJECT REVISED
NEW SYLLABUS TO BE INTRODUCED FROM THE
SESSION 2007-08 ONWARDS

NOTE

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Examination Type</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>Unit-I</td>
<td>Practical Performance</td>
<td>40</td>
</tr>
<tr>
<td>Unit-II</td>
<td>Viva</td>
<td>20</td>
</tr>
</tbody>
</table>

2. The practical paper for Vocal/Instrumental Music/Dance shall be of 20 minutes each candidate.

3. In theory the candidate shall be asked to attempt five questions in all selecting at least one question from each part and not more than two from any part. The question based on the notation of prescribed Ragas shall be compulsory for all.

INTRODUCTION:

1. The written paper shall be of three hours duration. Time of practical will be 20 minutes each students.

II. Harmonium will not be allowed for accompaniment or a base instrument. The candidate have a choice to take either Vocal or Instrumental Music such as Sitar, Sarod, Violin and Bansuri as a subject.

III The candidate shall be asked to attempt five question in all. The question based on the notation of prescribed ragas shall be compulsory for all. All questions carry equal marks.

IV The students of Vocal Music, Instrumental Music and Dance can take Tabla subjects up to under-graduate level as an elective subject.

V Separate provision be made for separate Tabla Players in Vocal and Instrumental sections.
SYLLABUS FOR B.A.- I VOCAL/ INSTRUMENTAL

MUSIC

THEORY

40 Marks.

Paper-I

1. Study of theoretical details of Ragas and Talas prescribed for practical course of 1st year and their comparative study.

2. Reading and writing of notations of Bandish (Composition/Gats) prescribed in the practical courses of 1st year.

3. Writing of Talas in notation with Dugun and Chugun.

4. Definition of Technical terms:
   Nad, Shruti, Swara, Tan, Gamak, Saptak, Purvanga, Uttara, Varna, Alankar, Vadi, Samavadi, Anuvadi, Vivadi, and definitions of Raga, Thaata, Mund, Su Ghasit, Krintan, Jam-Jama, Khatka, Murki and their characteristics.

5. General knowledge of the musical styles:
   Dhrupad, Dhamar, Khyal, Tarana, Tappa, Thumri, Hori, Chaturang, Geet, Bhajan and Gazal.

6. General Knowledge of the biographies and the contributions of the following musicians:
   Amir Khusro, Swami Haridas, Tansen, Jaidev,

Part-II

Practical

Part-A

Study of the following Ragas

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

(a) One Vilambit Khyal/ Maseetkhani gat among of the above mentioned Ragas.
(b) One Lakshan Geet and one sargam in any two of the above mentioned Ragas/Notional Anthem and one dhun for instrumental music

c) Madhyalaya Khyalas/Rajakhani Gats with alap, four tana/tora in all the above mentioned Ragas

2. Tala: Study of the following Talas:
   (i) Teental (ii) Ek tal (iii) Chantal (iv) Dadra (v) Kahrava

3. Five Alankaras in any prescribed Ragas

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

Part-B

Viva

1. Intensive study of Ragas prescribed in the practical paper-I

2. Study of one Dhrupad with Dugun laya/study of any one Madhyalaya gats in Talas other than Teental out of the Ragas prescribed in practical paper-I

3. Ability to demonstrate (orally by giving Tali & Khali on hand) Talas prescribed in the practical paper-I with their Thah & Dugun Laya.

4. To play the Theka of Teental on Tabla.

20 Marks.
SYLLABUS FOR BA -II

Theory paper -III

1. Study of theoretical details of Ragas and Talas prescribed for practical courses of 11th year and their comparative study.

2. Reading and writing of notations of Bandish prescribed in the practical course of 11th year.

3. Writing of Talas in notations with Thah, Dugun, Tigun and Chougun layakaries.

4. Study of following technical terms:
   Kutap, Vrinda, Vaggeyakar, Gandharva, Gayak, Nayak, Abhirabhaav, Tirobhav, Paravelha Raga. Addhwadarshak swara, shuddha chhaya lag, sankiran vaargikaran

5. Bhartiya Sangeet Vadyon Ka vargikaran, Swara Shruti paraspar Sambandh

6. General knowledge of Karnata Sangeet. (Varnam, Javali, Padam)

7. General knowledge of various folk songs as Kajari Chaiti, Bhatiali, Maand, Garba, Lavani, Hori, Naati.

Biographies of the following:

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

Practical Paper-IV
Part-A

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

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

2. Study of the following Talas:
   (i) Tilwar (ii) Dhamar (iii) Sooltal (iv) Rupak (v) Tivra (vi) Jhaptal to demonstrate on hands.

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

Part-B
Viva

1. Intensive study of Ragas prescribed in practical paper

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

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

4. To play the thekas of teental on tabla.
SYLLABUS FOR BA-III

Theory Paper – V 40 Marks.

1. Study of theoretical details of Ragas and Talas prescribed for practical courses of the IIIrd year and their comparatives study.

2. (I) Reading and writing of notation of Bandish (Compositions / Gats) prescribed in the practical courses of the IIIrd year.
   (II) Writing of Talas in notation with Chougun, 2/3 and 3/4 layakaris along with the layakaris prescribed in the 1st and 2nd year.

3. Classification of Ragas (Raga Vargikaran)
   (i) Gram Raga, Deshi Raga Vargikaran
   (ii) Raga-Ragini Vargikaran.
   (iii) Thatha-Raga Vargikaran
   (iv) Ragang-Raga Vargikaran.

4. Elementary knowledge of Gramas, Murchanas, Jatis and their Characteristics and varieties.

5. Definitions of Nibaddha- Anibaddha-Alapti (Ragalap and Rupakalap) their definitions and varieties.

6. Analysis of the styles of the following Gharanas and their history.
   (I) Gawalior, Agra, Kirana, Patiala, Jaipur.

7. Biographies and contributions of the following musicians:
   (I) Ustad Inayat Khan
   (ii) Nikhil Banerjee iii Kishor Amonkar (iv) Bade Ghulam Ali Khan

8. Essay of any of the following topics:
   a. Gurushishya Parampara Vs Institutional system of music teaching
   b. Role of Music in National Integration
c. Role of Sangeet Sammelan

d. Hari Ballabh Sangeet Sammelan, Jalandhar

e. Tansen Sangeet Sammelan of Gwalior

Practical Paper-VI
Part-A

1. Study of the following Ragas:
   Bahar, 2 Bhageshwari, 3 Jaijaiwanti, 4 Pooriya, 5 Darbari Kanada,
   6 Miyan Ki Malhar

a. Two Vilambit Khyalas/Maseet Khani Gats in any Two of the above
   mentioned Ragas with Alap, four Tanas/Toras and Jhala.

b. One Lakshan Geet and one sargam in the above mentioned Ragas in
   Madhalaya.

c) Madhalaya Khyaia/Razakhani Gats with alap and four Tanas/Toras
   in all the above mentioned Ragas.

2. Study of the following Talas:
   Jhumara (Thekas with Dugun, Tignun and Chougan.

Part-B
Viva

1. Intensive study of Ragas, prescribed in the practical paper

2. Study of one Dhrupad and one Dhemar with Dugun, Trigun,
   Chaugun layakari and a few Upaj/Study of two madhyalaya gats in
   Talas other than Trital out of the Ragas prescribed in practical
   paper

3. Study of the one Bhajan/one dhun and one prayer

4. Ability to demonstrate (orally by giving Tali and Khali on hand)
   Talas prescribed in the practical paper V with Thah, Dugun and
   Chougun layakari.

5. To play the Thekas of Eak Tal on tabla.