

Proposed Syllabus for Choice Based Credit System In B.A./B.com/B.Sc. (Hons.)

Karnatak Music Percussion – Mridangam Choice Based Credit System
Generic Elective (GE) – I (Semester-I)

Max. Marks – 100

Credit – 6

	Theory	– 38
Internal Assessment	}	12
Including Project		

Theory

1. Technical terminology – Nada, Sruti, Swara, Swarasthana, Raga, Arohana, Avarohana, Laya, Tala.
2. Understanding of the basic notation system & ability to write notation of Talas learnt.
3. Knowledge of different parts of Mridangam.
4. 7 basic fingering techniques
5. Brief biography and important contribution of Dakshinamurthy Pillai.
6. Project on Talas and rhythms adopted in different folk forms.

3 lectures per week

Practical

	Theory	– 38
Internal Assessment	–	12

1. Basic techniques of holding the instrument, sitting posture, and fingering techniques.
2. Knowledge of syllables and playing styles in the instrument.
3. General discussion of percussion accompaniment and practical exposure to classical, semi classical, folk and popular music based on Ragas.
4. Simple Pattuvarisaigal – ta – ti – tom, taka – dimi – kita – taka
5. Understanding the concept of laya – vilamba, madhya and druta.
6. Guided listening and discussion of playing techniques adopted by eminent percussionists.

3 lectures per week

Note: The candidate opting the course will start from Level One.

[Signature]
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Karnatak Music Percussion - Mridangam Choice Based Credit System
Generic Elective (GE) – II (Semester-II)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical terminology – Arohana, avarohana, Sangeetam, Theka, Paran, mohra, Tattakaram, Korvai
2. Notation of simple Thekas.
3. Names of Sooladi Sapta Talas with symbols
4. General classification of Musical Instruments.
5. Brief biography and important contribution of Palghat Mani Iyer
6. Project work on any one Upapakkavadyas (percussion instruments used in Karnataka music concerts).

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. General introduction to Aditala
2. 8 Pattuvarisaigal other than those covered in GE I
3. Simple lessons in Aditala
4. Understanding of simple Thekas
5. Understanding of Paran, Mohra and Korvai
6. Guided listening to varieties of musical forms.

3 lectures per week


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Karnatak Music Percussion - Mridangam Choice Based Credit System
Generic Elective (GE) – III (Semester-III)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical Terminology – Gati , Yati , Muktayippu , Arudi , Graha, Desadi, Madhyadi Tala.
2. Ability to write in notation of Talas , Muktayi , Arudi learnt
3. Brief description of Musical forms
4. Contribution of Palghat Mani Iyer.
5. Brief history of the origin and development of Mridangam .
6. Project work on existing styles of Mridangam Vidwans.

3 lectures per week

Practical

Theory – 38
Internal Assessment - 12

1. Knowledge of playing techniques of different sections of Karnataka musical forms.
2. Concept of different Yatis and Gatis (5 nadais).
3. Advanced Pattu Varisaigal other than those covered in GE-I and GE-II.
4. Knowledge of misra and jhampatalas.
5. Understanding the muktayis and arudis.
6. Understanding of playing technique for different sections of musical forms.

3 lectures per week


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Karnatak Music - Percussion (Mridangam) Choice Based Credit System
Generic Elective (GE) – IV (Semester-IV)

Max. Marks – 100
Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical Terminology – Taniavartanam, Tattakaras, Sollukettu and terms covered in GE- I, II, III.
2. Chapu Talas & Its varieties.
3. Scheme of 35 talas with Angas and Jatis.
4. Detailed knowledge of structure and construction techniques of mridangam.
5. Brief biography and important Contribution of Azhaga Nambi Pillai.
6. Project work on an important concert percussion instrument in Hindustani music.

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Acquaintance with tuning of Mridangam.
2. Basic knowledge of Chaputalas – Tisram, Khandam, Misram and Sankeernam.
3. Tattakaras in Sooladi Sapta Talas.
4. Guided listening and discussion of Tani avartanam.
5. Understanding of playing technique for different sections of musical forms other than those covered in GE-III.
6. Acquaintance of important Hindustani Talas.

3 lectures per week


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