



B. A. (Hons.) Karnatak Music
THREE YEAR FULL TIME PROGRAMME

Applicable for students seeking admission in

B.A. (Hons.) Music Course in 2019-2020

UGCR-LOCF Syllabus

Scheme of Examination

Choice Based Credit System (CBCS)

First Draft – Cleared by CoC on 05/04/2019

Second Draft – Dashboard on 16/04/2019

Cleared in the Faculty Meeting on 14/05/2019

DEPARTMENT OF MUSIC

Faculty of Music & Fine Arts

University of Delhi

Delhi-110007

Introduction – The proposed course shall be conducted and supervised by the Department of Music, Faculty of Music & Fine Arts, University of Delhi. This programme has been designed on the choice based credit system (CBCS), under UGC guidelines, offers flexibility within the structure of the programme while ensuring the strong foundation and in-depth knowledge of the discipline. The learning outcome-based curriculum ensures its suitability in the present day needs of the student towards higher education and employment.

Vision – The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.

Programme Duration – The B.A. (Hons.) Music Programme will be of three years duration. Each academic year shall have two semesters. There will be total of six semesters. Each semester will be of sixteen weeks.

Courses offered under B.A. (Hons.) Music programme:-

1. Hindustani Music Vocal & Instrumental (Sitar, Guitar, Violin, Sarod, Santoor)
2. Karnatak Music Vocal & Instrumental (Veena-Violin)
3. Hindustani Music Percussion (Tabla-Pakhawaj)

Design of Programme :-

- This programme will have fourteen CORE papers, four SEC papers and four DSE papers.
- The teaching-learning will involve theory classes and practical classes. The curriculum will be delivered through various methods including chalk & talk, class discussions, small group discussions, talks by experts, utilisation of relevant e-sources, oral-tradition teaching methodology, Practice sessions, Presentation sessions, Lec-Dem, Seminars, Projects,

concerts by eminent artistes and note book preparation of musical compositions.

- The evaluation process will be two-fold : Internal Assessment and End Semester Examination.

Internal assessment for both theory and practical will broadly comprise of continuous evaluation through oral questions, oral presentation, class assignments, work-sheets, creative work and class tests, internal assessment test. End semester examination shall be conducted for theory as well as practical (stage-performance and viva-voce).

- Each theory, practical and DSE courses shall be of 100 marks each and SEC courses shall be of 50 marks each.

Course Structure

CHOICE BASED CREDIT SYSTEM IN B.A. HONOURS KARNATAK MUSIC VOCAL & INSTRUMENTAL (VEENA/VIOLIN)

SEMESTER	CORE COURSE (14)	Ability Enhancement	Skill Enhancement Course	Discipline Specific Elective	Generic Elective
		Compulsory	SEC (4)	DSE (4)	GE (4)
		Course (AECC) (2) As proposed by College			As proposed by College
I	101 Theory: General Musicology 102 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	201 Theory: Biographies & Composers of Music 202 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	301 Theory: Indian Musicology 302 Practical : Stage Performance 303 Practical : Viva Voce		*SEC SEC-I TD 304 Theory SEC-II TD 305 Practical SEC-I HA 306 Theory SEC-II HA307 Practical SEC-I TB 308 Theory SEC-II TB 309 Practical SEC-I MD 310 Theory SEC-II MD 311 Practical SEC-I VV 312 Theory SEC-II VV 313 Practical		GE-3
IV	401 Theory : Indian Music 402 Practical : Stage Performance 403 Practical : Viva Voce		*SEC SEC-III TD 404 Theory SEC-IVTD 405 Practical SEC-III HA 406 Theory SEC-IV HA 407 Practical SEC-III TB 408 Theory SEC-IV TB 409 Practical SEC-III MD 410 Theory SEC-IV MD 411 Practical SEC-III VV 412 Theory SEC-IV VV 413 Practical		GE-4

SEMESTER	CORE COURSE (14)	Ability Enhancement	Skill Enhancement Course	Discipline Specific Elective	Generic Elective
V	501 Theory: Indian Music 502 Practical: Stage Performance & Viva Voce			**DSE Elective-I HV 503 Theory Elective -II HV 504 Practical Elective -I ST 505 Theory Elective -II ST 506 Practical Elective -I TB 507 Theory Elective -II TB 508 Practical Elective -I KV 509 Theory Elective -II KV 510 Practical Elective -I VV 511 Theory Elective -II VV 512 Practical	
VI	601 Theory: Study of Hindustani Music 602 Practical: Stage Performance & Viva Voce			**DSE Elective -III HV 603 Practical Elective -IV HV 604 Project Work Elective -III ST 605 Practical Elective -IV ST 606 Project Work Elective-III TB 607 Practical Elective -IV TB 608 Project work Elective -III KV 609 Practical Elective -IV KV 610 Project Work Elective -III VV 611 Practical Elective -IV VV 612 Project work	

*These courses shall be offered to the students of B.A. Honours Music other than their own discipline. The candidate may choose any one of the courses offered.

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Full form of the abbreviation used above:

S.No.	SEC Courses	DSE Courses
1.	TD- Thumri Dadra	HV-Hindustani Vocal
2.	HA- Harmonium	ST-Sitar
3.	TB-Tabla/Pakhawaj	TB-Tabla/Pakhawaj
4.	MD-Mridangam	KV- Karnatak Vocal
5.	VV-Veena/Violin	VV-Veena/Violin

CHOICE BASED CREDIT SYSTEM
Syllabus for B.A. (Hons.) Karnatak Music
Vocal & Instrumental (Veena/Violin)

MARKS DISTRIBUTION AND CREDIT

CORE Paper	Total Marks (Final + IA)		Credits	Total Marks (Final + IA)		Credits
SEM-I						
Course-101 : Theory	75+25	= 100	4			
Course-102 : Practical	75+25	=100	8			
SEM-II						
Course-201 : Theory	75+25	= 100	4			
Course-202 : Practical	75+25	=100	8			
SEM-III				SEC*		
Course-301 : Theory	75+25	= 100	4	SEC-I 38+12	=50	2
Course-302 : Practical	75+25	=100	8	SEC-II 38+12	=50	4
Course- 303 : Viva-Voce	75+25	=100	8			
SEM-IV				SEC*		
Course-401 : Theory	75+25	= 100	4	SEC-III 38+12	=50	2
Course-402 : Practical	75+25	=100	8	SEC-IV 38+12	=50	4
Course-403 : Viva-Voce	75+25	=100	8			
				Total SEC = 200		Total Credits=12
SEM-V				DSE*		
Course-501 : Theory	75+25	= 100	4	Elective-I 75+25	=100	4
Course-502 : Practical	75+25	=100	8	Elective-II 75+25	=100	6
SEM-VI				DSE*		
Course-601 : Theory	75+25	= 100	4			
Course-602 : Practical	75+25	=100	8	Elective-III 75+25	=100	6
				Elective-IV 75+25	=100	4
				Total DSE = 400		Total Credits=20
Total Marks & Credits	1400		88	600		32

*For SEC & DSE Courses see Course Structure.

KARNATAK MUSIC - VOCAL/ INSTRUMENTAL (VEENA/VIOLIN)

CORE COURSE

CREDITS: THEORY- 4 PRACTICAL- 8

SEMESTER: 1-6

Course-101 Theory: General Musicology

Credit: 4

Course Objective

Education plays a significant role in building the nation. There are quite a large number of highly regarded educational institutions, engaged in imparting education in different fields in our country. Majority of them have entered recently into semester system to match with international educational standards. However, our present education system is churning out youth, who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of system, not only by introducing innovations but developing “learner-centric approach. They are focused on the overall development of the student both academically and professionally.

The present under-graduate course in Karnatak Music is designed in such a way that, after going through the entire course of study, candidates will have a consolidated knowledge in the subject that takes them ahead further to upgrade their knowledge. The holistic approach in tutoring makes them motivated and proficient in both practice as well as theory of Karnatak Music.

Course Learning Outcome

- Develop the ability to define some musical concepts, describe the characteristic features of ragas,
- Gain knowledge about the rudiments of Western Classical Music and contributions of prominent composers of Karnatak music.
- Understanding of the classification of musical instruments, constructions and its playing techniques.

Contents

Unit 1

Nada, Sruti, Swara, Vadi, Samvadi Definition and brief explanation of

- Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
- Sruti – Nyuna, Pramana & Purna sruti
- Swara – Prakriti and Vikriti swaras, swara sthanas,
- Vadi, Samvadi, Anuvadi, Vivadi
- Tala, Laya, Kalapramana

Unit 2

- Raga Lakshanas of prescribed ragas.

Unit 3

- Raga classification – Janaka, Janya system, Varja & Vakra, Bhashanga Upanga, Panchamantya, Dhaivatantya, Nishaadantya

Unit 4

- Scheme of 35 talas, chapu tala and It's varieties shadangas

Unit 5

- Introduction to notation, melody, polyphony, harmony

Unit 6

- Life and contribution of Musical Trinity

Unit 7

- Classification of musical instruments in general
- Construction, tuning and playing technique of **Tambura/Vina/Violin**.

References

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 19
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-107
- Raga Classification : Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
- Sambamoorthy, P. Prof. (1956), Sruti Vadyas, New Delhi, All India Handicrafts Board, Page No. 52 to 89
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page No. 28 to 35, 66 to 94, 126 to 153
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page No. 81 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications (Page 88 to 110)
- Popley, H.A., (1981) The Music of India, New Delhi, Award Page 98 to 124

Course 102 Practical: Stage Performance and Viva-Voce

Credit: 8

Course objective (2-3)

The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with well approved principles.

Course Learning Outcome

- Students will develop the ability to perform simple varnams in two degrees of speed and compositions of Prominent composers in the prescribed ragas
- They will be focused on the principles of performance. .

Contents

Unit 1

Simple Varnams in 2 degrees of speed

Unit 2

- 3 kritis of Tyagaraja
- 2 Kritis of Muthuswamy Dikshitar
- 1 kriti each of Syamasastri, Subbaraya Sastri, Swati Tirunal, Patnam Subramanya Iyer.

Unit 3

- Prescribed Ragas, Shankarabharanam, Mohanam, Bilahari, Arabhi, Pantuvarali, Kalyani, Kedaragowla, Vasantha, Anandabhairavi.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao

Course 201 Theory: Theory of Indian Music

Credit: 4

Course Objective

The main focus of the unit is to imbibe the tangible concepts of Indian and western classical music and technical aspects of music like scale system and rhythmic system along with the Indian notation system.

Course Learning Outcome

- . Ability to define the terms like embellishments, scales ,talas etc and explain other musical concepts.
- .Understanding of Western Music Terminologies and biographies of selected prominent Pre and Post Trinity composers.
- . Ability to write notation of musical form -Varnam in two degrees of speed.

Contents

Unit 1

Gamakas – Panchadasa and Dasavidha gamakas, Alankaras and its varieties, Kaku and its varieties

Unit 2

Ragalakshanas of the prescribed ragas

Unit 3

Scheme of 72 melakarta

Unit 4

Detailed study of Tala Dasa Pranas

Unit 5

Explanation of Melody, Polyphony, Harmony, Acoustics, pitch

Unit 6

- Life History of Annamacharya,
- Kshetrajna
- Narayanateertha
- Patnam Subramanya Iyer
- Poochi Srinivasa Iyengar
- Arunachala Kavirayar
- Gopala Krishna Bharati
- Jayadeva
- Baluswami Dikshitar
- Vina Dhanammal

Unit 7

- Rudiments of writing notation (Sangita lipi)
- Notation of varnams in two degrees of speed in Adi tala.

References

- Sambamoorthy, P. Prof. (Vol. 4, 1963), South Indian Music, Madras, Indian Music Publishing House, Page NO. 133 to 145
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page NO. 38 to 68, 169 to 185
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications, Page NO. 70 to 100
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page Nos. 36 to 52
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page 89 to 164.
- Indian Musicology by Accam Isac.

Course 202 Practical : Stage Performance & Viva-Voce

Credit: 8

Course Objective

The main focus of the course is to develop an aptitude towards the classical subject opted and inculcates the abilities to maintain the classicism in the art along with well approved principles.

Course Learning Outcome

- Ability to demonstrate Varnam in two degrees of speed and compositions of prominent composers in the prescribed ragas.

Contents

Unit 1

Simple varnams in 2 degrees of speed

Unit 2

- 3 Kritis of Tyagaraja
- 2 Kritis Dikshitar including 1 Navagraha Kriti, 1 Kriti each of Swati Tirunal, Syama Shastri, Ramnad Srinivas Iyengar.

Unit 3

- Ragas prescribed:- Abhogi, Hamsadhvani, Keeravani, Goula, Natta, Shanmughapriya, Malahari, Kanada, Sudha Saveri.

References

- Varna Malika - Panchapakesa Iyer, - Carnatic Music Book centre - Chennai.
- Kriti Mani Malai - T K Govinda Rao

Course 301 Theory: Indian Musicology

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibe the basic concepts of Indian notation system.

Course Learning Outcome

- Gaining knowledge of Technical Terms of Ancient Indian Music, Classification of Ragas of different periods, Patronage of Music before the independent era.
- Accumulative knowledge of pre- post Trinity and modern composers.

Contents

Unit 1

- Historical Study of the following technical terms: Grama, Murchana, Jati, Anibaddha, Nibaddha. Marga, Desi, Gandharva.

Unit 2

- Raga classification through ages from Vedic times to period of Matanga.

Unit 3

- Patronage of Music – Kings, Chieftains, Zamindars.

Unit 4 Biographies Vocal :-

- Purandara Dasa
- Bhadrachala Ramadasa
- Swati Thirunal
- Paidala Gurumurthy Shastri
- Pachimirium Adiyappaiah
- Mahavaidyanatha Iyer

Unit 5

Biographies Violin:-

- Malikkottai Govindaswamy Pillai
- Tirukkodi Kaval Krishna Iyer and any 4 biographies from the list given for Vocal .

Unit 6

Biographies Vina:-

- Mysore Doraiswamy Iyengar
- S. Balachandar and any 4 biographies from the list given for Vocal

Unit 7

- Notation of Varnam in 2 degree speed in Adi Tala

Unit 8

- Raga Lakshana of prescribed ragas.

References

- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), Lakshana Granthas in Music, Madras, CBH Publications, Page 21 to 142

- Bhathkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S.Lal and co. Page 13 to 101
- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Music Journals – Sangeet Natak Academy, Journal of Music Academy
- Kannakumar, P.B., Dr. (2007), Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers, Delhi, Kanishka Publishers

Course 302 Practical: Stage Performance

Credits: 8

Course Objective

The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

Ability to demonstrate various musical forms and creative aspects of ragas from the prescribed syllabus

Contents

Unit 1

- One advanced Swarajati

Unit 2

- One advanced varnam in Ata tala (in two degrees of speed)

Unit 3

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- one kriti each of SyamaSastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagaraja kritis (including one Pancharathnam)

Unit 4

- One Ragamalika.

Unit 5

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Unit 6

- Ragas Prescribed: Kambhoji, Bagada, Khamas, Suddha Dhyani, Saveri, Sriranjini, Ritigowla, Saranga and Sri.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Course 303 Viva-Voce

Credits: 8

Course Objective

This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know how of the ragas and details about the compositions.

Course Learning Outcome

Ability to improvise and demonstrate characteristic features of ragas through various musical forms

Contents

Unit 1

- One advanced Swarajati,

Unit 2

- One advanced varnam in Ata tala (in two degrees of speed)

Unit 3

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- One kriti each of SyamaSastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagaraja kritis (including one Pancharathnam)

Unit 4

- One Ragamalika

Unit 5

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Unit 6

- Ragas Prescribed: Kambhoji, Bagada, Khamas, Suddha Dhyana, Saveri, Sriranjini, Ritigowla, Saranga and Sri.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

SKILL ENHANCEMENT COURSE - SEC

THUMRI - DADRA

CREDIT: THEORY- 2 PRACTICAL- 4

Course TD 304 Theory: Theory of Thumri-Dadra

Credit: 2

Course Objective

The main objective of this paper is to develop an overall understanding into the students about the Thumri & Dadra styles of singing. Therefore in theory paper students learn a brief history of Thumri & its styles. To write down the Notation of composition is also taught, so that the students can remember the composition well. Students will know the descriptions of the Ragas that are prescribed in practical paper. Students will also know how to write down the talas with Layakaries. The understanding of the tuning of Tanura and ability to write it down will also be taught.

Course Learning Outcome

- Students learn and understand the various styles of thumries.
- Students learn and able to write the notation of Thumri and Dadra.
- Students learn the description of prescribed Ragas.
- Writing of Talas with various layakaries in Notation.
- Students learn about the tuning of Tanpura.

Contents

Unit 1

A brief history of Thumri and its styles

Unit 2

Notation writing of Thumri and Dadra in prescribed Ragas.

Unit 3

Brief Description of Ragas prescribed.

Unit 4

Notation writing of Deepchandi, Keharwa and Addha Teen Tal with Dugun & Chaugun

Unit 5

Brief knowledge of tuning a Tanpura

References

- Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
- Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 2005), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part V, 2008), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Mishra, Dr. Lalmani, (2005), Bhartiya sangeet vadya, New Delhi, Delhi, Bhartiya Gyan peeth.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Devi, Savita & Chauhan, Vibha S., (2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
- Dwivedi, Dr. Purnima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House.
- Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
- Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.

Course TD 305 Practical: Stage performance & Viva voce

Credit: 4

Course Objective

Thumri-Dadra course is taught to the students of Hindustani Music Hons. When they are in IInd year of B.A. (Hons.). The main objective of this course is to equip a student with a new skill i.e. two new musical forms-Thumri & Dadra. Music is a practical oriented subject and hence a student will learn and also will demonstrate it in front of examiners.

The students will get to know about two styles of Thumri singing & also will be able to demonstrate at least one Thumri & one Dadra in end semester exams. They will also learn & demonstrate a few talas, which are related to Thumri singing. Students will be able to understand the tuning of Tanpura.

Course Learning Outcome

- Students learn the introduction of two styles of Thumri singing.
- Students know and are able to demonstrate the prescribed Ragas.
- Students learn and are able to demonstrate one Thumri & one Dadra in Prescribed Ragas.
- Students learn to demonstrate the various talas and their layakaries.
- Students learn the skill to tune the Tanpura.
- Students are able to demonstrate Thumri & Dadra for not less than 20 minutes.

Contents

Unit – 1

Prescribed Ragas:

- Bhairavi
- Khamaj
- Kafi

Unit – 2

General discussion of two styles of Thumri

Unit – 3

Study of the prescribed ragas with vistar

Unit - 4

One Thumri in any one of the prescribed ragas

Unit – 5

One Dadra in prescribed ragas.

Unit – 6

Demonstration of the following talas with theka, dugun, tigon and chaugun by hand beats.

- Deepchandi
- Kaharva
- Addha tritaal

Unit – 7

Ability to tune the tanpura

Unit – 8

There shall be a performance of a Thumri and a Dadra in any raga of the student's choice.

References:

- Bhatkhande, V.N., (Part II, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalay.

SKILL ENHANCEMENT COURSE - SEC

HINDUSTANI MUSIC- HARMONIUM

CREDIT: THEORY- 2 PRACTICAL- 4

Course HA 306 Theory: Theoretical Aspect of Harmonium

Credit: 2

Course Objective

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

- Students get to know the history of harmonium and its development in Indian music.
- Students learn to write *alankaras* with respective finger techniques.
- Students learn the definition of various basic terms used in harmonium.
- Students learn to write the notation of composition.
- Students get to know the description of prescribed Ragas
- Students learn to write the notation of *Talas* with *layakaries*.

Contents

Unit 1

- Brief history of Harmonium & its development in Indian Music

Unit 2

- To write ten Alankars with respective finger techniques

Unit 3

- Definition of following – Sangeet, Naad & its properties, Shruti, Swar, Saptak, Harmony-Melody

Unit 4

- Notation writing of a fast gat/bandish in prescribed Ragas

Unit 5

- Description of prescribed Ragas.

Unit 6

- Notation writing of Talas with *Dugun & Chaugun*

References

- Bhalodkar, Jayant (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay, (2015), Harmonium Vividh Aayam, New Delhi, Delhi, Akansha Publication House.
- Thatte, Dr. Arvind, (), Sangeet Vimarsh.
- Borkar, Tulsidas, (), Samvadini Sadhna.

Course HA 307 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

The main focus of this course is to establish a better understanding of the 'Harmonium' playing among the students of other music disciplines. Therefore, the course comprises of practical learning for developing their skill of Harmonium playing. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

- The students of this course get to learn as follows:
 - Structural details of the harmonium & its various parts.
 - Various finger techniques in Harmonium playing.
 - Students develop the ability to demonstrate *alankaras* practically.
 - Various *Ragas & Talas*.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.

Unit 1

Elementary Knowledge of Harmonium, its various parts and various types of Harmonium and finger technique

Unit 2

Ability to play ten Alankars of shuddha & vikrit swaras

Unit 3

15 general alankars with finger techniques in prescribed ragas.

Unit 4

Ability to play one drut composition in any one of the following ragas with alaap and 5 tanas and description of the ragas presented:

Yaman

Bhairav

Jaunpuri

Unit 5

Elementary knowledge of following talas - Teentaal, Ektal, Keherwa

References

- Bhalodkar, Jayant, (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) Harmonium Vividhaayam. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind , Sangeet Vimarsh.
- Borkar, Tulsidas() SamvadiniSadhna.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part II, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

SKILL ENHANCEMENT COURSE (SEC)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT: THEORY- 2 PRACTICAL- 4

Course TB 308 Theory: Tala System

Credits: 2

Course Objective

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Knowledge of the brief history of Tabla / Pakhawaj
- Knowledge of the Varnas (Bol) of Tabla / Pakhawaj.
- Ability to write in notation the Theka of Teentaal/Chautaal with layakari.
- Ability to write in notation of various compositions in Teentaal/Chautaal.
- Knowledge about the accompaniment of Vocal and Instrumental Music.
- Knowledge about Ektaal/Chautala

Contents

Unit 1

- Brief history of Tabla / Pakhawaj

Unit 2

- Write the varnas (Bol) of Tabla / Pakhawaj.

Unit 3

- Write Teental/ Chautal in notation with Thah, Dugun & Chaugun.

Unit 4

- Write notation of Kayada, Rela, Palta, Tihai and Chakrada Tukra/ Paran in Teental/ Chautal.

Unit 5

- Write an essay on the accompaniment with Vocal and Instrumental Music.

Unit 6

- Description of Ektala/Chautal.

References

- Mishra, Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (2009) Taal Parichaya Part -II, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006) Taal Prabandha, Kanishka Publication, Delhi.
- Rao, Manohar Bhalachandra (1991), Taal Vadya Shastra, Sharma Pustak Sadan, Patnkar Bazar, Gwalior
- Mishra, Vijay Shankar (2005), Tabla Puran, Kanishka Publishers
- Deva, B.C (2000), Musical Instruments of India, Munshiram Manoharlal Publishers, Delhi

Course TB 309 Practical: Stage Performance & Viva voce

Credits: 4

Course Objective

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course is practically inclined, for achieving better understanding. This helps the students of the other disciplines to attain practical knowledge, skill and idea about the art of Tabla / Pakhawaj playing as well as, accompaniment, thus giving them a holistic approach in music. A project work helps gaining in-depth study on the chosen topic, through a research oriented approach.

Course Learning Outcome

- Knowledge about playing techniques of basic Bols, Varna , Nikas of Tabla/Pakhawaj.
- Knowledge about the Thekas of talas with Thah, Dugun and Chaugun layakaries.
- Ability to demonstrate various Kayda/Rela compositions in Teentaal/Chautaal.
- Knowledge of Keherwa and Dadra or Tivra and Sooltaal Talas.
- Basic knowledge about accompaniment with Vocal & Instrumental music in different Taalas.
- Knowledge about tuning of Tabla/Pakhawaj.

Contents

Unit 1

- Basic Bols (varnas) of Tabla/ Pakhawaj

Unit 2

- Theka of Teentala/Chautaal with Thah, Dugun, Chaugun and demonstration of the theka by hand beats.

Unit 3

- Knowledge of Keherwa/Tivra and Dadra/Sooltala.

Unit 4

- Knowledge of two Kayadas/ Relas with two Paltas and Tihai, one Simple and Chakradar Tukda/Paran in Teentala/Chautaal.

Unit 5

- Basic knowledge of Vocal and Instrumental accompaniment.

Unit 6

- Elementary knowledge of tuning of Tabla/ Pakhawaj.

References

- Mishra, Chhote Lal(2004)Taal Prasoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006) Taal Prabandha, Kanishka Publication, Delhi.
- Saxsena, Sudhis Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Gopal, Shreejyanthi (2004) Mridangam, B.R. Rhythm
- Taal Anka (1997) Sangeet Karyalaya, Hathras.

SKILL ENHANCEMENT COURSE-SEC

MRIDANGAM

CREDIT: THEORY - 2 PRACTICAL- 4

SEMESTER: 3

Course MD 310 Theory: Technical Terminologies & Concepts of Tala & Laya

Credit: 2

Course Objective

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

Course Learning Outcome

- Gain knowledge of technical terminology of the instrument opted for
- Understand the concept of Tala, Laya, different parts of the instruments and basic notations

Contents

Unit 1

- Technical terminology

Unit 2

- Elementary knowledge of all important terms used in practical lessons

Unit 3

- Tattakaram, Chapu, Meettu, Toppi, Varu, Choru.

Unit 4

- Understanding the concept of Tala, Laya, Gati

Unit 5

- Understanding of different parts of the instrument

Unit 6

- Understanding of basic notation system

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193.
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

Course MD 311 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

- To develop the fingering techniques.
- To know the important elements of basic principles of Tala and various parts of the instrument.
- To become skillful player by learning advanced technical terminologies used in practicals.
- To develop the knowledge of unique contributions of Mridangam stalwarts.

Course Learning Outcome

- . Gain skills in the fingering techniques and sitting posture and holding the instrument
- . Able to play the various Talas and different tempos applicable in different exercises

Contents

Unit 1

Basic technique of holding the instrument, sitting posture and fingering techniques

Unit 2

Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style

Unit 3

Patha varisaikal – Elementary exercises in three speeds: slow, medium, fast.

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam

Unit 5

Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc

Unit 6

Elementary knowledge of tuning of Mridangam

Unit 7

Basic knowledge of Sulaadi Sapta Talas and Jaatis

Unit 8

Understanding of different parts of the instrument

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

SKILL ENHANCEMENT COURSE-SEC

VEENA/VIOLIN

CREDIT: THEORY - 2 PRACTICAL- 4

SEMESTER: 3

Course VV 312 Theory: Technical Terminology and Raga Lakshanas

Credit: 2

Course Objective

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic playing techniques of Veena and Violin.
- To know the important contributions of Veena and Violin composers.
- To be able to develop the knowledge for tuning for the opted instrument.

Course Learning Outcome

- Gain the knowledge of technical terminologies of the instrument opted for.
- Understand the characteristic features of ragas prescribed
- Knowledge of basic notations and different parts of the instrument

Contents

Unit 1

Technical terminology

Unit 2

Elementary knowledge of Nada, Sruti, Swara , Swarasthana , Raga, Aroha, Avroha, Laya , Tala, Anibaddha, Nibaddha

Unit 3

Brief Ragalakshana of Mayamalavagaula /Shankarabharanam

Unit 4

Understanding of basic notation system

Unit 5

Knowledge of different parts of the instrument and basic playing techniques

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

Course VV 313(SEC) Practical: Stage Performance & Viva Voce

Credit: 4

Course Objective

- To study basic techniques of opted instrument
- To study elementary technical term
- To learn how to play different speeds

Course Learning Outcome

- Students will able to hold opted instrument and its functions
- Students will demonstrate the different speeds through playing instrument

Contents

Unit 1

- Basic Technique of holding the instrument, plucking/ bowing and fingering

Unit 2

- Knowledge of Swarasthanas

Unit 3

- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast).
- Simple Swara exercises – Variation in three speeds

Unit 4:

A brief Knowledge of technical terms and brief idea of Instrument

- Elementary knowledge of technical terms -swara, swarasthana, laya, tala and other technical terms.
- Understanding of different parts of the instrument.
- Elementary knowledge of tuning Veena/ Violin.

References

- Dictionary of South Indian Music Prof. P. Sambamoorthy.
- South Indian Music, Book –II -Prof. P. Samabamoorthy, Page No 193. South Indian Music, Book-III, Prof. P. Sambamoorthy, Page No. 105-107
- Raga Nidhi –B. Subha Rao –Vol 1,2,3 & 4.

Karnatak Music Vocal/Instrumental (Veena/Violin)

Core Course

Credits : Theory – 4, Practical – 8

Course 401 Theory: Indian Music

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Knowledge of various concepts and terminologies prevalent in ancient Music of India.
- Awareness about the status and popularity of Karnatak Music in the society
- Learning about the Life and Contributions of Great Composers of yester years and modern period.

Contents

Unit 1

- Historical study of Tana, Gandharva, Marga, Desi, Prabandha, Alapa-Alapti

Unit 2

- Raga Classification from medieval to modern times.

Unit 3

- Patronage of music by Sabhas, Mass Media. Govt corporate

Unit 4

- Biographies of Following Composers

Vocal - Gopala Naik, Vina Seshanna, Mysore Vasudevachar, Karaikudi Sambasiva Iyer, Vina Kuppayyar, Chengalvarayasastri, Kavi Kunjara bharti, Ghanam Krishna Iyer, Subbaraya Sashtri, Papanasam Sivan.

Violin – Dwaram Venkata Swamy Naidu, Mysore Chowdiah. And any 8 biographies from the list given for Vocal

Vina – Emani Shankar Shastri , Atoor Krishna Pisharoti and any 8 biographies from the list given for Vocal

Unit 5

- Introduction to musical forms figuring in Abhyasa gana

Unit 6

- Raga lakshanas of the prescribed ragas.

Unit 7

- Notation of Ata tala Varnam in two degrees of speed.

References

- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page 1 to 73, 83-96
- Bhagyalekshmy, Dr. S. (1999), Lakshana Granthas in Music, Madras, CBH Publications, Page 82 to 365
- Mishra, Susheela (1981), Great Masters of Hindustani Music, New Delhi, Item Publishers
- Music Journals – Sangeet Natak Academi, Music Academy

Course 402 Practical: Stage Performance

Credits: 8

Course Objective

The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate complex musical forms by prominent composers.
- Demonstrate the melodic and rhythmic expressions in the creative aspects of prescribed ragas

Contents

Unit 1

- 2 Advanced Varnams (in two degrees of speed)

Unit 2

- 2 Tyagaraja Kritis (including one pancharatna)

Unit 3

- 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)

Unit 4

- One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer,

Unit 5

- One Jawali, one Tillana, Brief alapana of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhahanyasi, Purvi Kalyani

Unit 6

- Prescribed Ragas & Kalpana Swaras in the following ragas in two speeds: Todi, Dhanyasi, Varali, Natakuranji, Hindolam, Darbar, Nadanamakriya, Malayamarutam, Atana.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Course 403 Practical: Viva-Voce

Credits: 8

Course Objective

This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know how of the ragas and details about the compositions.

Course Learning Outcome

- Ability to demonstrate the knowledge of ragas, through advanced musical forms and creative aspects.

Contents

Unit 1

- 2 Advanced Varnams (in two degrees of speed)

Unit 2

- 2 Tyagaraja Kritis (including one pancharatna)

Unit 3

- 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)

Unit 4

- One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer,

Unit 5

- One Javali, one Tillana, Brief alapana of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhahanyasi, Purvi Kalyani

Comprehensive knowledge about the Raga, Tala and creative aspects taught in the unit.

Unit 6

- Composition of various composers as prescribed in the course 109.

Unit 7

- Prescribed Ragas & Kalpana Swaras in two speeds : Todi, Dhanyasi, Varali, Natakuranji, Hindolam, Darbar, Nadanamakriya, Malayamarutam, Atana.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

SKILL ENHANCEMENT COURSE-SEC

Thumri-Dadra

Semester 4

Course TD 404 Theory: Theory of Thumri - Dadra

Credit: 2

Course Objective:

The objective of this paper will be to support the practical knowledge with the Theory of the same topics. The practical know how of accompanying instruments will be supported with historical background of Harmonium, Sarangi and Tabla. Descriptions of the Ragas with the Notation writing of the compositions & Talas with layakarries will enable the students to learn & remember the compositions better. Theoretical knowledge of tuning the Tabla & the Sarangi will give a better understanding of these instruments to the students.

Course Learning Outcome

- Students learn the brief history of harmonium, Sarangi & Tabla.
- Students learn to write the notation of Thumri-Dadra.
- Students learn to description of prescribed Ragas.
- Students learn to write notation of various talas with layakarries.
- Students learn the basic tuning of Tabla and Sarangi.

Contents

Unit 1

Give a brief history of Harmonium, Sarangi and Tabla.

Unit 2

Notation writing of Thumri and Dadra in prescribed ragas.

Unit 3

Brief description of Ragas prescribed.

Unit 4

Notation writing of Dadra and Chachar with Dugun, Tigun & Chaugun

Unit 5

Brief knowledge of tuning of Tabla & Sarangi

References

- Mishra,Dr. Lalmani,(2005), Bhartiya sangeet vadya,New Delhi,Delhi,Bhartiya Gyan peeth.
- Kasliwal,Suneera,(2001),Classical Musical Instruments,New Delhi, Delhi, Rupa & co.
- Mishra,Pt. Chhotelal,(2015),Taal Prabandh, New Delhi,Delhi, Kanishka Publishers,Distributors.
- Bhalodkar, Jayant, (2006),Samvadini(Harmonium), New Delhi,Delhi,Kanishka Publishers,Distributors.
- Mishra,Dr. Vinay, (2015), Harmonium Vividh aayam, New Delhi, Delhi, Akansha Publication House.

Course TD 405 Practical: Stage performance & Viva voce

Credit: 4

Course Objective

The objective of this paper will be to give an understanding to the students regarding various instruments used for accompanying the Thumri recital Dadra stylistic singing. Thumri Dadra compositions will be taught. Students will get acquainted with various talas used in Thumri & Dadra style. Tuning of Tanpura will be taught again to brush the skills of student.

Course Learning Outcome

- Students are introduced to various instruments, which are used to accompanying the Thumri & Dadra recital.
- Students get to know and are being able to demonstrate the silent features of Thumri & Dadra singing.
- Student learns the description of various prescribed Ragas.
- Student learns and will able to demonstrate one Thumri and one Dadra in two different Ragas.
- Students are taught and are able to demonstrate the prescribed talas by hand-beats.
- Students learn to tune the Tanpura.
- Students demonstrate in exam in not less than 20 minutes.

Contents

Unit 1

Introduction to various musical instruments used for accompaniment in a Thumri or Dadra recital, viz. Tabla, Sarangi and Harmonium.

Unit 2

Features of Thumri & Dadra singing

Unit 3

Brief study of the following ragas:

Unit 4

One Thumri in any one of the following Ragas

Unit 5

One Dadra in any of the Prescribe Ragas

- Des
- Piloo
- Tilang

Unit 6

- Demonstration of the following talas with theka, dvigun, tigon and Chaugun by hand beats.
- Prescribed Talas: Deepchandi, Dadra, Chachar

Unit 7

Ability to tune the Tanpura

Unit 8

There shall be a performance of One Thumri and a Dadra in any raga of the student's choice.

References:

- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part V, 2008), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya

SEC – HARMONIUM

Credit: Theory - 2, Practical - 4

Semester 4

Course HA 406 Theory: Theory of Harmonium

Course Objective

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

- The outcome of this course for the students is as follows:
- Students learn to write *alankaras* with respective finger techniques.
- Students learn to write the notation of composition.
- Students get to know the description of prescribed Ragas
- Students learn to write the notation of *Talas* with different *layakaries*.
- Students learn about the life and contribution of renowned harmonium players of the country.

Contents

Unit 1

Structural details of Harmonium with a sketch

Unit 2

Brief history of Harmonium

Unit 3

To write ten Alankars with finger techniques

Unit 4

Definition of following –

- Sangeet
- Naad & its properties
- Shruti

- Swar
- Saptak
- Raga
- That
- Harmony
- Melody.

Unit 5

Description of prescribed Ragas-

- **Todi**
- **Bihag**
- **Malkauns**

Unit 6

Notation writing of *Gat/Bandish* in prescribed Ragas.

Unit 7

Notation of Talas with *Dugun & Chaugun*

Unit 8

Brief biographies of following Harmonium players -

- Bhaiyaji Ganpat Rao
- Pt. Govind Rao Tembe
- Pt. Appa Saheb Jalgaonkar

References

- Bhalodkar, Jayant, (2006), *Samvadini (Harmonium)*, New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) *Harmonium Vividhaayam*. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind, *Sangeet Vimarsh*.
- Borkar, Tulsidas, *SamvadiniSadhna*.

Course HA 407 Practical- Stage Performance & Viva voce

Credit-4

Course Objective

The main focus of this course is to establish a better understanding of the 'Harmonium' playing among the students of other music disciplines. Therefore, the course comprises of practical learning for developing their skill of Harmonium playing. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

The students of this course get to learn as follows:

- Various finger techniques in Harmonium playing.
- Students develop the ability to demonstrate various *alankaras* practically using finger techniques.
- Students learn different Ragas & Talas.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.
- Students learn to play Dhuns in prescribed ragas.

Contents

Unit 1

Ability to play 10 advance Alankars in prescribed ragas.

Unit 2

Ability to play two fast/drut compositions with alaap and 10 tanas in any one of the prescribed ragas:

- Todi
- Bihag
- Malkauns

Unit 3

Ability to play a dhun in Raga Kafi or Khamaj

Unit 4

Elementary knowledge of Chautala, Jhaptala & Dadra

References

- Bhalodkar, Jayant, (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) Harmonium Vividhaayam. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind, Sangeet Vimarsh.
- Borkar, Tulsidas, SamvadiniSadhna.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part II, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

SKILL ENHANCEMENT COURSE (SEC)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT: THEORY- 2 PRACTICAL - 4

SEMESTER: 4

Course TB 408: Theory - Notation Writing Skill

Credits: 2

Course Objective

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

Course Learning Outcome

- Knowledge of structural details of Tabla and its various parts.
- Students get the ability to write notation of the Theka of various tala
- Ability to write notation of advance composition in Teentaal and Chautala
- Students get the ability to write notation of different layakaries of Dadra and Keherwa talas
- Knowledge about Rupak/TevraTaal

Contents

Unit 1

Drawing sketch of Tabla with its various parts

Unit 2

Description of prescribed talas.

Unit 3

Writing notation of the thekas of the prescribed talas with Thah, Dugun & Chaugun.

Unit 4.

Writing notation of Kayada, Rela, Palta, Tihai and Chakradar Tukra/ Paran in Teentala/ Chautala.

References

- Mishra, Chhote Lal(2004), Taal Prasoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006), Taal Prabandha, Kanishka Publication, Delhi.
- Mishra, Vijay Shankar (2005), Tabla Puran, Kanishka Publishers
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet Ka Itihaas
- Sen, A.K (1994), Indian Concept of Rhythm, Kanishka Publishers

Course TB 409 Practical: Stage Performance & Viva voce

Credits: 4

Course Objective

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course is practically inclined, for achieving better understanding. This helps the students of the other disciplines to attain practical knowledge, skill and idea about the art of Tabla/Pakhawaj playing as well as, accompaniment, thus giving them a holistic approach in music. A project work helps gaining in-depth study on the chosen topic, through a research oriented approach.

This enhances the students' skill to face the challenges at his workplace too.

Course Learning Outcome

- Ability to play the Theka of Jhaptal/ Dhamar with different layakaries.
- Ability to demonstrate the advance compositions in Teentaal/ Chautaal.
- Ability to play Ektaal/Chautal and Roopak/Tevra talas.
- Ability to play a simple Kayada/Rela in Jhaptal/Dhamar talas.
- Students get to learn variations in Keherwa and Dadra Tala practically.

Contents

Unit 1

Prescribed Talas

Tabla: Teentaal, Ektala, Jhaptal, Rupak, Keherwa, Dadra

Pakhawaj: Chautala, Dhamar, Sooltala, Tevra, Keherwa and Dadra

Unit 2

Demonstration of Theka of Jhaptala/Dhamar in Thah, Dugun and Chaugun by the hand beats.

Unit 3

Two Kayadas/Relas (Tirkit/Dhumkit) with Paltas & Tihai, Two simple Tukras/Parans, Two Chakradar Tukras/Parans in Teentaal/Chautaal.

Unit 4

Playing knowledge of Ektala and Rupak in barabar ki laya/Chautala & Teevra.

Unit 5

One simple Kayada/ Rela in Jhaptala/Dhamar.

Unit 6

Four variations in Keherwa and Dadra Tala

Unit 7

Tuning of Tabla/Pakhawaj.

References

- Mishra, Chhote Lal (2006), Taal Prabandha, Kanishka Publication, Delhi.
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, Delhi
- Saxsena, Sudhis Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Gopal, Shreejayanthi (2004) Mridangam, B.R. Rhythm
- Sen, A.K (1994) Indian Concept of Rhythm, Kanishka Publishers, New Delhi

MRIDANGAM

CREDIT : THEORY – 2, PRACTICAL - 4

Course MD 410 Theory: Contributions of Popular Mridangam Stalwarts & Notation System

Credit: 2

Objective

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

Course Learning Outcome

- The course will develop the ability to define the technical terminology used in practical lesson such as *Chappu* , *Meetu*, *Toppi*, *Varu* and *Choru*. And also understand the practical lessons like *Mohra*, *Pharan* and *Korvai*.
- Gain skills in tuning the instrument mridangam and understand the basic notations
- Understand the contributions of prominent mridangam stalwarts towards the instrument playing.

Unit 1

Technical terminology

Unit 2

Elementary knowledge of all important terms used in practical lessons taught in SEC I.

Unit 3

Tattakaram, Chapu, Meettu, Toppi, Varu, Choru. Technical terminology

Unit 4

All terms used in the practical lessons taught in SEC II – Mohra, Pharan, Korvai, Arudi, Jaati, Gati.

Unit 5

Sulaadi Sapta Talas with Jaati bhedas

Unit 6

Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.

Unit 7

Understanding of basic notation system.

Unit 8

Elementary knowledge of tuning of Mridangam.

Unit 9

Understanding the different parts of the instrument with the help of diagram

References

- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074

Course MD 411 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

Course Learning Outcome

- The course will develop the ability to practical lesson such as *Chappu*, *Meetu*, *Toppi*, *Varu* and *Choru*. And also understand the practical lessons like *Mohra*, *Pharan* and *Korvai*.
- Gain skills in tuning the instrument mridangam and understand the basic notations
- Understand the contributions of prominent mridangam stalwarts towards the instrument playing.

Contents

Unit 1

Basic technique of holding the instrument, sitting posture and fingering techniques.
Acquaintance of playing Adi/ Rupakam Talam

Unit 2

Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style. Ability to play Paran, Mohra, Korvai Arudi.

Unit 3

Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Suladi Sapta Talas and 5 Jaatis.

Unit 8

Understanding of different parts of Instruments.

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

VEENA/VIOLIN

CREDIT : THEORY – 2, PRACTICAL - 4

Course VV 412 Theory: Musical Forms & Biographies

Credit: 2

Course Objective

- **To study finger /bowing techniques of Veena/Violin**
- **To study various speeds and tuning techniques**

Course Learning Outcome

- Ability to know the fingering/bowing techniques of the instrument
- Able to play various speeds
- Gain skills about the tuning of Veena/Violin

Contents

Unit 1

Technical Terminology

Unit 2

Elementary knowledge of Gamakas, Mela, Janaka –Janya Ragas , Vadi, Samvadi , Anuvadi and Vivadi , Varja ,Vakra ,Sampoorna

Unit 3

Sooladi Sapta Talas and their five Jatis

Unit 4

Knowledge of Musical forms Namavali, Gitam, Varnam, Kriti .

Unit 5

Ability to write simple notations in Adi Tala

Unit 6

Unit 7

Important contributions of any two Vina: Veena Dhanammal ,Karaikudi Brothers ,
Veena Sheshanna , Mysore DoraiswamyIyengar

Violin: Rajamanikyam Pillai, Mysore Chowdiah, Tirukodikaval Krishna Iyer,
ParurSundaramIyer.

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074

Course VV 413 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic playing techniques of Veena and Violin.
- To know the important contributions of Veena and Violin composers.
- To be able to develop the knowledge for tuning for the opted instrument.

Course Learning Outcome

- Able to play the compositions of various composers' in different talas.
- Gain skills about tuning the instrument Veena/Violin and understand the basic notation system

Contents

Unit 1

Basic Technique of holding the instrument, plucking/ bowing and fingering

Unit 2

Knowledge of Swarasthanas

Unit 3

Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)

Unit 4

Simple Swara exercises – Variation in three speeds.

Unit 5

Elementary knowledge of technical terms -swara, swarasthana, laya, tala and other technical terms.

- Understanding of different parts of the instrument.
- Elementary knowledge of tuning Veena/ Violin

References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

CORE COURSE

CREDIT: THEORY- 4 PRACTICAL- 8

SEMESTER: 5

Course 501 Theory: Indian Music

Credit: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

Contents

Unit 1

Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

Unit 2

Raga lakshanas of the prescribed ragas.

Unit 3

Musical forms figuring in Sabha gana.

Unit 4

Detailed study of forms in manodharma sangita

Unit 5

Life and contribution of Bach, Beethoven, Mozart, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao, Parur Sundaram Iyer, M A

Kalyanakrishna Bhagavatar.

Unit 6

Construction and playing technique of Mridangam & Playing techniques of Upapakka Vadya.

Unit 7

Kacheri Dharma

References

- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Sambamoorthy , Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Sambamoorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheey Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

Course 502 Practical: Stage Performance & Viva-Voce

Credits: 8

Course Objective

The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents

Unit 1

2 Pancharathnams, 2 kritis of Tyagaraja, 2 Kritis of Muttuswamy Dikshitar, 1 Kriti of Syama Sastry, 1 Kriti of Swati Tirunal, 1 Kshetrajna Padam.

Unit 2

Ragalapana – Niraval – and Kalpanasvara in General.

Unit 3

Ragam Tanam Pallavi in Adi, Roopak, Jhampa tala in the following ragas: Sankarabharana – Kharaharapriya, Bhairavi.

Unit 4

Practical understanding of playing techniques of Mridangam & Violin as accompanying instruments.

Unit 5

Ragas to be covered: Sourashtram, Devagandhari, Surati, Kharapriya Priya, Sahana, Nilambari, Sindhubhairavi, Des, Simhendra Madhyam.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

COURSE HV 503 (DSE)

Elective I Theory: Theory of Indian Music

Credit: 4

Course Objective

The main focus of the course is to establish a better understanding of voice, breathing system, sitting posture to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

- The students understand the basic ideas of ragas through Sargam, Sargam geet , Alap, Tana and various musical forms.
- The students enhance the ability to demonstrate the concept of Teen taal and Ek taal through different speed or Layakari.

Contents

Unit 1

Time theory in Indian Music.

Unit 2

Classification of ragas.

Unit 3

“Sarana - Chatushtayi” of Bharat.

Unit 4

Notation system given by Pt. V.N. Bhatkhande.

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas.

Unit 7

Description of prescribed ragas.

References

- Singh, Thakur Jaidev (1994). Bhartiya Sangeet Ka Itihaas. Kolkata, West Bengal: Sangeet Research Academy.
- Paranjape, S.S. (1992). Sangeet Bodh. Bhopal, Madhya Pradesh: Madhya Pradesh Hindi Granth Academy.
- Sharma, Swatantra (1996) Bhartiya Sangeet Ek Vaigyanik Vishleshan. New Delhi, Delhi: Pratibha Prakashan.
- Sharma, Swatantra (2014) Bhartiya Sangeet Ek Aitihāsik Vishleshan. Allahabad, Uttar Pradesh: Anubhav Publishing House. · Nigam, V.S (1973), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S (1974), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press

Course HV 504 (DSE)

HINDUSTANI VOCAL

Elective II Practical: Stage Performance & Viva voce

Credit: 6

Course Objective

The main focus of the course is that it is more theoretically inclined along with its practical aspect for achieving better understanding. This helps the students of other disciplines to obtain theoretical as well as practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

- The students gain knowledge of the Time theory in Hindustani music and its importance in the musical rendition.
- The students learn to demonstrate elementary concepts of raga classification and also a brief about notation system in Hindustani music.
- The students understand the characteristics of selected Raga of the unit.

Contents

Unit 1

Prescribed Ragas – Bhupali, Yaman, Kafi.

Unit 2

Five alankars to be presented in shuddha swaras.

Unit 3

One sargam geet in any of the prescribed ragas.

Unit 4

One lakshan geet in any of the prescribed ragas.

Unit 5

Two Drut khayals in any of the prescribed ragas with elaborations.

Unit 6

Knowledge of the following Talas with dugun, tigun and chaugun alongwith demonstration – a) Teentala, b)Ektala.

References

- Bhatkhande, V.N. (2000) Kramik Pustak Malika Part-I. Hathras, U.P. : Sangeet Karyalaya
- Bhatkhande, V.N. (2000) KramikPustak Malika Part-II. Hathras, U.P. : SangeetKaryalaya
- Bhatkhande, V.N. (2002) KramikPustak Malika, Part-III.Hathras,U.P.:Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan.
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

DISCIPLINE SPECIFIC ELECTIVE**HINDUSTANI MUSIC – INSTRUMENTAL (SITAR)**

Semester 5

Course ST 505 (DSE)

Elective I Theory: Theory of Indian Music

Credit: 4

Course Objective

- The theory of this particular course brings the Philosophical insights into the various aspects of Indian Classical music like Time theory ,classification of Ragas etc.
- The course provides better understanding about notation system and prescribed Ragas.

Course Learning Outcome

- Gain knowledge of the time theory in Hindustani music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of raga classification and also a brief about notation system in Hindustani music
- The student understands the characteristics of selected Raga of the unit.

Contents

Unit 1

Time theory in Indian Music.

Unit2

Classification of ragas.

Unit 3

“Sarana- Chatushtayi” of Bharat.

Unit 4

Notation system given by Pt. V.N. Bhatkhande.

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas- Teentala and Ektala.

Unit 7

Description of prescribed ragas- Yaman, Bhupali and kafi.

References

- Singh, Thakur Jaidev(1994). Bhartiya Sangeet KaItihaas. Kolkata, West Bengal: Sangeet Research Academy
- Paranjape, S.S.(1992). Sangeet Bodh. Bhopal, Madhya Pradesh: Madhya Pradesh Hindi Granth Academy
- Sharma, Swatantra(1996).Bhartiya Sangeet EkVaigyanikVishleshan. New Delhi, Delhi: PratibhaPrakashan
- Sharma, Swatantra(2014).Bhartiya Sangeet EkAitihāsikVishleshan. Allahabad, Uttar Pradesh: Anubhav Publishing House
- Nigam, V.S (1973), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S (1974), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press

Course ST 506

Elective II Practical: Stage Performance & Viva Voce

Credit - 6

Course Objective

- The main focus of the course is to establish a better understanding of the Sitar to the students of other music disciplines.
- Therefore the course is more practically inclined. Beginners of the course are trained to hold Sitar with proper sitting posture.
- A smooth movement of both the hands is the primary objective of the course.

Course Learning Outcome

- Ability to demonstrate basic Alankars of Hindustani music and playing techniques.
- The student understands the basic ideas of ragas through two Razakhani gats, prescribed in the elective I
- Ability to demonstrate the concept of Teental and Ektal through different degrees of speed.

Contents

Unit 1

- 5 alankars in Shuddha Swaras. ·
- 5 alankars in any of the prescribed ragas based on stroke pattern

Unit 2

· Prescribed Ragas –

- Yaman,
- Bhupali,
- Kafi. ·

Two Razakhani gats in any of the prescribed ragas with elaborations.

Unit 3

- Knowledge of the following Talas with dugun, tigun and chaugun along with demonstration – a) Teentala, b) Ektala.

References ·

- Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I, Delhi, Delhi, Sanjay Prakashan.
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

DISCIPLINE SPECIFIC ELECTIVE

HINDUSTANI MUSIC – PERCUSSION (TABLA/PAKHAWAJ)

SEMESTER: 5**Course TB 507 Elective I Theory: Tala System****Credit: 4****Course Objective**

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Course Learning Outcome

- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj.
- The students get the knowledge of the following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, ,Thah, Dugun, Tigun, Chaugun, Peshkaar, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai.
- The students learn about different talas like Teentala, Ektala, Choutala, Dhamar.
- Students get to learn the notation system given by Pt. V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

Contents**Unit 1**

Knowledge about Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj.

Unit 2

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan
- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan
- Kayada
- Rela
- Palta
- Mukhda
- Tukda
- Paran
- Tihai

Unit 3

Knowledge of following talas: Teentala, Ektala, Choutala, Dhamar

Unit 4

Notation system given by Pt. V.N.Bhatkhande

Unit 5

Notation of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun

References

- Tabla evam Pakhawaj ke Gharane evam Paramparayen : Dr. Aban E. Mistry
- Taal Prasoon : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Table Ka Udgam Vikas evam Vadan Shailiyan : Dr. Yogmaya Shukla, Delhi Vishwavidyalay Prakashan
- Taal Prabandh : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Playing Techniques of Tabla : Banaras Gharana - Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Table ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, Delhi

Course TB 508 Elective II Practical: Stage Performance & Viva voce

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get to know the various syllables and playing techniques of Tabla/Pakhawaj.
- The students learn the different Varnas (Bol) of Tabla&Pakhawaj.
- Students develop the ability to play 'TeTe', 'Tirakit'/ 'Dhumkit' compositions of Tabla/Pakhawaj along with 'Tukdas' and 'Parans' of Tabla/Pakhawaj.

Contents**Unit 1****Prescribed Talas – Teentala, Choutala, Keharwa & Dadra****Unit 2**

Various syllables and playing techniques of Tabla/Pakhawaj.

Unit 3

Basic playing techniques of Teentala/Chautala of Tabla/Pakhawaj.

Unit 4

One 'Te Te' and one 'Tirakit'/'Dhumkit' composition of Tabla/Pakhawaj with four variations and Tihai.

Unit 5

Knowledge of two 'Tukras' and Two 'Parans' of Tabla/Pakhawaj.

Unit 6

Five variations of Theka with Tihai in Teentala/Chautala.

Unit 7

Ability to play Keharwa and Dadra Tala.

References

- Tala Prasoon : Pandit Chhote Lal Mishra, Kanishka Publisher, Delhi
- Mridanga Vadan : Guru Purushottam Das, Sangeet Natak Akademi, Delhi

Course KV 509: Elective I Theory: An Appreciation of Karnatak Music

Credits: 4

Main Objective

The main focus of the each course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning. At the end of the course, a project work helps gaining in-depth study on the chosen topic. This enhances the students' skill to face the challenges at his workplace too

Course Objective

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation

Course Learning Outcome

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form geetam

Content

Unit 1

- Knowledge about swara
- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

Unit 2

Elementary knowledge about terms

- Mela
- Raga classification.

Unit 3

Basic elements of Tala

- Shadangas
- Jati
- Gati
- Sapta suladi tala

Unit 4

Basic knowledge about the musical forms

- Geetam
- Varnam
- Kritis

Unit 5

Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6

Notation of Geetam

- Notation any of the geetam, which has been taught in Elective I

References

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications

Course KV 510 Elective II: Practical: Stage Performance & Viva-Voce

Course Objective

- Objective of this Practical Paper is to give basic idea of Karnatak Music Vocal exercises
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Learning Outcome

- Students will be able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and geetams.
- Ability to give a brief shades of ragas through musical forms- swarajati and varnam

Content

Unit 1 Varisas

- Sarali Varisas
- Janta varisas
- Dhattu Varisas
- Madhya Sthayai Varisas
- Tara Sthayi Varisas

Unit 2 Alankaras (Sapata Tala)

- Eka
- Roopaka
- Triputa

Unit 3 Geetams (rendered in 2 speeds in following Ragas)

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

Unit 4 Musical form

One simple swarajati or one simple varnam

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

DISCIPLINE SPECIFIC ELECTIVE - DSE

Course VV 511 Elective I Theory: Basic Theory of Karnatak Music

Credits: 4

Course Objective

The main focus of the course is to establish a better understanding of the Veena/ Violin to the students of other music disciplines. Therefore the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about the chronological sequence of Playing Veena/ Violin, thus giving them a holistic approach in Karnatak Music. A project work at the end of the course helps gaining in-depth study on the chosen topic.

This enhances the students' skill to face the challenges at his workplace too.

Course Objective

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study the basic concept of opted musical instruments basic structure and tuning

Course Learning Outcome

- Gain knowledge of the basic terminologies of Karnatak music as well as tuning and structure of respective musical instrument.
- Ability to demonstrate elementary concepts of mela and raga classification
- The student understands the characteristics of selected Raga of the unit
- Gain basic knowledge of musical forms – Geetam, Varnam and kriti

Content

Unit 1 Knowledge about swara

- Swarasthana
- Dwadasa Swarasthana
- Shodasa Swara

Unit 2 Elementary knowledge about terms

- Mela
- Raga classification

Unit 3 Basic elements of Tala

- Shadangas
- Jati
- Gati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms

- Geetam
- Varnam
- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6 Basic knowledge of structure & tuning of the opted instrument

References

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications

Course VV 512 Elective II: Practical: Performance & Viva Voce

Course Objective

- Objective of this Practical Paper is to give basic idea of Karnatak Music on instruments- Veena/Violin exercises through playing techniques
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Learning Outcome

1. Ability to demonstrate basic playing techniques of the respective instrument
2. Gain knowledge to demonstrate the preliminary lessons on Karnatak Music
3. The student understands the simple talas through Alankaras and geetams of different degree of speed

Content

Unit 1: Playing technique concerned to the opted instrument

Unit 2: Varisas

- Sarali Varisas
- Janta varisas,
- Dhattu Varisas
- Madhya Sthayai Varisas
- Tara Sthayi Varisas

Unit 2: Alankaras (Sapta Tala)

- Eka
- Roopaka
- Triputa

Unit 3: Geetams (rendered in 2 speeds in following Ragas)

- Mohanam

- Kalyani
- Kamboji
- Sudha Saveri

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

CREDIT : THEORY – 4, PRACTICAL - 8

Course 601 Theory: Study of Hindustani Music

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

Content

Unit 1

A short history of Hindustani Music

Unit 2

The swaras of Hindustani Music.

Unit 3

The important “That’s of Hindustani Music

Unit 4

Ten leading Ragas of Hindustani Music.

Unit 5

Leading Talas of Hindustani Music

Unit 6

The important Musical forms of Hindustani Music

Unit 7

Unit 8

Life and contribution of Swami Haridas, Tansen, Amir Khusrau, V N Bhaskhande, Gopal Naik, Vishnu Digambar Paluskar.

References

- Bhaskhande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhaskhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S.Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book
- Manikandan, T.V. , Dr. (2004), Lakshana and Lakshya of Karnatic Music, Delhi, Kanishka Publishers, Complete Book

Course 602 Practical: Stage Performance & Viva-Voce

Credits: 8

Course Objective

The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content

Unit 1

One Pancharatnam, one Padavarnam. Two Kritis of Tyagaraja, One Kriti of Muthuswamy Dikshitar, Two kritis of Swati Tirunal one Kriti of any other composer.

Unit 2

Ragalapana – Niraval-Kalpanaswaras in general.

Unit 3

Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas.

Unit 4

Ragas to be covered: Asaveri, Mayamalavagoula, Valaji, Poornachandrika, Yadukulakamboji, Revagupti, Poorvi Kalyani, Senehurutti, Madhyamavati.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

CREDIT : PRACTICAL – 6, PROJECT - 4**SEMESTER 6****Course HV 603 Elective III Practical: Stage Performance & Viva voce****Credit: 6****Course Objective**

The main focus of the course is to establish a better understanding of voice, breathing system, sitting posture to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

· The students enhance the ability to describe advanced alankars in prescribed ragas in the unit.· The students become capable of demonstrating characteristics of ragas, its elaboration and structures through prescribed ragas in the Elective III.· The students learn to demonstrate the concept of Jhap taal and Rupak taal through different degrees of speed.

Content**Unit 1****Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.**

Unit 2 Five alankars to be presented in prescribed ragas.**Unit 3** One sargam geet in any of the prescribed ragas.**Unit 4** One lakshan geet in any of the prescribed ragas.**Unit 5** One Vilambit khayal in any of the prescribed ragas with elaborations.**Unit 6** Two Drut khayals in any of the prescribed ragas with elaborations.**Unit 7** Knowledge of the following Talas with dugun, tigon and chaugun alongwith demonstration – a)Jhaptala b)Rupak.

References

- Bhatkhande, V.N. (2000) Kramik Pustak Malika Part-I. Hathras, U.P. : Sangeet Karyalaya.
- Bhatkhande, V.N. (2000) KramikPustak Malika Part-II. Hathras, U.P. : SangeetKaryalaya .
- Bhatkhande, V.N. (2002) KramikPustak Malika, Part-III.Hathras,U.P.:Sangeet Karyalaya.
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan. .
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH, Dr. Madhusudhan Patwardhan.

- Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan. ·
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

Course HV 604 Elective IV Project Work

Credit: 4

Course Objective

The main focus of the course is that it helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. A project work helps gaining in-depth study on the chosen topic. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

· It helps to understand the basic concepts of Research methodologies.· The students understand the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities.· The students gain knowledge about the life and contribution of various musicians and musicologists etc. through specific project work.

Content

Unit 1: Discipline Specific project work (not less than 4000 words). A Topic chosen in consultation with the teacher, at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

CREDIT : PRACTICAL – 6, PROJECT - 4

SEMESTER 6

Course ST 605

Elective III Practical: Stage Performance & Viva voce

Credit - 6

Course Objective

- The main focus of the course is to establish a better understanding of the Sitar to the students of other music disciplines.
- In this semester students are taught in an advance mode.
- This helps the students of other disciplines to acquire theoretical and practical skills and idea about the chronological sequence of Sitar Playing, thus giving them a holistic approach in Music. This enhances the student skill to face the challenges at his/her workplace too.

Course Learning Outcome

Ability to describe advanced alankars in prescribed ragas in the unit. ·Capability to demonstrate characteristics of ragas, its elaboration and structures through prescribed Gats in the elective III · Ability to demonstrate the concept of Jhap tal and Rupak tal through different degrees of speed.

Content

Unit 1

- 5 alankars in prescribed ragas.
- 5 advance alankars in any of the prescribed ragas based on stroke pattern

Unit 2

- Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.
- One Maseetkhani Gat in any of the prescribed ragas with elaborations
- Two Razakhani/ Drutgats in any of the prescribed ragas with Todas and Jhala.

Unit 3

Knowledge of the following Talas with dugun, tigun and chaugun along with demonstration –
a) Jhaptala b) Rupak

References

- Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya .
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I, Delhi, Delhi, Sanjay Prakashan.
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

Course ST 606 Elective IV Project Work

Credit: 4

Course Objective

A project work helps gaining the in-depth study of the chosen topic in the supervision of the assigned teacher. This contributes to the writing skills of the students for their future research projects.

Course Learning Outcome

- Gain knowledge about the life and contribution of various musicians and musicologists through specific project work.
- It helps to understand the basics of research methodology.
- The student understands the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities.

Unit 1 Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

TABLA**CREDIT : PRACTICAL – 6, PROJECT – 4****SEMESTER 6****Course TB 607 Elective III Practical: Stage Performance & Viva voce****Credit: 6****Course Objective**

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Contents

Unit 1

Prescribed Talas: Jhaptala, Sultala, Rupak Tala & Tevra

Unit 2

Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.

Unit 3

One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala.

Unit 4

Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala.

Unit 5

One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala.

Unit 6

Ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Teevra.

Unit 7

Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

References

- Taal Prasoon : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Tabla Granth : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Mridang Vadan : Guru Puroshattam Das.

Course TB 608 Elective IV: Project Work

Credit: 4

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students learn to carry out a research on the life and contribution of various musicians and musicologists and present the collected data and material in the form of a well prepared report/brief dissertation
- The students get to know the approach and process of research, beneficial in M.Phil. and Ph.D. programmes later.

Project Work

Content

Unit 1

Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI

- The life and contribution of various musicians and musicologists.
- The origin and development of percussion instruments or Gharanas of Tabla/Pakhawaj.

KARNATAK MUSIC- VOCAL

CREDIT : PRACTICAL – 6, PROJECT – 4

SEMESTER 6

Course KV 609 Elective III: Practical: Stage Performance & Viva Voce

Credit: 6

Course Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Course Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Contents

Unit 1: Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2: Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyan

Unit 3: Any 2 kritis

Unit 4: One simple varnam.

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Course KV 610 Elective IV: Theory: Project Work

Credits: 4

Course Objective

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

Course Learning Outcome

- Ability to demonstrate basic of research methodologies
- The student understands the importance of reading skills as well as writing skills

Content

Unit 1

Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI (Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)

SEMESTER 6

Course VV 611 Elective III: Practical: Performance & Viva-Voce

Credits: 6

Course Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering musical exercises in various speed

Course Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Contents

Unit 1 Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2 Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

Unit 3

Any 2 kritis

Unit 4

One simple varnam

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Course VV 612 Elective IV: Theory: Project work

Credit: 4

Course Objective

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

Course Learning Outcome

- Ability to demonstrate basic of research methodologies
- The student understands the importance of reading skills as well as writing skills

Content

Unit 1:

Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI (Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)
