

# SCHEME OF EXAMINATION FOR B.A. (GENERAL) 2016-17

## INDIAN CLASSICAL DANCE (KATHAK)

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Paper No.	Name of Paper	Max. Marks	Time Allowed
<b>Semester- I</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
<b>Semester- II</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
	Practical Paper-2	100	20-30 Minutes
<b>Semester- III</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
<b>Semester- IV</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
	Practical Paper-2	100	20-30 Minutes
<b>Semester- V</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
<b>Semester- VI</b>			
	Theory Paper- 1	40+10 (Int. Assessment)	3 Hours
	Practical Paper-2	100	20-30 Minutes

Note:-

(I) A candidate can opt. Music Vocal or Instrumental Sitar or Tabla or Indian Classical Dance (Kathak).

(II) The question paper (Theory) will be divided into three Sections comprising of 10 questions in all. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.

(W.E.F. 2016-17)

**B.A (GENERAL)**

**Indian Classical Dance (Kathak)**

**Semester - I**

**Paper-I Theory**

Max.Marks:- 40+10

Time : 3 Hrs.

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

**SECTION –A**

1. Origin of Dance according to “Natya Shastra”.
2. Elements of katha in Kathak
3. Definitions of the following:-  
Tatkar, Tora, Tukda, Aamad Laya, Thaata, Paran, Chakardar, Tihai, Theka, Matra, Sam, Taali-Khali, Vibhag, Avartan.

**SECTION –B**

1. Brief study of origin, history and development of kathak.
2. Study of Asamyukta Hast Mudra Based on Abhinaya Darpana.
3. Contribution of important personalities and their life sketches:  
Bindadhin Maharaj & Thakur Prasad.

**SECTION –C**

1. Ability to Write notation of Teentaal of the following terms:-  
Tatkar, Thaata, Tehai, Amad, Tora, Tukda, Paran, Paranamad, Chakardar Paran, Chakardar Tukda, Kavita.
2. Ability to write the following Taals and their description with their Thaah, Dugun, Tigun and Chaugun Layakaris:-  
Teentaal, Jhaptaal, Dadra, Kaharva, Sultaal.

**B.A (GENERAL)**

**Indian Classical Dance (Kathak)**

**Semester - II**

**Paper-I Theory**

Max.Marks:- 40+10

Time : 3 Hrs.

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

**SECTION -A**

1. Definitions of the following:-  
Sangit, natya, nritta, nritya, Abhinya, Anga, Pratyanga, Upanga, Gat & Parmelu.
2. Shlokas from Abhinaya Darpan :-
  - (a) Four Neck Movements (Greeva Bhed).
  - (b) Nine Head Movements (Shiro Bhed).
  - (c) Eight Eye Glances (Drishti Bhed)
3. Study of Rasa & Bhaav.

**SECTION -B**

1. Define the word "Gharana" and its importance in Kathak Dance.
2. Brief study of Indian classical dance Bharatnatyam and Kuchipudi.
3. Brief study of following Folk Dances-  
Ghummar, Graba, Bhangra, Bihu, Kalbeliya, naati.

**SECTION –C**

1. Ability to Write notation of Jhaptaal of the following terms:-  
Tatkar, Thaata, Tehai, Amad, Tora, Tukda, Paran, Paranamad, Chakardar Paran, Chakardar Tukda, Kavita & Parmelu.
2. Comparative study of the following Taalas :-
  - (I) Teentaal and Tilwara
  - (II) Jhaptaal and Sultaal
  - (III) Roopak and Tivra

**B.A (GENERAL)**  
**Indian Classical Dance (Kathak)**  
**Semester – I&II**

**PRACTICAL Paper-2 (I&II SEMESTER)**

**Max.Marks : 100**

**Time : 20-30 Minutes**

**TEENTAAL**

1. Practical demonstration of Teentaal with Harmoniyam (Nagma) & Tabla including:-
  - (I)- Tatkar in Thaah, Dugun & Chaugun Layakaries.
  - (II)- That-2, (III) Salaami, (IV) Amad-2, (V) Tukda-2, (VI) Chakradar tukda-1, (VII) Tihai-5, (VIII) Paran-1, (IX) Paran amad-1, (X) parmolu-1, (XI) Kavitta-1, (XII) Gat Nikas-2,
2. Abhinay on Shlok / Vandana/ Pada.
3. Padhanta of all the above mentioned items.
4. Padhanta of Thaah, Dugun and Chaugun Layakaries on Hand of the following taals with its Introduction.
  - (I) Jhaptaal (II) Dadra (III) Kehrwa.

**JHAPTAAL**

1. Practical demonstration of Jhaptaal with Harmoniyam (Nagma) & Tabla including:-
  - (I)- Tatkar in Thaah, Dugun & Chaugun Layakaries.
  - (II)- That-2, (III) Salaami, (IV) Amad-2, (V) Tukda-1, (VI) Chakradar tukda-1, (VII) Tihai-3, (VIII) Paran-1, (IX) Paranamad-1, (X) parmolu-1, (XI) Kavitta-1, (XII) Gat Nikas-1
2. Padhanta of all the above mentioned items.
3. Padhanta of Thaah, Dugun and Chaugun Layakaries on Hand of the following taals with its Interoduction.
  - (I) Roopak (II) Sultaal (III) Dhamar.

B.A (general)  
Indian Classical Dance (Kathak)  
Semester - III

Paper-1 (Theory)

M.M.: 40+10 (Int. Assessment)

Time : 3 Hours

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

Section-A

- 1) Definition of following:-  
Gat-Bhaav, Tipalli, karan, angahar, haav-bhaav- hela, kasak-masak and Vandana.
- 2) Dance and its relation with other fine arts.
- 3) What is Rasa and its importance in dance.

Section-B

- 1) Explain the specialization of three kathak Gharanas (Jaipur, Lacknow and Banaras) with special reference to Raigargh-Parampra.
- 2) Explain "Guru-Shishya" parampra with special reference to kathak dance.
- 3) Contribution and Life- sketches of following Kathak Guru  
1) Kalka Maharaj    2) Guru Rajendra Gangani

Section-C

- 1) Ability to write notation of following:-  
Ektaal and teentaal with Dugun, Tigun and Chaugun layakari.  
Uthaan, Amad, Toda, paran, Chakkradaar-Paran, Thaah, Kavit and Paran-amad.
- 2) Write the notation:- Aad and Kuaad
- 3) Write the following Taal and their description with their Thaah, Dugun, Tigun and Chaugun Layakaris:-  
1. Ektaal    2. Rudra    3. Dhamaar.

**B.A (general)**  
**Indian Classical Dance (Kathak)**  
**Semester – IV**

Paper-1 (Theory)

M.M. : 40+10 (Int. Assessment)

Time : 3 Hours

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

Section-A

- 1) Study of Sanyukta Hasta Mudras based in Abhinaya Darpan.
- 2) Importance of Gaayan and Vaadan in Dance.
- 3) History and development of RaasLeela and its relation with Kathak Dance

Section-B

- 1) Contribution of following Dance Guru in their respective field of specialisation:-
  1. Pt. Shambhu Maharaj
  2. Pt. Birju Maharaj.
- 2) Importance of Ghungroos in Dance.
- 3) Detail study of following Classical Dances:-
  1. Oddissi
  2. Mohiniattam.
- 1) Ability to write, notation of Dhmaar Taal given in practical demonstration.
- 2) Notation of Nagma of Dhamaar Taal, Ektaal and Teentaal.
- 3) Write in notation:- Biaad Laya.

**B.A (general)**  
**Indian Classical Dance (Kathak)**  
**Semester – III & IV**

Paper-2 (Practical)

M.M. : 100

Time: 20-30 Minutes

- 1) Practical demonstration of Ektaal with Nagma.
  1. Simple Tatkaar with Dugun, Tigun and Chaugun Layakari.
  2. Uthaan, Thaat, Aamad, Toda, Tukda, Chakkradar-Tukda, Tihai, Paran, Chakkradaar-Paran, Kavit, Parmelu and Ganesh-Paran.
  
- 2) Practical demonstration of Dhamaar Taal with Nagma.
  1. Simple Tatkaar with Dugun, Tigun and Chaugun Layakari.
  2. Uthaan, Thaat, Aamad, Toda, Tukda, Chakkradar-Tukda, Tihai, Paran, Chakkradaar-Paran, Kavit, Parmelu and Ganesh-Paran.
  
- 3) Following Bandish in Teentaal
  1. Uthaan, Thaat, Paran-amad, Tihai.
  2. Any two Gat-Nikaas.
  3. Practical demonstration of Gat-Bhaav “Maakhanchori” OR “Holi”.
  4. Abhinay on Shlok / Vandana/ Pada.
  
- 4) Padhant of whole material by hand.

**B.A (general)**  
**Indian Classical Dance (Kathak)**  
**Semester - V**

Paper-1 (Theory)

M.M. : 40+10 (Int. Assessment)

Time : 3 Hours

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

Section-A

- 1) Brief study of “Natyashastra” with chapterization.
- 2) Role of Thumri and Kavit in Kathak Dance.
- 3) Define the “Abhinay” according “Abhinayadarpan”.

Section-B

- 1) Detailed study of following Classical Dances:-
  1. Manipuri
  2. Kathkali.
- 2) Relation between Dance and Religion.
- 3) Sense of presenting the Programme.

Section-C

- 1) Notation of the following material in Basant Taal:-
  1. Simple Tatkaar in Ekgun, Dugun, Tigun and Chaugun.
  2. Thaata, Amda, Toda, Tukda, Tihai, Paran, Chakkradaar-Paran, Kavit.
- 2) Notation of the following material in Teentaal:-
  1. Tatkaar with paltaas, Thaata, Amda, Chakkradaar-Tukda, Parmelu and Ganesh-Paran.

Section-D

- 1) Notation of Nagma of Basant Taal.
- 2) Notation of taals along with Dugun, Tigun, Chaugun and Aad layakaaris mentioned in section-c above.
- 3) Composition of any Bandish in the above mentioned Taal based on the Bols given by the paper setter.



**B.A (general)**  
**Indian Classical Dance (Kathak)**  
**Semester - VI**

Paper-1 (Theory)

M.M. : 40+10 (Int. Assessment)

Time : 3 Hours

Note- The question paper will be divided into 3 section comprising of 10 questions in all the candidate will be required to attempt 5 questions in all selecting at least one question from each section. All questions will carry equal marks.

Section-A

- 4) Origin of Taal and its Ten Praans.
- 5) Naayak- Naayika Bhedas and their menifestation.
- 6) History of Kathak Dance upto 20<sup>th</sup> century.

Section-B

- 4) Study of Samyukta Hasta mudra according to Abhinayadarpan.
- 5) Study of "Taandav" and "Lasya".
- 6) Comaritive study of the following school of Indian classical dances: -  
Kathak, Bharatnatyam, Manipuri, kathkali, Oddisi, Kuchipudi, Mohiniattam.

Section-C

- 3) Notation of the following material in Pancham-Sawaari Taal:-
  3. Simple Tatkaar in Ekgun, Dugun, Tigun and Chaugun.
  4. Thaata, Amad, Toda, Tukda, Tihai, Paran, Chakkradaar-Paran, Kavita.
- 4) Notation of the following material in Teentaal:-
  2. Thaata, Amad, Pramelu, Tishra jaati Paran, Kavita, .

Section-D

- 4) Notation of Nagma of Pancham-Sawaari Taal.
- 5) Notation of taals along with Dugun, Tigun, Chaugun and Aad, kuaad and Biaad layakaris mentioned above in section-c.
- 6) Composition of any Bandish in the above mentioned Taal based on the Bols given by the paper setter.

**B.A (general)**  
**Indian Classical Dance (Kathak)**  
**Semester – V & VI**

Paper-2 (Practical)

M.M.: 100

Time: 20-30 Minutes

- 5) Practical demonstration of Basant Taal with Nagma.
  3. Simple Tatkaar with Dugun, Tigun and Chaugun Layakari.
  4. Thaata, Amad, Salaami, Toda, paran, Chakkradaar-Paran, Kavita, Tihai, pramelu, Shiv-Paran, Pakshi-Parann, Farmaishi-Paran.
  
- 6) Practical demonstration of Pancham-Sawaari Taal with Nagma.
  1. Simple Tatkaar with Dugun, Tigun and Chaugun Layakari.
  2. Thaata, Amad, Toda, Tukda, Paran, Chakkradaar-Paran, Kavita, Tihai, Ladi, Ganesh-Paran.
  
- 7) Following Bandish in Teentaal:-
  5. Uthaan, Thaata, Paran-amad, Tishra Jati-Paran, Chatushra Jati-Paran, Tihai.
  6. Any two Gat-Nikaas
  7. Practical demonstration of Samyukta and Asamyukta Hand Gestures according to Abhinay-Darpan.
  8. Practical demonstration of Bhaav like "Shiv-Stuti" OR "Ganesh-Vandana".
  
- 8) Padhant of whole material by hand.

SCHEME OF EXAMINATION FOR B.A. (GENERAL) 2016-17

**Music (Tabla)**

Paper No.	Name of Paper	Max. Marks	Time Allowed
<b>Semester- I</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
<b>Semester- II</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
	<b>Practical</b> (sem. I & sem. II)	100	20-30 Minutes
<b>Semester- III</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
<b>Semester- IV</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
	<b>Practical</b> (sem. III & sem. IV)	100	20-30 Minutes
<b>Semester- V</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
<b>Semester- VI</b>			
	<b>Theory Paper- 1</b>	40+10 (Int. Assessment)	3 Hours
	<b>Practical</b> (sem. V & sem. VI)	100	20-30 Minutes

Note:-

(I) A candidate can opt. Music Vocal or Instrumental Sitar or Tabla or Indian Classical Dance (Kathak).

(II) The question paper (Theory) will be divided into three Sections comprising of 10 questions in all. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.

## **SYLLABUS AND COURSE OF READING FOR MUSIC B.A.( GENERAL) : TABLA**

### **SEMESTER-I**

**Max.Marks:40+10**

#### **PAPER-I: THEORY**

**Time : 3 Hrs.**

**Note:-**The question paper will be divided in to three sections. The candidate will be required to attempt five question selecting at least one question from each section.

#### **SECTION-A**

- (a) Detailed study of various Varna of tabla.
- (b) Definition of the following : Theka , Laya , Vibhag , Matra , Sam , Taali , Khaali , Taal , Kayda , Palta.

#### **SECTION –B**

- (a) Knowledge of Pt. V.N. Bhatkhande Taal Lipi System.
- (b) Life sketches of following :  
Ustd. Ahmed jan Thirakwa , Pt. Kanthe Maharaaj , Pt. Kudau singh
- (c) Ability to write the different Taalas in various simple laykaries as Thaah , Dugun , Chaugun in  
notation system of Pt. Bhatkhande Taal Lipi System.

#### **SECTION-C**

- (a) Ability to write the notation of kayda , palta ,and tihaai in teentaal.
- (b) Explain the different parts of tabla and baya ( dagga) with sketch.

## SEMESTER-II

**Max.Marks:40+10**

### **PAPER-I:THEORY**

**Time : 3 Hrs.**

**Note:-**The question paper will be divided in to three section . the candidate will be required to attempt five question selecting at least one question from each section.

#### **SECTION-A**

(a) Definition of the following : Avartan , Naad , Swar , Rela , Tihaai , Mohra , Mukhda , Tukda ,

Chakkardaar.

(b) Importance of Taal in Music .

(c) Knoweldge of Pt. V.D. Palushkar Taal Lipi System.

#### **SCTION-B**

(a) Essay on the following :

(1) Importance of Music in life. (2)Rules of solo performance of Tabla.(3) Importance of laya in Music .

(b) Life sketches of following : Pt. Anokhelal mishra, Pt. Samta Prasad mishra , Pt. Pagal Das ji .

(c) Origin and development of Tabla .

#### **SECTION -C**

(a) Ability to write the notation of Kayda , Palta and Tihaai in different taals as prescribed in the syllabus.

(b) Write the notation of different types of Laykaries such as Ekgun, Dugun , Tigun and Chaugun in

Teentaal, Rupak , Dadra, Kaherwa.

(c) Ability to write different taals in simple laykari sach as Thah, Dugun and Chaugun in Palushkar Taal

lipi System.

**PRACTICAL(I&II SEMESTER)**

**Max.Marks : 100**

**Time : 20-30 Minutes**

- (a) Ability to play tabla solo for ten minutes with Lehra .
- (b) Ability to play two kaydas with four paltas , tihai and tukdas in teentaal.
- (c) Ability to play one kayda with four palta ,tihaai and two tukda in Roopak taal.
- (d) Knowledge of showing Ekgun , Dugun ,Tigun Chaugun on hand in Teentaal , Roopak, Dadra, Kaherwa .
- (e) Ability to play one simple Paran and one Chakkardar Tukda in Teentaal.
- (f) Ability to accompany with Light Music such as simple geet & bhajan.

**SEMESTER–III**

**Max.Marks:40+10**

**PAPER–I:THEORY**

**Time : 3 Hrs.**

**Note:-**The question paper will be divided in to three section . the candidate will be required to attempt

five question .selecting at least one question from each section.

**SECTION –A**

- (a) Definition with full explanation of Paran , Farmaishi , Kamali.
- (b) Origin and development of pakhawaj.

**SECTION-B**

- (a) Classification of North Indian Taal System .
- (b) Explain the Tuning method of Tabla.
- (c) Life sketch and contribution of the following:

Pt. Kishan Maharaj , Ustad Habibuddin Khan , Ustad Alla Rakha.

**SECTION –C**

- (a) Ability to write the composition in different taal as prescribed in the syllabus.
- (b) Development of different Tabla Gharana .

**SEMESTER-IV**

**Max.Marks:40+10**

**Time : 3 Hrs.**

**PAPER-I:THEORY**

**Note:-**The question paper will be divided in to three section . the candidate will be required to attempt five question .selecting at least one question from each section.

**SECTION -A**

- (a) Define with example: Uthan , Bant , Laggi.
- (b) Study in detail of TAAL DAS PRAAN.

**SECTION-B**

- (a) Notation of Dugun, Tigun, Chaugun of following Taal:  
Dhamaar , Tilwada and Adachartaal.
- (b) Life sketches of the following : Pt.Nikhil Ghose , Ustad Amir Hussain Khan , Ustad Abid Husain Khan.

**SECTION -C**

- (a) Ability to write the composition Tukda, Paran ,Kamali with notation in prescribed taals .
- (b) Comparative study of Delhi & Banaras Gharana.

**PRACTICAL(III&IVSEMESTER)**

**Max.Marks : 100**

**Time : 20-30 Minutes**

- (a) Ability to play table solo for 15 minutes with lahra.
- (b) Practice & knowledge of following taals : Ek taal , Jhap taal , Chartaal.
- (c) Simple Uthan in teentaal.
- (d) Rela with four palta & tihai in teentaal & jhap taal.
- (e) Baant with four palta & tihai in teentaal.
- (f) A simple Paran in Chartaal & Farmaishi Paran in teentaal.
- (g) Four Laggi in Kaharwa & Dadara taal.
- (h) Two kayada with five palta & tihai of teentaal in each Delhi & Banaras Gharana.
- (i) Knowledge & practice of accompaniment with chhota khayal.
- (j) Ability to accompany with instrumental music in above mentioned taal.



## SEMESTER-V

**Max.Marks:40+10**

**PAPER-I: THEORY**

**Time : 3 Hrs.**

**Note:-**The question paper will be divided in to three section . the candidate will be required to attempt five question .selecting at least one question from each section.

### SECTION - A

- (a) Definition of following : Peshkar , Gat , Fard , Nauhakka.
- (b) Characteristics of different Tabla Gharanas.

### SECTION - B

- (a) Development of karnatak taal system.
- (b) Brief knowledge of western Rhythm notation system.

### SECTION -C

- (a) Merits & demerits of tabla & pakhawaj vadak mentioned in shastras.
- (b ) Knowledge of main Pakhawaj Gharana.

## SEMESTER-VI

**Max.Marks:40+10**

### PAPER-I:THEORY

**Time : 3 Hrs.**

**Note:-**The question paper will be divided in to three section . the candidate will be required to attempt five question .selecting at least one question from each section.

#### SECTION - A

- (a) Comparative study of north Indian & south Indian taal system.
- (b) General review of the following Authors : Bharat muni & Sharangdev.

#### SECTION - B

- (a) Brief study of Margi & Deshi taal system.
- (b) Elimentary knowledge of staff notation system.

#### SECTION - C

- (a) Notation of different layakaries such as : Aad(3/2) , Kuaad (5/4), Biaad(7/4).
- (b) Comparison of following :
  - (i) Sool taal & Jhap taal
  - (ii) Ek taal & Char taal
  - (iii) Rupak & Tivra

### PRACTICAL(V&VI-SEMESTER)

**Max.Marks : 100**

**Time : 20-30 Minutes**

- (a) Ability to play table solo for 15 minuts.
- (b) Practice & knowledge of following taals : Aada chartaal , Pancham sawari , Tivra , Deepchandi , Dhamar.
- (c) A simple Peshkar with five palta & tihai in teentaal.
- (d) Presentation of one Gat, Fard , and Nauhakka in Teentaal.
- (e)Practice of showing different layakaries on hand : Aad , Kuaad laya.
- (f) Knowledge of playing basic varnas of Pakhawaj.
- (g) Solo performance at least ten minutes other than teentaal.
- (h) Knowledge of accompaniment with classical vocal vilambit khayal.
- (i) Knowledge of accompaniment with Instrumental Music vilambit & drut Gat.