

**Syllabus of B.A. (Hons.) Karnatak Music
(Vocal/ Instrumental)**

Submitted

to

University Grants Commission

New Delhi

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

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

Semester	CORE COURSE (14)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	C 1 Theory: General Musicology C 2 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	C 3 Theory: Theory of Indian Music C 4 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	C 5 Theory: Indian Musicology C 6 Practical : Stage Performance C 7 Practical : Viva Voce		SEC-1		GE-3
IV	C 8 Theory : Indian Music C 9 Practical : Stage Performance C 10 Practical : Viva Voce		SEC-2		GE-4
V	C 11 Theory: Indian Music C 12 Practical : Stage Performance & Viva Voce			*DSE-1 Vocal/Instrumental /Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental /Karnatak/Percussion Music: (Tabla/Pakhawaj)	
VI	C 13 Theory : Study of Hindustani Music C 14 Practical : Stage Performance & Viva Voce			*DSE-3 Vocal/Instrumental /Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE -4 Project Work: Vocal/Instrumental /Karnatak/Percussion Music	

*These courses shall be offered to the students of B.A. Honours, other than their own discipline.

Syllabus for B.A. (Hons.) Karnatak Music
VOCAL/VIOLIN/VEENA - Choice Based Credit System

	Total Marks	Credits
SEM-I		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
SEM-II		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
SEM-III		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
SEM-IV		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
SEM-V		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
SEM-VI		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8
	<u>1400</u>	<u>88</u>

Syllabus for B.A. (Hons.) Karnatak Music 2015-2016
VOCAL/VIOLIN/VINA - Choice Based Credit System

IST SEMESTER

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100

Course – 101

Theory-I
General Musicology

Credits-4

1. Nada, Sruti, Swara, Vadi, Samvadi Definition and brief explanation of
 - a) Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
 - b) Sruti – Nyuna, Pramana & Purna sruti
 - c) Swara – Prakriti and Vikriti swaras, swara sthanas,
 - d) Vadi, Samvadi, Anuvadi, Vivadi
 - e) Tala, Laya, Kalapramana
2. Raga Lakshanas of prescribed ragas.
3. Raga classification – Janaka, Janya system, Varja & Vakra, Bhashanga, Upanga, Panchamantya, Dhaivatantya, Nishaadantya
4. Scheme of 35 talas, chapu tala and It's varieties shadangas
5. Introduction to notation, melody, polyphony, harmony
6. Life and contribution of Musical Trinity
7. a) Classification of musical instruments in general
b) Construction, tuning and playing technique of **Tambura/Vina/Violin**.

Course – 102

Practical-I
Stage Performance and Viva Voce

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits – 8

1. Simple Varnams in 2 degrees of speed.
2. 3 kritis of Tyagaraja, 2 Kritis of Muthuswamy Dikshitar, 1 kriti each of Syamasastri, Subbaraya Sastri, SwatiTirunal, Patnam Subramanya Iyer.
3. Prescribed Ragas, Shankarabharanam, Mohanam, Bilahari, Kharaharapriya, Pantuvarali, Kalyani, Kedaragowla, Keeravani, Anandabhairavi.

Recommended Books for SEMESTER-I

1. Dictionary of South Indian Music Prof. P. Sambamoorthy
2. South Indian Music , Book –II - Prof. P. Samabamoorthy, Page No 19
3. South Indian Music , Book-III, Prof. P. Sambamoorthy, Page No. 105-107
4. Raga Classification – Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
5. Sruti Vadyas- Sambamoorthy Page No. 52 to 89
6. Great Composers- Page No. 28 to 35, 66 to 94, 126 to 153
7. Ragas in Carnatic Music- Dr. S. Bhagyalakshmy , Page No. 81 to 365
8. Raga Nidhi – B. Subha Rao –Vol 1,2,3 & 4
9. Comparative Music – Dr. Gauri Kuppaswamy , Page 88 to 110.
10. The music of India- H.A. Popley- Page 98 to 124

Course-103	IIND SEMESTER	Marks – 75
	Theory-II	
	Theory of Indian Music	
	INTERNAL ASSESSMENT – 25	
	Total – 100	
	Credits – 4	

1. Gamakas – Panchadasa and Dasavidha gamakas, Alankaras and its varieties, Kaku and its varieties
2. Ragalakshanas of the prescribed ragas
3. Scheme of 72 melakarta
4. Detailed study of Tala Dasa Pranas
5. Explanation of Melody, Polyphony, Harmony, Accoustics, pitch
6. Life History of Annamacharya, Kshetrajna, Narayanatirthar, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar, Arunachala Kavirayar, Gopala Krishna Bharati, Jayadeva.
7. Notation of varnams in two degrees of speed, in Adi tala.

Course – 104	Practical-II	Marks – 75
	Stage Performance and Viva Voce	
	INTERNAL ASSESSMENT – 25	
	Total – 100	
	Credits- 8	

1. Simple varnam in 2 degrees of speed.
2. 3 Kritis of Tyagaraja, 2 Kritis Dikshitar including 1 Navagraha Kriti, 1 Kriti each of Swati Tirunal, Syama Shastri, Ramnad Srinivas Iyengar.
3. Ragas prescribed:- Arabhi, Vasantha, Abhogi, Hamsadhvani, Shanmughapriya, Purvi Kalyani, Simhendra madhyamam, Kanada, Sudha Saveri.

Recommended Books for SEMESTER-II

1. South Indian Music , Book-IV, Prof. P. Sambamoorthy, Page NO. 133 to 145
2. South Indian Music , Book-III , Prof. P. Sambamoorthy , Page NO. 38 to 68, 169 to 185
3. Comparative Music- Dr. Gauri Kuppuswami, Page NO. 70 to 100
4. Great Composers Book-1- Page Nos. 36 to 52
5. Great Composers , Books-II- Prof. P. Sambamoorthy Page 89 to 164.

**B.A. (H) IInd year
IIIrd Semester**

Course - 105	Theory-III	Marks – 75
	Indian Musicology	
	INTERNAL ASSESSMENT – 25	
	Total – 100	
	Credits - 4	

1. Historical Study of the following musical forms: Grama, Murchana, Jati, Anibadha, Nibadha. Marga, Desi, Gandharva.
2. Raga classification through ages from vedic times to period of Matanga.
3. Patronage of Music – Kings, Chieftains, Zamindars.
4. Biographies:
Vocal- Purandara Dasa, Annamacharya, Bhadrachala Ramadasa, Kshetregna, Narayana Tirtha, P.S.Iyer, Swati Thirunal, Paidala Gurumurthy Shastri, Poochi Srinivas Iyengar, Pachimirium Adiyappaiah, Arunachala Kavirayar, Gopala K. Bharati, Mahavaidyanatha Iyer.
Violin - Malikkottai Govindaswamy Pillai , Tirukkodi Kaval Krishna Iyer and any 11 biographies from the list given for Vocal .
Vina – Mysore Doraiswamy Iyengar , S.Balachander and any 11 biographies from the list given for Vocal
5. Notation of Varnam in 2 degree speed in Adi Tala
6. Raga Lakshana of prescribed ragas.

Practical-III

Course – 106

Stage Performance

Marks- 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

One advanced Swarajati, one advanced varnam in Ata tala (in two degrees of speed)
2 kritis of Muthuswamy Dikshitar (including one Navavaranam), one kriti each of Syama Sastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal, 2 Tyagaraja kritis (including one Pancharathnam) and one Ragamalika. Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Course – 107

III Semester
Practical-IV
Viva-Voce

Marks- 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

Recommended Books for SEMESTER-III

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page No 5 to 73
2. Lakshana Granthas in Music- Dr. BhagyaLakshmi, Page 21 to 142
3. A Comparative Study of System V.N. Bhatkhande, Page 13 to 101
4. Great Musicians – Prof. P. Sambamoorthy Page No. 1 to 20, 77 to 86
5. Music Journals – Sangeet Natak Academy, Journal of Music Academy
6. Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers by Dr. P.B. Kannakumar

Course – 108

IVth Semester
Theory-IV

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits-4

Indian Music

1. Historical study of Tana, Gandharva, Marga, Desi, Prabandha, Alapa-Alapti
2. Raga Classification from medieval to modern times.
3. Patronage of music by Sabhas, Mass Media. Govt corporate
- 4. Biographies of**
Vocal - Gopala Naik, Vina Dhanamal, Mysore Vasudevachariyar, Karaikudi Sambasivan, Vina Kuppayar, Chengalvarayasastri, Kavi Kunjara bharti, V.N.Bhatkhande, V.D.Paluskar, Ghanam Krishna Iyer, Subbaraya Shastri, Papanasam Sivan.
Violin – Parur Sundaram Iyer , Mysore Chowdiah. And any 10 biographies from the list given for Vocal
Vina – Emani Shankar Shastri , Atoor Krishna Pisharoti and any 10 biographies from the list given for Vocal
5. Introduction to musical forms figuring in Abhyasa gana
6. Raga lakshanas of the prescribed ragas.
7. Notation of Ata tala Varnam in two degrees

Course – 109

IV Semester
Practical-V
Stage Performance

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

1. 2 Advanced Varnams (in two degrees of speed)
2. 2 Tyagaraja Kritis (including one pancharatna)
3. 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)
4. One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer, one Javali, one Tillana, Brief alapana

of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhadhanyasi, Purvi-Kalyani
 5. Prescribed Ragas & Kalpana Svaras in two speeds
 Todi, Dhanyasi, Gaula, Varali, Natakuranji, Suddha Dhanyasi, Hindolam, Darbar, Senjurutti, Malayamarutam, Atana.

Course – 110	IV Semester		
	Practical-VI		
	Viva-Voce		
	Marks – 75		
		INTERNAL ASSESSMENT – 25	
		Total – 100	
		Credits - 8	

Recommended Books for SEMESTER-IV

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page 1 to 73
2. A History of Indian Music Swamy Prajnananada , Page 83-96
3. Lakshanagagranthas in Music- Bhagyalakshmi, Page 82 to 365
4. Great Masters of Hindustani Music - Smt. Susheela Mishra.
5. Music Journals – Sangeet Natak Academi, Music Academy

B.A. (H) Illrd Year Semester System

Course – 111	V semester		
	Theory-V		
	Indian Music		
	Marks – 75		
		INTERNAL ASSESSMENT – 25	
		Total – 100	
		Credits – 4	

1. Notation of Kritis in Adi (Single Kalai) and Roopaka talas.
2. Raga lakshanas of the prescribed ragas.
3. Musical forms figuring in Sabha gana.
4. Detailed study of forms in manodharma sangita
5. Life and contribution of Swami Haridas, Tansen, Amir Khusrou, Bach Beethoven, Mozart, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao
6. Construction and playing technique of Vina, Violin, Tambura and Mridangam.
7. Kacheri Dharma

Course – 112	Practical-VII		
	Stage Performance & Viva-Voce		
	Marks – 75		
	INTERNAL ASSESSMENT – 25		
		Total – 100	
		Credits – 8	

- A. Two Pancharathnams, two kritis of Tyagaraja, Two Kritis of Muttuswamy Dikshitar, one Kriti of Syama Sastry, one Kriti of Swati Tirunal, one Kshetrajna Padam.
 B. Ragalapana – Niraval – and Kalpanasvara in General.
 C. Ragam Tanam Pallavi in Adi, Roopak, Jhampa tala in the following ragas.
 Sankarabharana – Kharaharapriya, Bhairavi.
 Ragas to be covered.
 Sourashtram, Devagandhari, Surati, Attana, Sahana, Nilambari, Suddha.
 Dhanyasi

Recommended Books for SEMESTER-V

1. Ragas in Carnatic Music- Dr. Bhagyalakshmi , Page no. 82 to 365
2. Raganidhi B. Subba Rao- vol. 1,2,3,and 4
3. South Indian Music Books-III- Prof. P. Sambamoorthy , Page no. 126 to 224
4. South Indian Music , Book-IV , Prof. P. Sambamoorthy -Page NO. 1 to 65, 310 to 322.
5. Great Musicians- Page 18 to 72
6. Bharatheey Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
7. An Introduction to Indian Music B.C. Deva 47 to 58

Vlth Semester

Course – 113

Theory-VI

Study of Hindustani Music

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits- 4

1. A short history of Hindustani Music
2. The swaras of Hindustani Music.
3. The important "That's of Hindustani Music
4. Ten leading Ragas of Hindustani Music.
5. Leading Talas of Hindustani Music
6. The important Musical forms of Hindustani Music
7. Leading concert Musical Instruments.
8. Life and contribution of Swami Haridas, Tansen, Amir Khusrau, Bhatkhande, Vishnu Digambar Paluskar, Bach, Beethoven, Mozart

Course – 114

Practical VIII

Stage Performance & Viva-Voce

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits-8

1. On Pancharatnam, one Padavarnam. Two Kritis of Tyagaraja, One Kriti of Muthuswamy Dikshitar, Two kritis of Swati Tirunal one Kriti of any other composer.
2. Ragalapana – Niraval-Kalpanaswaras in general.
3. Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
Ragas to be covered
Asaveri, Nadanamakriya, Mayamalavagoula, Valaji, Poornachandrika
Yadukulakamboji, Revagupti.

Recommended books for Semester-VI

1. A historical survey of Music of Upper India- V.N. Bhatkhande, Pages 20 to 51
2. Music systems of India- V.N. Bhatkhande, Complete Book
3. Bhartheey Sangeet Vadya-Dr. Lalmani Misra, Page 353 to 379
4. Fundamentals of Hindustani Music-Dr. Swatantra Sharma, Page 16 to 307
5. Hindustani Music-Prof. Najma Parveen Ahmed, Complete Book
6. Musical Heritage of India-M.R. Gautam, Complete Book
7. Lakshana and Lakshya of Karnatic Music - Dr.T.V. Manikandan, Complete Book

Syllabus of Elective Course for B.A. (Hons.) Karnatak Music
Choice Based Credit System

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	400	22

B.A. (Hons.)
Course for students other than Karnatak Music (Vocal)

Elective-I **Max Marks – 100**
Marks – 75
Credit-6

1. Basic technique of playing the instrument, Sapta svaras & Svarasthanas.
2. Sarali & Janta Swaras Varisas, Dhattu Swaras, Madhya Sthayi Swaras, Tara Sthayi Swaras.
3. Alankara in Khanda Eka, Chatusrajati Roopaka & Chatusrajati Triputa in Mayamalavagoula.
4. Pillari Geetams

INTERNAL ASSESSMENT **Marks: 25**

Elective-II **Max Marks – 100**
Marks – 75
Credit-6

1. All Varisais in 2 speeds
2. Alankara in Chatusrajati Dhruva & Misrajati Jhampa
3. Geetams in Ragas Mohana, Kalyani, Kamboji, Sudha Saveri rendered in 2 speeds.

INTERNAL ASSESSMENT **Marks: 25**

B.A. (Hons.)
Course for students other than Karnatak Music (Vocal)

Elective-III

Max Marks – 100

Marks – 75

Credit-6

- 1. Alankaras covered in Elective I & II to be rendered in 3 speeds.**
- 2. Two Alankaras to be rendered in Mohana & Kalyani ragas.**
- 3. Any 2 kritis.**

INTERNAL ASSESSMENT

Marks: 25

Elective-IV

Project Work

Max Marks – 100

Marks – 75

Credit-4

Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.

INTERNAL ASSESSMENT

Marks: 25

B.A. (Hons.)
Course for students other than Karnatak Music (Instrumental)

Elective-I **Max Marks – 100**
Marks – 75
Credit-6

1. All Sapta Swara Alankaras in Mayamalavagoula
2. Two Geetams
3. Two Jatiswarams

INTERNAL ASSESSMENT **Marks: 25**

Elective-II **Max Marks – 100**
Marks – 75
Credit-6

1. One Swarajati
2. Two Adi tala varnams
3. One Divyanama Keertana

INTERNAL ASSESSMENT **Marks: 25**

B.A. (Hons.)
Course for students other than Karnatak Music (Instrumental)

Elective-III **Max Marks – 100**
Marks – 75
Credit-6

1. One Adi Tala Varnam in 2 speeds
2. Two kritis in Adi & Roopaka tala
3. One Tillana.

INTERNAL ASSESSMENT **Marks: 25**

Elective-IV **Max Marks – 100**
Marks – 75
Credit-4

Project Work

Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.

INTERNAL ASSESSMENT **Marks: 25**

**Supplementary Courses for B.A. (Prog.)
Vocational and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**
Submitted
to
University Grants Commission
New Delhi
Under
Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Definition of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taalal of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch – Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhaiyajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar

2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III **Semester V (SEC - III)**

Max. Marks: 100
Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai

- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)

- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g
- the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas

- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

July 7, 2015

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16
Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4	Graduation Year: 2nd Semester: 3rd	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	Theory Theory
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	Theory Theory

Maximum Credits: 4	Graduation Year: 2nd Semester: 4th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> • History of Sound Recording technology • Milestones of sound recording technology 	Theory Theory
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> • Digital recording • Differences between Analog and Digital recording technology. 	Theory Theory & demonstration
6.	Recording studio	<ul style="list-style-type: none"> • What is recording studio? • Architect of recording studio. 	Theory & Field tour Theory & Field tour

		<ul style="list-style-type: none"> • studio. Equipment for recording • Cable & connectors • Software 	Theory & Field tour Theory & Field tour Theory & Demonstration
Maximum Credits: 4		Graduation Year: 3rd Semester: 5th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> • Types of Microphones • Placements of Microphones 	Theory & Field Tour Theory & Demonstration
8.	The Recording Process	<ul style="list-style-type: none"> • create a base track/prerecorded drum loop • Record rhythm sections • Record harmonies, Record melodies • Record other instruments.....ETC 	Theory, Practical & Field Tour
9.	The Editing	<ul style="list-style-type: none"> • Arrangement, Time Editing • Noise Reduction, Pitch Editing.....ETC 	Theory, Practical & Field Tour
Maximum Credits: 4		Graduation Year: 3rd Semester: 6th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> • Balancing Faders • Panning, Equalization • Compression, Reverb • Automation.....ETC 	Theory, Practical & Field Tour
11.	The mastering	<ul style="list-style-type: none"> • Maximizing loudness • Balancing Frequencies • Stereo Widening.....ETC 	Theory, Practical & Field Tour
12.	Project Creation	<ul style="list-style-type: none"> • Create Project (with instructor) • Create Project (in group/team) • Create Project (individually) 	Practical Practical Practical
Assessments*		<ul style="list-style-type: none"> • Assessment : Based on the syllabus taught during the semester) • Assessment: Create one project individually 	Theory Practical

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

**Skill Enhancement Course in Maintenance and Repairing of
Musical Instruments: Hindustani Music**

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathetic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.