

Syllabus for Three years Music Diploma Course

History of Indian Music-I

Part-I, Total marks-100

Paper - 2.
(Common for all branches)

Unit-I

- a) A short history of Indian Music - vaidic & pauranic periods.
- b) Ancient period - Bharat, Matanga, Narad, Joydeb, Sarangadeb.
- c) Defenition of the following terms :- Sangeet, Nad, Shruti, Saptak, Alamkar, vadi, Samvadi, Anuvadi, Vivadi Aroha, Abaroha, pakad.
- d) Brief introduction of following terms:- Kheyal, swaramalika, Laxmangit.
- e) Life sketches :- Baiju Bawra, Amir Khasru, Tansen, Mirabai

Unit-II

- a) A Short history of Anadhy vadya.
- b) Discussion on the development of Anadya Vadya in vaidic pauranic & muslim period.
- c) Description of Tabla & vadya (with picture)
- d) Definition of the following terms:-
Tal, Matra, Tali, Khali, Lay, Bibhag, som, khuli, Mudi.
- e) Life sketches :- Ahamedjan Therkuya, Anokhilal Mishra, Kesta Das (Tripura)

Unit-III

- a) Musical Environment of Tagore's family and music teachers of Rabindranath in his boyhood.
- b) Talas & Rhythms in Rabindrasangeet.
- c) Theamatic classification of Rabindra sangeet.
- d) Characteristic features and verieties of tune of Tagores songs.

Unit-IV

- a) Origin of Dance according to Natyashastra & Abhinoy Darpan.
- b) Classification of Nartan (Nritta, Nritya, Natya)
- c) Basic knowledge of Tals, bols and thekas:- dugun of dadra, kaharta, Tewra, Trital, Jhuptal
- d) Comparrative study of different Indian classical Dance styles.
- e) Life sketches:- Bala Saraswati, Birju Maharaj, Bindadin.

Unit-V

- a) Description of different types of string Instruments in Ancient, Mediaeval and Modern period.
- b) Knowledge of different types of string Instruments :- Tanpura, Tabla, khol, Sitar, sarod, Hammonium.
- c) Short note:- Gat, Tola, jhala, zamnama, Jori, Tarpan, Garkari
- d) Life sketches :- Emdad Khan, Keramatullah, Ramprasad Bandopadhyaya.

7

Syllabus for Three years Music Diploma Course

Dance Practical
Part-I, Total marks - 300

Dance Practical : Paper 3, Practical - I
Full Marks : 100

Kathak : *(only for Kathak)*

1. Laykari : Recitation of and footwork (tatkar) in Trital in three different speeds -
Single, Double, Quadruple. ✓
2. Thaāt, Amad, Tukra, Tora and Paran in vilambit trital. ✓
3. Three Tihais, two of each Natwari bol, Paran and lari in Madhya and Drut Laya of Trital. ✓
4. Two Types of Gat Nikas. x 0 ✓
5. One Rangamancha Tukra. x ✓
6. One Sada Paran, one Chakradar Paran in Jhaptal. ✓
7. Two simple Amad in Jhaptal and Trital. x ✓
8. One Bandana or Bhajan. x ✓

Bharatnatyam : *(only for Bharatnatyam)*

1. Practice in 25 adavus in three Kalas.
2. Adavus in Tisra and Chaturasru Jati.
3. Knowledge of Panchajati.
4. Samyuktas and Asamyuktal hastas mudra according to Abhinoy Darpanam.
5. Discuss the Greeva bheda according to Abhinoy Darpan.
6. The following adavas in three layas :
 - i. Tava adavus.
 - ii. Natt adavus.
 - iii. Kut adavus.
 - iv. Sanukai adavus.
 - v. Kooditha mettu adavus.
 - vi. Combinator adavus.
7. Knowledge of Sapta Tal.
8. Allaripu.

Manipuri : *(only for Manipuri)*

1. Basic movement of body and steps. ✓
2. Chari : Lasya and Tandav. x ✓
3. Chali : 8 different movements using 8 and 16 matras. x ✓
4. Six kind of Punglon Jogoi using 6 and 12 matras and 8 and 16 matras. x ✓
5. Anya bandha : Menkup - 1 Tandava and 1 lasya. x ✓
6. Krishna Nanan ✓

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Syllabus for Three years Music Diploma Course
History of Indian Music-II
Part-II, Total marks -100

Paper - 7
(Common for all branches)

Unit-I

1. a) Definition of sangeet.
b) Comparative study of Git, vadya and Nritya.
c) Definition of Raga, A brief study of different Ragas.
d) Brief Knowledge of 'History of Indian Music' in part of mediaeval.
e) Life Sketches:- Tulsidas, Suradas, wazed ali, V.N. Bhatkhande, V.D. Paluskar.

Unit-II

2. a) Origin of Tal, derivation of the word Tal.
b) Utility of Tal in Music.
c) Ten Principal features of Tal (Dasparan)
d) The difference of the Tal of south India & North India.
e) Life Sketches :- Ustad Majit Khan, Ustad Allarakha, Sacchidananda Haldar (Tripura)

Unit-III

3. a) Influence of classical Music on Tagore songs. ✓
b) Tagore's experiment in Tal and Chhanda.
c) Bengali songs of Pre Tagorean era : Brahma Sangeet, Swadeshi Sangeet Tappa, Songs of Theatre and yatra.
d) The contribution of Tagore in the field of Dance. ✓

Unit -IV

4. a) Life sketches of Tagore's contemporary Bengali Music composers — Atul Prasad, Dwijendralal, Rajanikanta and Nazrul Islam.
b) Introduction of Brahma sangeet, Influence of classical music on Brahma sangeet.
c) Discussion of different types of Bengali Songs.

Unit-V

5. a) General Introduction of the following Indian classical dances — Bharatnatyam, Kathak, Manipuri, Kuchipudi
b) Costume used in Bharatnatyam, Manipuri, Kathak, Kuchipudi
c) Musical Instrument used in 4 major classical Dances — Bharatnatyam, Kathak, Manipuri, Kuchipudi
d) evolution of different folk dances in Bengal. —
e) Contribution of Gurusaday Datta in the revival of folk dance.

Syllabus for Three years Music Diploma Course

Dance Practical

Part-II, Total marks - 300

Dance Practical : Paper 8, Practical - IV

Full Marks : 100

Kathak : (Only for Kathak)

1. Basic Foot work (Tatkar) in Trital, Jhaptal in different speed. Single, Double, Quadruple.
2. Elementary Thata in Vilambit Laya.
3. Lari with Variation of different Laya.
4. Anad, Tukra, Param, Tihai, Chakradar, Tukra, Chakradar Paran, Tihai.
5. Barabar, Dugun, Chougun, Adhgun of basic Tatkar in Trital, Jhaptal, Dhamartal.
6. Damder tihai and Bedamder Tihai.
7. Gat Nilkash with knowledge of basic gat : Selami, Ruksat.
8. Two Ranga mancha Tukra in Trital and Jhaptal.
9. One lari in Trital.
10. Two Bandana. (One Bandana)

Bharatnatyam : (Only for Bharatnatyam)

1. Practice in 25 adavus in three Kalas.
2. Dristivedas - Definition and used with slokas.
3. Samyuktas and 4 Samyukta hastamudra according to Abhinoy Darpan.
4. Mettu adavus, Sarukai adavus, Kooditya mettu adavus, Theramanamadavus, sutra bhramari adavus and mandi adavus.
5. Jatiswaram
6. Pushpanjali.
7. Knowledge of Tal and Bol.

Manipuri : (Only for Manipuri)

1. Chali Pareng 1 to 20.
2. 4 Punglon Jagoi from chali pareng.
3. Nrityabandha : Tanchap - 1, Tandava & 1 Lasya.
4. Krishna Abhisar.
5. Khaniba Thoibi.
6. Bhangi Pareng - Bhangi Achiouba.
7. Lai haraiba.
8. Knowledge of Tal, bol, and songs of Dance learnt.

- 18
- Kuchipudi : *[Handwritten]*
1. Practice of 40 Adhyas. ✓
 2. Jotis, Adital - 4 ✓
 3. Second half Jotis : Tisra - 2 and Mishra - 2 ✓
 4. Item - Narayamani, Jatiswaram ✓
 5. Samyukta hastas (according to Natya Shasra with slokas) ✓
 6. Knowledge of Tal & Bol ✓
 7. Dristiveda : Defination and use with slokas. ✓

Dance Practical : Paper 9, Practical - V

Full Marks :- 100

1. Tagores experiments on Dance :

- Prokriti Paryay :-
- a) Akash Bhora ✓
 - b) Sraboner Gogoner Gaai ✓
 - c) Ore Jhor Neme Aai ✓
 - d) Sitar Houwa ✓
 - e) Aaji Dakhin Duyar Khola ✓
 - f) Dakhin Houwa Jago Jago. ✓
- Prem Paryay :-
- Puja Paryay :-
- Swadesh Paryay :-
- Bichitra " :-
- g) Rodan Bhara Basanta ✓
 - h) Jete Jete Elo Pathe. ✓
 - i) Cholo Jai Cholo Jai ✓
 - j) Khoro Bayu Boi Bege. ✓

2. Samyukta ~~Mudra~~ and Asamyukta mudra.

3. Jhaptal, Ektal, Tewra, Sasthital, Jhampak .

Dance Practical Paper - 10, Practical - VI

Full Marks : 100

1. One Tribal dance - Mamita ✓
2. One Bengali Dance - Dhamail ✓
3. One Folk Dance - Naga ✓
4. Any Dance form on Patriotic Song.
5. Basic knowledge of any two classical Dance of India.
6. Any one Tagore Dance composed by students. ✓

Syllabus for Three years Music Diploma Course

History of Indian Music-III

Part-III, Total marks -100

Paper - II (Common for all branches)

Unit-I

1. a) Brief knowledge of 'History of Indian Music' in part of mediaeval and modern period.
- b) Notation of prescribed Ragas.
- c) Identification of Ragas.
- d) Detailed knowledge of Gram and Murchhana.
- e) write the merits and demerits of vocal singer.

Unit-II

2. a) Influence of folk tunes of Tagor's songs.
- b) Influence of western and provincial tunes of Rabindrasangeet.
- c) Influence of folk songs in social life.
- d) Classification of folk songs (zonal- Anchalik , social -vyavaharik, religious-Anusthanik, Love-Prem , and worksong-karmasangeet)
- e) study of some Instruments used with folk song.

Unit-III

3. a) Preliminary study of Bharat's Natyashastra.
- b) Contribution of Udayshankar in the field of Dance.
- c) General Knowledge of Tribal dances of Tripura.
- d) Joydeb and his GitaGovinda.
- e) Development of Dance in Shantiniketan.

Unit-IV

4. a) Description of Tabla and vaya
 - i) Production of sound.
 - ii) Definition of various types of Bol.
 - iii) Development of Tabla and various style of playing.
- b) Short Note - Tehai , Mukhra , Abartan , Tukda , Laggi , Ladi
- c) Tallipi - (North Indian style)
Dadra, Kaharba, Jhaptal, Trital
- d) Life sketches:- Aswini Biswas , Jnyanprakash Ghosh, Kishan Maharaj, Shamta Prasad.

Unit-V

5. a) Definition and classification of kirtan.
- b) Knowledge of Talas of common use of kirtan.
- c) Comparative study of the following system of Notation.
 - i) Akarmatrik ii) Dandamatrik iii) Hindustani
- d) The Talas used in Marga sangeet.

26

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Syllabus for Three Years Music Diploma Course.
Part-III, Dance Theory, Paper - 12
Full Marks :100

Group-A-Marks-50
(Common for all Dances)

1. (a) Origin of Dance according to Natyashastra and Abhinoy Darpan.
(b) A brief history of Indian classical Dance.
(c) Detailed study of Tandava and Lasya.
2. (a) Discuss - Angas, Pratyangas and upangas.
(b) Study of the following hand mudras as given in Abhinoy Darpan :
Pataka, Tripataka, Ardhapataka, Ardhashandra, Kapittha, Kartarimukha, Mayura, Suchi, Musthi, Shikhar.
(c) Study of the following Mudras :
Anjali, Kapota, Karput, Swastik, Shivalinga, Shakat, Shankh, Samput, Pash.
3. (a) Knowledge of Tal bol and song of Dance learnt.
(b) Basic Knowledge of theka and Dugun of following talas - Dhamar, Chautal, Trital, Jhaptal, Ekadasitāl and Rupakra.
(c) i) Study of eight eye glance according to Abhinoy Darpan.
ii) Explain Nayak-Nayika.

Group-B-50
Theory of Kathak
(only for Kathak Dance)

Kathak Dance

1. Origin and evolution of Kathak.
2. Different Gharanas of Kathak Dance.
3. Islamic Influence on Kathak.
4. Nritya in Kathak.
5. Abhinoy in Kathak.
6. Transcription of bols in major taals.
7. Musical Accompaniment in Kathak.
8. Contribution of Wajit Ali Shah, Bindadin Maharaj, Jai Lal, Shambhu Maharaj, Madame Menoka, Birju Maharaj, Sitara Devi, Kumudini Lakhia and Damayanti Joshi.

Group-B-50
Theory of Manipuri
(only for Manipuri Dance)

1. Origin and evolution of Manipuri Dance.
2. Tandava and Lashya in Manipuri Dance.
3. Taal lipi : Punglon Jogoi,
4. Description of Bhangi Pareng, Ras. Lai Haraoba, Anoi Rol, Goshtha Lila.
5. Utsav Nritya in Manipur : Rathajatra, Jhulan Jatra and Holi.
6. Contribution of Pomhoiba, Rajarshi Bhagyachandra, Jai Singh, Narashimha, Guru Amobi Singh, Guru Athomba, Guru Bipin Singh, Jhaveri Sisters.
7. Music accompaniment is Manipuri Dance.
8. Costume used in Manipuri Dance.

Group-B-50
Theory of Bharatnatyam
(only for Bharatnatyam Dance)

1. Origin and evolution of Bharatnatyam.
2. Samyukta and Asamyukta hastas with shlokas according to the Abhinoy Darpan.
3. Samyukta and Asamyukta viniyogas.
4. Nava Rasa.
5. Nayika Bheda.
6. Description of major stage items of Bharat Natyan.
7. Transcription of jatis in major taals.
8. Musical accompaniment in Bharatnatyam.
9. Contribution of Bala Saraswati, Chinnaya, Punnaya, Vadivellu, Shivanandam, Rukmni, Debi, Meenakshi Sundaram Pillai.
10. Short Notes : Karan, Anghahar, Nandikeshor, Bharatmuni, Sthank, Mridanga.

Group-B-50
Theory of Kuchipudi
(only for Kuchipudi Dance)

1. Origin and evolution of Kuchipudi Dance.
2. Discuss Britti & Probritti.
3. Comparison of Kuchipudi and Bharat Natyam.
4. Why Kuchipudi Dance is known as classical Dance.
5. Instruments used is kuchipudi Dance.
6. Knowledge of Greevabhadha according to Abhinoy Darpan.
7. Short notes : Karan, Angahar, Nandikeshar, Bharatmuni, Sthanak, Mridanga, Nanthabangam, Saptataal,
8. Technique and Report of Kuchipudi Dance.
9. Definition - Soma, Matra, Tali, Mudra, Bhava and Rasa, Jati, Kaleya Chandra, Britta, Gan, macchapalli, Koifirang, Go lakalpam, Purbaranga.
10. Life Sketches :
Bedanta Lakshmi, Narayan Shastri, Sidhondra Yogi, Bhakta Khetraagya, Sri Bhenkata Ramiya, Bedanta Parbati Samu, Vempati Chinnasatyam.

Syllabus for Three Years Music Diploma Course.
Part-III, Dance Practical
Full Marks :300 Marks

Dance : Paper 13, Practical - VII

Full- Marks -100

Kathak : (only for Kathak)

1. Layakari : Recitation of and foot work (tatkar) in Tritaal, Rupak and Jhaptal in four different speeds. Single, double, tripple and quadruple.
2. Thaata, Aamad, Tukra, Tora and Paran in Vilambit Tritaal, Rupak and Jhaptal.
3. Three Tihais, two each of Natwaribol, Paran and Lari in Madhya and Drutlaya of Tritaal.
4. Two Tihais, two each of Natwaribol and paran and one Lari in Rupak or Jhaptal.
5. Three types of Gat Nikas.
6. One vandana or Bhajan/
7. One Thumri.
8. One Gat Bhava : Hori or Makhan Chori or Panghat.

Bharat Natyam : (only for Bharat natyam)

1. Movements of the eyes, eye brows, neck etc.
2. Samyukta and Asamyukta hastas according to the Abhinaya Darpan.
3. Samyukta and Asamyukta viniyogas (10 of each).
4. Nava Rasa.
5. Adavus in Tisra and Chaturasra Jati. The following adavus in 3 layas.
 - a) Tatta adavus.
 - b) Natta adavus.
 - c) To thei thei ta.
 - d) Tei ka Tei hi
 - e) Tahata Jham tarita.
 - f) Tadingina tom.
 - g) Kita taka thari kita tom.
6. Knowledge of Sapta taalas.
7. Concert items : Alarippu. Jatiswaram Shabdham and Varnam.

Manipuri : (only for Manipuri)

1. Basic movements of the limbs, eyes and the body.
2. Knowledge of and ability to dance in six different Taals.
3. Chari : Lasya and Tandava.
4. 17 kinds of (Punglon) Jogoi Matras 6 and 12. 8 and 16, 14 and 28/
5. Krishna Abhisar.
6. Basanta Raas.
7. Bhangi Pareng : Achauba : Matras 7 or 14.

Kuchipudi : (100 marks)

1. Practice of 40 Adavas
2. Jotis, Adnal - 4.
3. Second half Jotis : Tisra-2 and Mishra-2.
4. Item - Narayanam, Jatiswaram.
5. Sanjuktahasta (according to Natya Sastra with Slokas)
6. Knowledge of Taal and Bol.
7. Dristiveda : Defination and use with slokas.

Dance Practical : Paper 14, Practical - VIII Full- Marks -100

1. Tagore's experiment on Dance :
Prakriti Porjai -

- a) Kusum Kusum charan chinna Diya Jau.
- b) Eso Shyamal Sundar.
- c) Mono Mor Meghera Sangi.
- d) R Nai J Deri
- e) Dhire Dhire Kau ogo.
- f) Nil Digonte oi Fuler.
- g) Hridai Er Ekul okul Dukul.
- h) Jogoter Aanonde Jogge.

Prem Porjai-

• Puja Porjai -

Swades parjai - i) O amar deser mati

Bichitra parjai- j) Bhad Bhenge dao

2. Samyukta and Asainyukta Mudra.

3. Nabatal ekadasi Tal

Dance Practical : Paper-15, Practical-IX

Full Marks - 100

Stage Performance

1. Performance of any one Classical Dance in stage.
(a) Manipuri (b) Bharatnatyam (c) Kathak (d) Kuchipudi.
2. Any one Folk Dance :
(a) Panjabi Bhangra (b) Dhamail, (c) Bihu
3. Any one Tribal Dance
(a) Garia (b) Lebangbumani (c) Mamita.
4. Any one Tagore Dance composed by student.
5. Dance and Tal based Viva.