



BENGALURU CITY UNIVERSITY

CHOICE BASED CREDIT SYSTEM

**(Semester Scheme with Multiple Entry and Exit Options for
Under Graduate Course)**

**Syllabus for B.A. Performing Arts
(V & VI Semester)**

2023-24 onwards

Office of the Registrar, Central College Campus, Dr.B.R. Ambedkar Veedhi, Bengaluru-56001.
Ph No. 080-22131385, E-mail: registrarbcu@gmail.com

Proceedings of the BOS meeting of Under Graduate degree of Performing

Arts Bangalore City University Bangalore. 560001. The following members were present online for the meeting

1. Dr. Ramakrishnaiah, K. Chairman BOS Committee
Prof, of Theatre Arts
Dept. of Performing Arts.

Bangalore University, Bangalore, 2. Dr. C.A Sreedhar-External Subject expert Prof. of Music, and
Principal, College of Fine Arts, Mysore University

3. Dr. Mruthyunjaya Agaddi,
External Member
Prof. of Music, Department of Music, Karnatak University, Dharwad.

4. Smt. Roopa Ravindran, Member of BOS, Principal, Earth College of Performing Arts,
Sahakarnagar, Bangalore

5. Dr. S.N. Susheela,
Prof of Music, Dept. of
Performing Arts Bangalore University, Bangalore.
Dr. Sheela Sridhar, Prof. of Dance,
Mysore University, Mysore.

A meeting of BOS was held on 16-09-2023 through online at 4 PM regarding the Board of Studies to discuss about the adaptation of new syllabus in Bachelors Degree in Performing Arts of Bangalore City University. This meeting was held with an agenda of discussing the new syllabus, for the syllabus committee has framed according to National Education Policy Initially. Dr. Ramakrishnaiah, Chairman of BOS Committee welcomed all the members of BOS

Agenda 1. Dr. K. Ramakrishnaiah, Chairman of BOS Committee kept the agenda of discussing about the new syllabus structure and contents of the newly framed syllabi for various degree courses in Dance, Theatre Arts and Music pertaining to First and Second Semesters which has been already submitted to the State Government Higher Education Department.

All the members discussed about various aspects of the newly framed syllabi and expressed their strong view that the same syllabi can be adapted in total for degree First and Second Semester in Dance, Theatre Arts and Music. All the esteemed members unanimously opened that without any changes the new syllabi can be implemented in concerned courses from 2024-25

Dr. S.N. Shsheela thanked all the members for the kind co-operation of the members in the smooth conduct of the meeting



Performing Arts

Vth& VIthSemester Syllabus

for

B.A/B.F.A/ Bachelors in Performing Arts (B.P.A)

DANCE (Bharatanatyam, Kathak, Kuchipudi)

THEATRE ARTS(Drama)

MUSIC (Kanataka Vocal and Instrumental)

(Hindustani Vocal and Instrumental)

Department of Performing Art

Bangalore University, Bangalore-560056

Proceedings of the BOS (UG/PG) combined meeting

A BOS meeting was held on 16/09/2023 in the department of performing Arts, Bangalore University, Bangalore, at 11 AM to discuss and finalize various academic aspects. Initially Dr.KRamaksrinaiah, the Chairperson of the Department of Performing Arts, welcomed all the External and Internal members of BOS. The following agenda were discussed and proposed.

Agenda

1.Dr. Shreekantham Nagendra Shastry Prof. of Music, Maharani's cluster university, Bangalore opined that the UG syllabus in karantata Music (NEP) for 5th and 6 semesters can be approved without any changes. The board approved the same.

2.Dr.K.Ramakrishnaih proposed the list of names of BOE panel for PG/UG forth coming examinations .A separate list is attached herewith, The list was scrutinized in detail and with few changes in Theatre Arts was approved by the board.

3.Dr. C.A Sreedhar External subject expert suggested that a new PG course in Hindustani Music may be started in the department of Performing arts. He explained elaborately about the great need of starting this course. Bangalore, being a cultural hub has given shelter to many Hindustani Musicians. Many are training students in Hindustani Music since, many years. There has been a good demand from Hindustani artists, teachers and students to start this course. The syllabus of MPA Hindustani Music is attached herewith. All the members of BOS Board also expressed their view that the two branches of Indian Music Viz, Karnataka and Hindustani Music systems are two faces of same coin and strongly opined that PG course in Hindustani music can surely be started in the Department of Performing Arts, Bangalore University Bangalore from 2024-25.

4.Dr.S.N.Susheela,Professor, of Music, BUB, suggested that Guest faculty members may be allotted valuation work for UG degree, as there is dearth of valuator which effects in the delay

of result by the University. The committee discussed about this and the final list of valuers was approved. The board observed that there are no full time guest faculties in the department of Performing Arts who have 5 years experience as full time guest faculty. Hence, it was opined by all the members that senior most guest faculty members may be approved for UG valuation purpose. Dr.A.N.Sudhir Kumar, Dr. Radhika Ranjini, Dr.B.V.Geetha,Dr.Sumana in dance, Dr.Nagavalli Nagaraj in Music, (part time guest faculty) Dr.Janardhan in Theatre Arts who have 10 years of service as Guest Faculty, may be kindly approved for valuation

5. Dr.Shivanna and Dr.Sheela Shridhar, Prof. of Dance, Dr.Gangubai Hangal University, Mysore kept an agenda of starting the PG diploma course in Kathak (self fiancé course), an add on evening course. It was brought to the notice of the committee that the syllabus was approved, in BOS faculty of Arts and syndicate 3 years back. The board felt that an advertisement to be given in news papers while, advertising for PG course admission. The board members approved the same.

6.Dr.Shivanna Assist. Professor in Theatre arts, Bangalore University, Bangalore suggested that the syllabus of MPA Theatre Arts need to be modified. Accordingly 50% of the existing syllabus was changed after a thorough discussion by the members of BOS. Both the existing and modified copies of the syllabus are attached herewith. The modified syllabus was approved unanimously by the board.

The meeting was concluded with vote of thanks by Dr.S.N.Susheela who thanked all the External & Internal subject experts for their co-operation for the smooth conduct of the meeting.

- Enclosures: 1.List of names of BOE panel for UG
2. . List of Guest Faculty members proposed for UG valuation
3. copies of existing and modified syllabus of U.G Performing Arts

CHAIRMAN
Department of Performing Arts+

Performing Arts

Theatre Arts, Dance, Music

Vice –Chancellor,
Bangalore City University

PERFORMING ARTS – THEATRE ARTS, DANCE, MUSIC EXPERT COMMITTEE

Dr. K. Ramakrishnaiah

Chairman,

Performing Arts Curriculum Committee
Department of Performing Arts
Bangalore University,

Members:

1	Dr. S. N Susheela Professor, Dept. of Performing Arts, Bangalore University, Bangalore 56	6	Dr D.M. Manjunath Professor, LalitaKala College, Manasa Gangotri, Mysore University, Mysore.
2	Dr. C.A. Shreedhar, Professor, LalitaKala College, Manasa Gangotri, Mysore University, Mysore.	7	Dr. M.H.Agadi Professor, LalitaKala College, Manasa Gangotri, Mysore University, Mysore.
3	Dr. Sheela H.K. Professor of Dance, Lalita Kala College, Manasa Gangotri, Mysore University, Mysore.	8	Dr. Mallikarjun. S. Taralagatti Professor of Hindustani Music LalitaKala College, Karnataka, University, Dharwad.
4	Dr. Ashok Hugganavar, Professor of Hindustani Music. S.D.M. College, Honnavara, Uttara Kannada	9	Dr. Srikanth Pathak Associate Professor of Music P.P.G.M..College Gadaga.
5	Dr. Gururaj Dandapura Assistant Professor of Music N.V. College, Kalaburgi.	10	Smt. Veena Murthy Vijay Syndicate Member of K.S.G.H. Performing Arts, Music University, Mysore
SPECIAL INVITEES			
1	Dr. Sumithra Kaada Devara Mata Asst. Professr, P.P.G.College of Music Gadaga	4	Dr. S. Shivanna. Asst. Professor , Department of Perfroming Arts, Bangalore University,
2	Dr. M.G. Shettar Asst. Profesr, P.P.G. College of Music, Gadaga	5	Dr.Gopala Krishna Heggade Asst. Professor of Music, S.D.M. College Honnavara.
. 3	Dr. S.T.Heggade Asst.Professor, Karnataka University, College of Music, Dharwad	6	Dr. Krishna Murthy Bhat Chairperson, Dept. of Music, M.M. College of Arts and Science, Sirsi.
Dr. Ganashruthi Member Convener Special Officer, Karnataka State Higher Education Council			

**Curriculum Structure for Degree
programme of BA/BFA/Bachelore of
Performing Arts 5th and 6th Semester**

Contents

Sl.No	Name of the Course	Page no.
1	Classical Dance Bharatanatyam	06- 14
2	Classical Dance Kuchipudi Dance	15- 24
3	Classical Dance KathakDance	26- 34
4	Theatre Arts (Drama)	36- 49
5	BPA in Hindustani Music Vocal / Instruments	51- 91
6	Karnataka Music	93-102
7	Gamaka	104-115
8	KarnatakaMusicPercussion Instruments (Mrudanga)	117- 128

CLASSICAL DANCE :-BHARATHANATYAM
BA/BFA/B.P.A-Program

SYLLABUS

DISCIPLINE SPECIFIC CORE COURSE FOR

V- SEM &VI-SEM

Bachelor of Performing Arts(Dance)

Semester V

Subject: Bharathanatyam

Discipline Specific Core course (DSCC)

The course Bharathanatyam in V-Semester has 04 Credits for Theory-and for each paper has 04 credits and all papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC	BHA	04	04	60	2 hours	40	60	100
	DSCC	BHA	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	BHA	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Bharathanatyam

Course Pre-requisite (s): Knowledge of BPA (DANCE) Bharathanatyam Course

Objectives:

1. To Achieve Professional Knowledge in the Chosen Classical Dance Form, both Theory and Practical.
2. Application of core learning from this course, to Enhance the Skill of Teaching Methodology.
3. Emerge as a Professional Dancer ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

1. Develop the Skills to take alienated vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
2. At the end of the course the students will be able to Dance the Entire Repertoire / Margam.

Bachelor of Performing Arts Dance

Semester-V

Title of the Course: Natyashastra -Lakshana Grantha

Course: (DSCC) Bharathanatyam	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Paper-1 Theory	60 Hrs
Unit –1	
Chapter 1 - Introduction to Natyashastra – Bharathnamuni. Chapter 2 - Detailed Study of Abhinaya Darpana- Nandhi Keshawara. Chapter 3 - Introduction to Dasharupaka by Dhananjaya. - Introduction to Sangeetha Ratnakara by Saranga Deva.	15
Unit – 2	
Chapter 4 - Introduction to Nritharathnavalli and its Presence in Bharathanatyam. Chapter 5 - Introduction to Narthananirnaya Chapter 6: - Introduction to 72 Melakartha in Karnatic. Music in Bharatanatyam, Tala Dhashaprana.	15
Unit – 3	
Chapter 7 - Study of Temple Architecture (Vocation - Culture Tourism). Chapter 8 - Modern Stage Craft and Light Design with reference to Natyashastra Chapter 9 - Use of Modern Software and Multimedia Technology in Dance. (Cell Phone Recording – Videography and Sound Engineering	15

References : Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra – PSR Appa Rao
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Marg Publication, Bombay in Bharathanatyam

Bachelor of Performing Arts Dance

Semester V

Title of the Course: (DSCC) Practical : Nritya Tapasya -1

Course: (DSCC) Bharathanatyam	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks - 100 (50 + 50 IA)

Credits - 4

Content of Course: PRAYOGA -5	60Hrs
Unit –1	
Chapter 1 - Introduction to Pada Varnam - Definition of Pada Varnam - Types of Varnam - Characteristic of Varnam Chapter 2 -Singing Pada Varnam - Trikala Jathi - Theermanam along with Tala and Recitation Chapter 3 - Learning Practical - Jathi - Pallavi Sahitya Abhinaya second Jatti with Korappu - Anu Pallavi Sahitya Abhinaya	15
Unit – 2	
Chapter 4 - Jathi - Charana Sahitya - Chitte Swara and Sahitya Chapter 5 - Knowledge of Sequence from Pallavi to Chittai Swara - Technical Knowledge of Arudhi - Sanchari Bhava - Varnam - Reciting all Jathis along with Tala	15

Chapter 6 - Yuttugaddhe Sahitya with two Swaras along with Sahitya	
Unit – 3	
Chapter 7 - Complete the Pada Varnam Chapter 8 -Kautvam Chapter 9 - Libretto Writing whole with Tala, Notation and Stick Drawing along with record.	15

Bachelor of Performing Arts -Dance

Semester V

Title of the Course: Practical Nritya Tapasya -2

Course: (DSCC) Bharathanatyam	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Prayoga -5	60 Hrs
Unit –1	
Chapter 1 - Kshetragna Padam, Knowing the Specialist of Kshetragna Padam, Singing the Padam along with Tala Writing Record. Chapter2 - Kannada Javali – Mysore Bani Chapter 3 - Keerthanam with Sanchari, depiction of Rasa in Sanchari - Das Compositions	15
Unit – 2	
Chapter 4 - Study about Anthapura Geetha Chapter 5 - Learn about Contemporary Poets Chapter 6 - Writing the record, Exploring the Poetry.	15
Unit – 3	
Chapter 7 - Satvika Abhinaya –anyoneof the trinity (Annamacharya / Mysore Vasudevacharya). Chapter 8 - Reciting the Composition including the Bhavas in Sancharis with Synchronized Tala. Chapter 9 - Libretto Writing Tala, Notation and Stick Drawing along with record.	15

Bachelor of Performing Arts -Dance

Semester VI

Subject: Bharathanatyam

Discipline Specific Core course (DSCC)

The course Bharathanatyam in VI-Semester has 04 Credits for Theory-and for each paper has 04 credits. Both papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC A9/B9	BHA	04	04	60	2 hours	40	60	100
	DSCC A10/B10	BHA	04	04	60	20 minutes for each candidate	50	50	100
	DSCC A11/B11	BHA	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Bharathanatyam

Course Pre-requisite (s): Knowledge of Bharathanatyam

Course Outcomes (COs):

- 1.To achieve Professional Knowledge in the Chosen Classical Dance Form both in Theory and Practical.
- 2.Application of the core Learning from this Course into Enhance the Skill of Teaching Methodology.
- 3.Empowered Job ready Professionally after Successfully Completing Six Semesters, in the areas of Performance, Light Design, Back Stage Management and Leadership in Arts Management.
- 4.Emerge as a Professional Dancer Ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

3. Develop the Skills to take alienated vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
4. At the end of the course the students will be able to Dance the Entire Repertoire.

Bachelor of Performing Arts -Dance

Semester-VI

Title of the Course: Dance Sculptures (Dynasties of different Era)

Course: DSCC Bharathanatyam	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Prayoga- 6		60 Hrs
Unit –1		
Chapter 1 - Origin of Fine Arts - Contributions of Hoysala to the Art and Temple Architecture Chapter2 -Study of Golden Era of Vijayanagara Period. - Introduction to Temple Sculpture(Related dance) – Tamilnadu. Chapter 3 - Importance of Preservation of Monuments of Modern India. - Architecture and Dance Sculpture in South India during the period of 7 th to 15 th century		15
Unit – 2		
Chapter 4 - Evolution and History of Mysore Style of Dance Chapter 5 - Bani's of Bharathanatyam (Pandanallur, Tanjaour, Mysore, Kalakshetra) Chapter 6 - Life Biography of Gurus from different Bani.		15
Unit – 3		
Chapter 7 - Introduction to Nattvangam and Nattuvannar Chapter 8 - Recitation of Solkattu for Adavu in Trikala in Ascending and Descending speeds. Chapter 9 - Nattuvangam recitation for Alarippu, Jattiswaram, Shabdham, Varnam		15

Text Books / References

- Natyashastra -Adya Rangacha
- Abhinaya Darpana-ondv vichaara Patha - Nandini Eshwar
- Abhinaya Darpana of Nandikeshwara
- A panorama of all dances
- Marg Publication, Bombay in Bharathanatyam

Bachelor of Performing Arts -Dance

Semester VI

Title of the Course: Practical Creative Exercise – Nritha and Nritya

Course: (DSCC) Bharathanatyam	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Practical -1	60Hrs
Unit –1	
Chapter1 - Importance of Satvika Abhinaya in Bharathnatyam - Ashtavidha Nayikas Chapter 2 - Ashtapadi Chapter 3 - Bhajan	15
Unit – 2	
Chapter 4 Choreography - Mirror image composition - Expanded movement - Closed movement - Composing Jathi Patrons to Abstract Theme. Chapter 5 - Folk art forms of Karnataka-any four Chapter 6: Martial Arts Additional Skill Enhancement - Martial Arts –(Kalaripayattu / Thangta)	15
Unit – 3	
Chapter 7 - Nattuvangam Recitation – Korvais in Thillana and Varnam. Chapter 8 - Ability to Compose Jathi. Chapter 9 - Ability to Compose Shloka (Abhinaya).	15

Bachelor of Performing Arts -Dance

Semester-VI

Title of the Course: Practical Nritya Tapasya 2

Course: (DSCC) Bharathanatyam	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

	60 Hrs
Content of Course: PRAYOGA- 1	
Solo	
<ul style="list-style-type: none"> - Bharathanatyam Repertoire (The items which were learnt during the course in class room should be presented). - Group Folk dance of Karnataka – 1 - Presentation of a Plan of Dance event <p>Paper Presentation on Leadership in Arts Managements (Performing Arts – Event Planning.)</p>	15

Reference - Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra – PSR Aparav
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances
- Bharathanatyam – Sunil Kothari

DANCE :KUCHIPUDI

BA/BFA/ B.P.A-DANCEKUCHIPUDI Program

SYLLABUS

V- SEM &VI-SEM

Bachelor of Performing Arts :Dance

Semester V

SUBJECT: KUCHIPUDI

Discipline Specific Core course (DSCC)

The course Kuchipudi in V-Semester has 04 Credits for Theory-and for each paper has 04 credits and all papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC	KUC	04	04	60	2 hours	40	60	100
	DSCC	KUC	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	KUC	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the Course Kuchipudi

Course Pre-requisite (s): Knowledge of BPA (Dance) Kuchipudi

Course Objectives:

4. To Achieve Professional Knowledge in the Chosen Classical Dance Form, both Theory and Practical.
5. Application of core learning from this course, to Enhance the Skill of Teaching Methodology.
6. Emerge as a Professional Dancer ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

5. Develop the Skill to take alienated vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
6. At the end of the Course the students will be able to Dance the Entire Repertoire / Rangamanch.

Bachelor of Performing Arts : Dance

Semester-V

Title of the Course: Theory -Natyashastra -Lakshana Grantha

Course: (DSCC) Kuchipudi	
Number of Theory-Credits	Number of Lecture hours/ Semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Theory-1	60 Hrs
Unit –1	
Chapter 1 1. Introduction to Natyashastra - Bharathanamuni . Chapter 2 2. Detailed Study of Abhinaya Dharpana - Nandhi Keshawara. Chapter 3 3. Introduction to Dasharupaka text by Dhananjaya.	15
Unit – 2	
Chapter 4 - The History and Evolution of Kuchipudifrom Yakshagana to Solo Chapter 5 - Introduction to Aharya Abhinaya and its importance in Characterizaation in Kuchipudi Dance Drama. - Introduction to Purvaranga Vidhi.. Chapter 6 - Introduction to Nritarathnavalli and its Presence in Kuchipudi. - Introduction to 72 Melakartha in Karnatic, Music in Kuchipudi, Tala Dhashaprana.	15
Unit – 3	
Chapter 7 - Study of Temple Architecture (Vocation - Culture Tourism). Chapter 8 - Modern Stage Craft and Light Design with reference to Natyashastra Chapter 9 - Use of Modern Software and Multimedia Technology in Dance. (Cell Phone Recording – Videography and Sound Engineering).	15

References

Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra – PSR Appa Rao
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kuchipudi Text by Sunil Kothari.

Bachelor of Performing Arts :Dance

Semester V

Title of the Course: (DSCC) Practical: Nritya Tapasya -1

Course: Kuchipudi	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: PRAYOGA -5	60Hrs
Unit –1	
Chapter 1 - Introduction to Ashtakas of Sri Adi Shankaracharya, Shiva Ashtakam – All the Shlokas to be learnt. Chapter 2 - Jathis of Shiva Astakam. Chapter 3 - Learning to Dance- Shiva Ashtakam Choreographed by Guru Vempati Chinnasatyam.	15
Unit – 2	
Chapter 4 - Introduction to Kuchipudi - Yakshagana Chapter 5 - Introduction to Purvaranga Vidhi and the Details of Purvaaranga Vidhi, The role of Purvaranga of the Second part – Bahir Yavanika (all the rituals from the Reccitation of the Nandhi Sthuthi, Ranga Shuddhi, Rangoli, Jarjara of the Indira, Natyashatra Jathi of Jarjara) Chapter 6 - Completion of Purvaranga Vidhi with Ambaparaku and Tandava Nirtya Kari Gajanana	15
Unit – 3	
Chapter 7 - Kuchipudhi Yakshaghanam continues and Praveshadharu of a male character Hiranyakashiapu, Krishnam Narashimha, Angadha or any other male character. Chapter 8 - Dharu and its importance in Yakshaganam and Different types of Dharus - Introductory knowledge of five Dharu, - Learning of any one of the Dharus other than Pathrapravesha Dharu. Chapter 9 - One composition of Shabdham Koluvaithiva (Shabdham from Vipra Narayana Dance Drama / Mandodhari Shabdham)	15

Bachelor of Performing Arts :Dance

Semester V

Title of the Course: Practical :Nritya Tapasya 2

Course: Kuchipudi	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits - 4

Content of Course: PRAYOGA -5	60 Hrs
Unit –1	
Chapter 1 - Tarangam of Narayana Theeratha with shoka – 1 Chapter2 - Tarangam Jathis (Balancing of the Plate/Pot Optional) Chapter 3 - Thillana	15
Unit – 2	
Chapter 4 - Kshetragnaya Padam - 1 Chapter 5 - A) Knowledge of the Padam along with summary (Bhava, Rasa in Pada Abhinaya B) The division of the four Abhinaya as per Padam Abhinaya (Pada Artha, Bhava Artha, Vakyartha and Gudartha) Chapter 6: - Javali – (Telugu)	15
Unit – 3	
Chapter 7: - Introduction to Dharus Contined, Siggayonayamma from Bhama Kalapam Chapter 8 - Completion of Siggayenoyamma Daru. Chapter 9 - Introduction to Conversation between Madhavi and Sathya Bhama	15

Bachelor of Performing Arts :Dance

Semester -V

Subject: Kuchipudi

The Course Kuchipudi in VI-Semester has 04 Credits for Theory-and for each paper has 04 credits. Both papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC A9/B9	KUC	04	04	60	2 hours	40	60	100
	DSCC A10/B10	KUC	04	04	60	20 minutes for each candidate	50	50	100
	DSCC A11/B11	KUC	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the Course Kuchipudi

Course Pre-requisite (s): Knowledge of BPA (Dance) Kuchipudi

Course Objectives:

- 1.To achieve Professional Knowledge in the Chosen Classical Dance Form both in Theory and Practical.
2. Application of the core Learning from this Course into Enhance the Skill of Teaching Methodology.
3. Empowered Job ready Professionally after Successfully Completing Six Semesters, in the areas of Performance, Light Design, Back Stage Management and Leadership in Arts Management.
4. Emerge as a Professional Dancer Ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

1. Develop the Skills to take aliened vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
2. At the end of the course the students will be able to Dance the Entire Repertoire

Bachelor of Performing Arts :Dance

Semester V

Title of the Course: Theory Dance Sculptures (Dynasties of Different Era)

Course: DSCC) Kuchipudi	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Theory -1		60 Hrs
Unit –1		
<p>Chapter 1</p> <ul style="list-style-type: none"> - Origin of Fine Arts - – Shilpa Shastra. - Contributions of Hoysala to the Art and Temple Architecture. - Evolution and History of Andhra Dance Traditions in Temple <p>Chapter2</p> <ul style="list-style-type: none"> -Study of Golden Era of Vijayanagara Period. - Introduction to Temple Sculpture related dance in Rammopalaya in Srikakulm Lepakshi Temple / Orissa / Tamil Nadu. <p>Chapter 3</p> <ul style="list-style-type: none"> - Importance of Preservation of Monuments in Modern India. - Architecture and Dance Sculpture in South India during the Period of 7th to 15th century. - Life Biography of Gurus from different family names of Kuchipudi village 	15	
Unit – 2		
<p>Chapter 4</p> <p>Choreography:</p> <ul style="list-style-type: none"> - Mirror Image Composition. - Expanded Movement - Closed Movement. - Composing Jathi Patrons to Abstract Theme <p>Chapter 5</p> <ul style="list-style-type: none"> - Folk Art – Folk Art Forms of Karnataka – Any Four <p>Chapter 6</p> <ul style="list-style-type: none"> - Additional Skill Enhancement – Martial Arts – (Kalaripayattu/ Thangta) 	15	
Unit – 3		
<p>Chapter 7</p> <ul style="list-style-type: none"> - Introduction to Nattvangam and Nattubvannar . <p>Chapter 8</p> <ul style="list-style-type: none"> - Recitation of Solukattu for Adavu in Trikala in Ascending and Descending Speed <p>Chapter 9</p>	15	

- Nattuvangam Recitation for Amba Paraku, and one Composition of Shabhdam	
---	--

References -

Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra –PSR Aparav
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kuchipudi – Sunil Kothari

Bachelor of Performing Arts :Dance

Semester VI

Title of the Course: Practical Creative Exercise – Nritya and Nritya

Course(DSCC) Kuchipudi	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Kuchipudi Practical	60Hrs
Unit –1	
Chapter1 - Introdue tionto Madhana Dharu in Thri Kalam Chapter 2 - Khandapadyam of Bhama in Madana Daru Chapter 3 - The Vachika Abhinaya – Conversation (Madhavi between Sutradhara and Satya Bhama) to go to Krishna.	15
Unit – 2	
Chapter 4 - Madana Daru Complete with knowledge of Manmatha Dhushanam Chapter 5 - Conversation between the Sutradhara and satyabhama to write letter. Chapter 6: - Intonation of different characters in Kuchipudi Dance Dramas	15
Unit – 3	
Chapter 7 - Natavangam in Yakshagana and Solo Compostion. Chapter 8 - Nrithya Bandhas – Modern approach to Jathi Swaram/ Jathi Katu / Krithi for Contemporary poetry in a narrative style. Chapter 9 - Aharya Abhinaya – Sutradhara, Satyabhamaand Kuchipudi Solo Costumes	15

Bachelor of Performing Arts -Dance

Semester-VI

Title of the Course: Practical Nritya Tapasya(Concert paper)

Course: (DSCC) Kuchipudi Practical	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

	60 Hrs
- Kuchipudi Repertoire (The items which were learnt during the course / in class room should be presented). - Group Folk dance of Karnataka – 1 - Presentation of a Plan of Dance event. - Paper Presentation on Leadership in Arts Managements (Performing Arts – Event Planning.)	15

References -

Text Books / References

- Natyashastra – Manmohan Ghosh
- Natyashastra –PSR Aparav
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kuchipudi – Sunil Kothari

KATHAK

SYLLABUS

[

DISCIPLINE SPECIFIC CORE COURSE (DSCC) FOR

V- SEM & VI-SEM

Bachelor of Performing Arts -Dance

Semester V

Subject: Kathak

The course Kathak in V-Semester has 04 Credits for Theory-and for each paper has 04 credits and all papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC	KAT	04	04	60	2 hours	40	60	100
	DSCC	KAT	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	KAT	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the Course Kathak

Course Pre-requisite (s): Knowledge of BPA (Dance) Kathak

Course Objectives:

3. To Achieve Professional Knowledge in the Chosen Classical Dance Form, both Theory and Practical.
4. Application of core learning from this course, to Enhance the Skill of Teaching Methodology.
5. Emerge as a Professional Dancer ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

7. Develop the Skill to take alienated vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
8. At the end of the Course the students will be able to Dance the Entire Repertoire / Rangamanch.

Bachelor of Performing Arts -Dance

Semester-V

Title of the Course: Natyashastra -Lakshana Grantha

Course: Kathak	
Number of Theory-Credits	Number of Lecture hours/ Semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Theory-1	60 Hrs
Unit –1	
Chapter 1 4. Introduction to Natyashastra - Bharathanamuni .	15
Chapter 2 5. Detailed Study of Abhinaya Dharpana - Nandhi Keshawara.	
Chapter 3 6. Introduction to Dasharupaka - Dhananjaya.	
Unit – 2	
Chapter 4 - The History and Evolution of Kathak from Bhakti Period to Mughal Period. - Introduction to Rhythmic Eco and Reflection in Kathak. (Study of Complete Nritya – Amad, Toda, Tukudas, Perimalu, Paran and Etc...).	15
Chapter 5 - Study of Sahitya given by medieval saint Poets of North India –Surdas and other Ashtacchap Poets of Braj, representing the Bhakti Lineage of Shri Vallabhacharya, Tulasi Das ,Sahitya in Awadhi Bhasha and Meera Bai in Rajasthani Bhasha and Kabir Das, Guru Nanak .	
Chapter 6 - Different Chal's and Comparative Study of Gati Prachara according to Natyashastra. - Hindustani Music and its relation in Kathak Repertoire	

Unit – 3	
Chapter 7 - Study of Temple Architecture (Vocation - Culture Tourism). Chapter 8 - Modern Stage Craft and Light Design with reference to Natyashastra Chapter 9 - Use of Modern Software and Multimedia Technology in Dance. (Cell Phone Recording – Videography and Sound Engineering).	15

References

Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Kathak Text by Shobhana Narayan.

Bachelor of Performing Arts -Dance

Semester V

Title of the Course: (DSCC) Practical Nritya Tapasya -1

Course: Kathak	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: PRAYOGA -5	60Hr s
Unit –1	
Teental/ Jhap Taal Chapter 1 - Nritta: Aamad, Toda - 3, Chakradhar Toda – 3, Tukda - 3,Chakaradhar Tukda -3, Hastak Prayog. Chapter 2 - Nritya: Kavith, Ghat Bhav Chapter 3 - Nritta : Perimalu - 3, Paran - 3, Chakardhar Paran – 3	15
Unit – 2	
Chapter 4 - Mastery in Tatkar is essential, Ladi, Tihahi - 4, Barbar - Dugun, Chaugun of Theka Chapter 5 - Compulsory Padhant of all the compositions. Chapter 6 - Any two Compositions from Ghat, Chalan, Kayada in Tatkar in any Taal	15
Unit – 3	
Chapter 7 - Singing / Playing of Nagma / Lehara on Harmonium. Chapter 8 - Rhythmic movement of Neck, Eyebrows, Hastak in Teentaal Chapter 9 - Libretto writing with Tala, Raag, Notation and Stick Drawing along with record.	15

Bachelor of Performing Arts -Dance

Semester V

Title of the Course: Practical Nritya Tapasya 2

Course: Kathak	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits - 4

Content of Course: Prayoga -5	60 Hrs
Unit –1	
Chapter 1 - Ram Stuti, Durga Stuti, Shiva Stuti Chapter2 - Thumri – 1 Chapter 3 - Showing Sanchari Bhav only on one line of song.	15
Unit – 2	
Chapter 4 - Gatnikas - special presentation . Chapter 5 - Gatbhav : a) On one Rasa from Navaras. b) On one Avtar from Dashavtar. Chapter 6: - Showing Navaras only with the help of face. (Mukhja Abhinay).	15
Unit – 3	
Chapter 7: - Tarana Chapter 8 - Presentation of Kalhantarita, Swadhinapatika, Virohotkantitha, Vasaksajja , Abhisarika Nayika – (Pad / Gatbhav). Chapter 9 - Libretto writing with Tala, notation and stick drawing along with record.	15

Bachelor of Performing Arts –Dance

Semester VI

Subject: Kathak

Discipline Specific Core course (DSCC)

The Course Kathak in VI-Semester has 04 Credits for Theory-and for each paper has 04 credits. Both papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
	DSCC A9/B9	KAT	04	04	60	2 hours	40	60	100
	DSCC A10/B10	KAT	04	04	60	20 minutes for each candidate	50	50	100
	DSCC A11/B11	KAT	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the Course Kathak

Course Pre-requisite (s): Knowledge of BPA (Dance) Kathak

Course Objectives:

- 1.To achieve Professional Knowledge in the Chosen Classical Dance Form both in Theory and Practical.
5. Application of the core Learning from this Course into Enhance the Skill of Teaching Methodology.
6. Empowered Job ready Professionally after Successfully Completing Six Semesters, in the areas of Performance, Light Design, Back Stage Management and Leadership in Arts Management.
7. Emerge as a Professional Dancer Ready to work as Interns in Professional Theatre Productions / Dance Drama Productions.

Course Outcomes (COs):

1. Develop the Skills to take alienated vocations like Art Administration, Leadership in Arts Management, Networking for Art Productions, Teaching, Stage Craft, Light and Many More such Professional Occupations.
2. At the end of the course the students will be able to Dance the Entire Repertoire

Bachelor of Performing Arts -Dance

Semester-VI

Title of the Course: Dance Sculptures (Dynasties of Different Era)

Course: Dance Sculpture of Various Era of Dynasties	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Prayoga-6	60 Hrs
Unit –1	
<p>Chapter 1 - Origin of Fine Arts -- Shilpa Shastra. - Contributions of Hoysala to the Art and Temple Architecture.</p> <p>Chapter2 -Study of Golden Era of Vijayanagara Period. - Introduction to Temple Sculpture – (Related dance) - North India.</p> <p>Chapter 3 - Importance of Preservation of Monuments in Modern India. - Architecture and Dance Sculpture in South India during the Period of 7th to 15th century.</p>	15
Unit – 2	
<p>Chapter 4 - Evolution and History of Jaipur, Lucknow, Banaras and Raigharna.</p> <p>Chapter 5 - Gharana's of Kathak - (Jaipur Gharana, Lucknow Gharana, Banaras Gharana and Rai Gharana)</p> <p>Chapter 6 - Life Biography of Gurus from differentGharana.</p>	15
Unit – 3	
<p>Chapter 7 - Introduction to Padhant along with Tabla and Layakaries.</p> <p>Chapter 8 - Recitation of all Nrirta compositions. (Vilambith, Madyam and Dhurut)</p> <p>Chapter 9 - Recite the Nirrtta Composition with Notation of Tabla / Harmonium in all the Speeds.</p>	15

References - Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Marg Publication, Bomb Kathak
- Kathak – Texts by Shobana Narayan and Other Scholars.

Bachelor of Performing Arts -Dance

Semester VI

Title of the Course: Nritya Tapasya Practical-1

Course: Kathak	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Kathak Practical	60Hrs
Unit –1	
Chapter1 - Bhajan Chapter 2 - Tarana Chapter 3 - Tulasi Das Composition	15
Unit – 2	
Chapter 4 Choreography - Mirror Image Composition. - Expanded Movement. - Closed Movement. - Composing Nritha Patrons to Abstract Theme. Chapter 5 - Folk Art - Folk Art Forms of Karnataka - Any Four Chapter 6: - Additional Skill enhancement - Martial Arts –(Kalaripayattu / Thangta)	15
Unit – 3	
Chapter 7 - Complete Vinayogas of Asamyukta and Samyukta Hasta Vinayoga according to Abhinaya Dharapana. Chapter 8 - Abilities to Compose Nritha (Toda, Tukuda, Paran, Perimelu). Chapter 9 - Recite the Nritha Compositions and Play Tabla / Harmonium in all the Speeds.	15

Bachelor of Performing Arts -Dance

Semester-VI

Title of the Course: Practical Nritya Tapasya 2

Course: Kathak Practical	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

	60 Hrs
<ul style="list-style-type: none"> - Kathak Repertoire (The items which were learnt during the course / in class room should be presented). - Group Folk dance of Karnataka – 1 - Presentation of a Plan of Dance event. - Paper Presentation on Leadership in Arts Managements (Performing Arts – Event Planning.) 	15

References - Text Books / References

- Natyashastra – Manmohan Ghosh
- Abhinaya Darpana - Nandikeshwara
- A Panorama of all Dances.
- Marg Publication, Bomb - Kathak
- Kathak – Texts by Shobana Narayan and Other Scholars.

THEATRE ARTS

SYLLABUS

V- SEM & VI-SEM

Bachelor of Performing Arts –Theatre Arts

Semester V

Subject: B.P.A Theatre Arts (Drama)

The course Drama in V-Semester has 04 Credits for Theory-and for each paper has 04 credits and all papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Dra	04	04	60	2 hours	40	60	100
	DSCC	Dra	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Dra	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Drama

Course Pre-requisite (s): Knowledge of BPA (Drama)

COURSE OBJECTIVES

1. To impart the knowledge of Greek Roman and Asian Theatre
2. To impart the knowledge of Indian and Japan
3. To Train the student in to draw a various theatre houses

COURSE OUT COMES:- At the end of the course the student will be

1. Understand the difference between play wrights of Greek and Roman
2. Understand the difference between Greek and Roman Era
3. Create and implement the architecture of various theatres
4. Analysis the differences in Indan and Japanese theatre.
- 5.

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)

Bachelor of Performing Arts – Theatre Arts (Drama)

SEMESTER-V

Subject: B.P.A Theatre Arts (Drama)

THEORY

Title of the Course: Theory:HISTORY OF THEATRE

Course: (DSCC) Drama	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: A9 theory		60 Hrs
<u>UNIT-1: GREEK THEATRE AND DRAMA</u>		
Chapter 1 : Origin and Development Theatre Chapter 2 : Architecture Chapter 3 : Types of plays Chapter 4 : Play Wrights		15
<u>UNIT- 2: ROMAN THEATRE</u>		
Chapter 1 : Roman Tragedy and comedy Chapter 2 : Play wrights Chapter 3 : Architecture Chapter 4 : Entertainment forms in Roma		15
<u>UNIT-3: THE ELIZABETHAN THEATRE PLAY HOUSES</u>		
Chapter 1 : Origin and development of theatre in England Chapter 2 : Architecture Chapter 3 : Play wrights, audience and Genres Chapter 4 : Types of Play house's		15
<u>UNIT-4: THE PERFORMING ARTS IN ASIA</u>		
Chapter 1 : Indian Theatre Chapter 2 : Traditional and Modern Indian theatre Chapter 3 : Different Traditional forms in Asian Theatre Chapter 4 : Japanese Theatre , a) Noh b)Kabhuki , c) Bunarku Chapter 5 : Chinese Theatre a) Peaking opera and other traditional forms		

<u>UNIT-5: AMERICAN THEATRE HISOTRY</u>	
What is ism Chapter 1 : Romanticism Chapter 2 : Realism Chapter 3 : Modernism Chapter 4 : Play wrighters and plays Chapter 5 : Study of Notable plays of each isms	

References

1. Ranga prapancha . – K.V. Akshara
2. Cambridge guide to theatre – oxford
3. 20th century theatre – colin chambers
4. history of indian theatre- M.L.Varapande
5. The history of theatre Devid Timsion

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)

Bachelor of Performing Arts : Theatre Arts (Drama)

SEMESTER V - PRACTICAL

Title of the Course: (DSCC) Practical Costume Design

Course: (DSCC) Drama	
Number of Practical Credits	Number of lecture hours/semester
4	60

Course objectives:-

1. To impart the knowledge of costume design in Indian theatre
2. To impart the knowledge of Traditional and Digital Media Design
3. To impart the knowledge how to design costume to different play
4. To train the student to make the costume design for various plays. ie. folk, Mythological, Historical and contemporary .etc.,

Course out comes:- At the end of the course the student will be

1. Understand about different types of costume design in Theatre
2. Analysis the difference between mythological and Realistic costume designs.
3. Create and implement the principals of costume design, money, budgets and Management

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: A 10 Practical		60Hrs
Unit –1		
Chapter 1 : History of material its culture and design used in Indian theatre through the ages	15	
Chapter 2 : Fundamental principles of theatrical costume design from pre-production through opening		
Chapter 3 : Costume designs for Mythological , folk , historical and Social Plays		
Unit – 2		
Chapter 1: Student visits various costume designers and observe process.	15	
Chapter 2 : Student visits costume designs Centre and watch the processes		
Chapter 3 : Students visit costume designers and discuss the same & Implement		
Chapter 4 : Students should prepare the models of various costumes designs		
<u>Unit-3 Group discussions:</u>		
Chapter 1 : How to use Costums from the scripts to deferent character's wardrobe.	15	
Chapter 2 : Methods used to sketch ideas using Traditional or Digital Media		

<p>Chapter 3 : How to discuss a concept with a team of Directors, Producers, and Designers.</p> <p>Chapter 4: Strategies to use when collaborating with professional costume makers</p> <p>Chapter 5 : Course of action when working money and labor budget.</p>	
<p><u>Unit-4</u></p>	
<p><u>PROJECT:</u></p> <p>Chapter 1 : Project Meaning and definition and its characteristics</p> <p>Chapter 2 : Importance of Project in Performing Arts</p> <p>Chapter 3 : Project in Theatre Artsstudents submit a costume Design report on characters assigned by class teacher</p>	

REFERENCES

1. Costume design: the basic by T.M.Dellegattic
2. A Handbook of costume drawing: A guide to drawing the period figure for costume design by Georga Baker.
3. Costume design for performance –Bettin John
4. Staging ideas set and costume design for theatre Stephen curtis

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)

Bachelor of Performing Arts : Theatre Arts (Drama)

SEMESTER- V- PRACTICAL

Title of the Course: Property Making

Course: Drama	
Number of Practical Credits	Number of lecture hours/semester
4	60

Course objective:-

1. To impart the knowledge of stage property and its principles.
2. To impart the knowledge of materials and tools of the property making and usage
3. To Train the students to make and prepare set and property for various play production.

Course out comes: At the end of the course student will be:-

1. Understand to different types of property
2. Analyze the difference between in various property making and usage
3. Create and implement the principles of property design and correlation between set and property.

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: A 11-PRACTICAL	60 Hrs
<p><u>Unit-1:</u> Introduction to history of stage property and its uses Chapter 1 : Define Stage and property Chapter 2 : Importance of Stage property in theatre Chapter 3 : Types of property and its usage</p>	
<p><u>Unit-2:</u> Introduction to materials and tools Chapter 1 : Types of materials and its uses in theatre Chapter 2 : Types of Tools and its uses in theatre Chapter 3 : Paper wood metal, plastic, clay and stone, etc.</p>	
<p><u>Unit-3:</u> Design and making property for different styles of play production Chapter 1 : Mythological Chapter 2 : Folk Chapter 3 : Historical Chapter 4 : Social. Etc..</p>	
<p><u>Unit-4:</u> Molding and casting Chapter 1 : Types of Molding Chapter 2 : Types of Costing Chapter 3 : Procedure of molding and costing</p>	

Reference:-

1. Ranga prayoga – K.V. Akshara
2. Our Stage pleasures and peries of theatre practice in India –
Sudhanna - Deshapande – Akshara K.V
3. Ins and outs of Indian theatre – H.S Shivaprakash
4. Tittle in immov able property – Lewmana’s

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)
Bachelor of Performing Arts : Theatre Arts (Drama)
Semester VI

Subject:THEATRE ARTS (DRAMA)

Discipline Specific Core course (DSCC)

The course Drama in VI-Semester has 04 Credits for Theory-and for each paper has 04 credits. Both papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC A9/B9	dra	04	04	60	2 hours	40	60	100
	DSCC A10/B10	dra	04	04	60	20 minutes for each candidate	50	50	100
	DSCC A11/B11	dra	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Drama

Course Pre-requisite (s): Knowledge of BPA (Drama) Course Objectives:

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

COURSE OBJECTIVES :

1. To impart the knowledge of Aesthetics of Theatre
2. To impart the knowledge of Street Theatre Theory
3. To impart the knowledge of Indian Aesthetics and Street Theatre in Karnataka

COURSE OUT COMES: At the end of the course the student will be

1. Understand the importance Street Theatre and Aesthetics of Theatre
2. Understand the importance Rasa Theory in Theatre
3. Create and implement of Aesthetics in Theatre.
4. Create and implement nature of Street Theatre productions

**BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS(DRAMA)
Bachelor of Performing Arts : Theatre Arts (Drama)**

SEMESTER-VI -AESTHETICS OF THEATRE - THEORY

Title of the Course: Theory :Aesthetics of Theatre

Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Unit 1	60 s
Indian Aesthetic Chapter 1 : Define Aesthetics , Chapter 2 : Importance of Aesthetics and its impact on theatre Chapter 3 : Bharata Natyashastra – Aesthetics Chapter 4 : Abhinava Gupta’s Rasa Theory	
Unit 2	
Ancient Greek Perspective Chapter 1 : Greek tragedies and Comedies Chapter 2 : Aristotle mimesis and catharsis Chapter 3 : Different Theories of Aesthetics –Aesthetic Distance Chapter 4 : Creation and implementation of Aesthetics in Theatre –Beauty	
Unit -3	
Existentialism and theatre of the absurd Chapter 1 : Concept of the third theatre Badalsarkar Chapter 2 : Contemporary third theatre in Karnataka with reference Chapter 3 : Absurd theatre origin and development Chapter 4 : Absurd theatre in Karnataka with reference	
Unit -4	
Applied aesthetics in Theatre Chapter 1 : Ravindranath Tagore Chapter 2 : Girish Karnad Chapter 3 : B.V Karanth Chapter 4 : Aesthetics and Practice: importance of Aesthetics in Modern Theatre.	

REFERENCE BOOKS FOR AESTHETICS

Soundarya Meemamase G.S Shivarudrappa

Vyangyavyakhya, the Aesthetics of Dhvani in Theatre K.G Paulose

Sanskrit Drama - S Ramarathnam

Natya Shastra - Adya Ranga Charya

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)
Bachelor of Performing Arts : Theatre Arts (Drama)

A-13 VI SEMESTER. –MODERN STREET THEATRE - PRACTICAL

Title of the Course: Practical Street Theatre

Course: Drama	
Number of Practical Credits	Number of lecture hours/semester
4	60

COURSE OBJECTION:-

1. To impart the knowledge street theatre in India
2. To impart the knowledge of nature and traditions of street theatre
3. To Train the student to enact or performing a street theatre.

COURSE OUT COMES:- At the end of the course the student will be

1. Understand the nature and purpose of street theatre
2. Understand the nature of street theatre in Andrapradesh , Telangana & Tamil Nadu states
3. Analyses and compare the process of street theatre and prosceniums Theater
4. Create and implement the characteristics of street theatre.

Unit -1	Traditional street theatre
	Chapter 1 : The concept of people’s theatre ,Traditional Street Theatre Chapter 2 : Nature , Origin and development of street theater Chapter 3 : Theatre Strategies
Unit – 2	
	Chapter 1 : Theatre forms Chapter 2 : Demonstration and Rallies. Processions, ground plays Chapter 3 : Aims and objectives of Street theatre .
Unit – 3	
	Chapter 1 : Guerilla theatre, Chapter 2 : Circus theatre as an instrument for social change Chapter 3 : Community theatre .

Unit-4

Chapter 1 : Street theater Karnataka and Andhra Pradesh and Telangana

Chapter 2 : Samudaya and Chitra troupes in Karnatakapraja natyamandali
Andhra Pradesh

Chapter 3: Contemporary Street Theatre in Karnataka

**All students should under go practical training in Street Theatre
Performance by regularly presenting street plays – Contemporary street Theatre
in Andhra pradesh and Telangana**

REFERENCE

1. Political street art -Hally Eva Ryan
2. Beedi Ranga Bhoomi - Dr. V. Nagesh Bettakote
3. Street theatre and other out door performance – Bim Mason
4. Bharatiya Kala Drashna Rangabhoomi - prof. Nagesh V Bettakote

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)

Bachelor of Performing Arts : Theatre Arts (Drama)

VI SEMESTER

A-14PLAY PRODUCTION- PRACTICAL

CLASSROOM AND SEENE PRESENTATION

Unit-1
Chapter 1: Organizing, planning Execution in theatre production Chapter 2: Script reading, characters and apply analysis production Chapter 3: script preparation Production planning and presentation
Unit – 2
Chapter 1: Director, Assistant Director, Designer, Chapter 2: Casting Designer, and Assistant Director Selection, Chapter 3: Rehearsal Blocking, Design Models.
Unit – 3
Chapter 1: Director , Technical crew and Technology Chapter 2: Design Music and Sound Design and Execution, Chapter 3: Costume. Makeup, Light, Set, Properties music, special effects Technical aspects of a Performance
Unit-4
Chapter 1: Technical Show Preparation and Execution and planning Chapter 2: Technical rehearsal, Grand rehearsal, Chapter 3: Invited audience unit Performance production performance Chapter 4: Post production

:
COURSE OBJECTIVES :

1. To impart the knowledge play production
2. To impart knowledge of casting, blocking and backstage
3. To train the student to prepare or make productions.

COURSE OUT COMES:-

1. Understand about various designs in production
2. Analyze production script preparation production planning, Theatre Technology
3. Create implement the principles of play production.

REFERENCE BOOKS

- A Ranga prayoga – K.V., Akshara
- B Theatre Games for Rehearsal A Directors hand book Viola spolin
- C Creative Drama for the Classroom Teacher –Heinig, Ruth Beall
- D Theatre in the Classroom – Jaim Patterson

BA/BFA/BACHELOR OF PERFORMING ARTS IN

HINDUSTANI MUSIC

SYLLABUS

V- SEM &VI-SEM

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Subject: Khyal-9, Khyal-10 and Khyal-11,

Discipline Specific Core course (DSCC)

The course Khyal9, 10 and 11 in V-Semester has 04 Credits for Theory-and for each paper has 04 credits and all papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Khy9	04	04	60	2 hours	40	60	100
	DSCC	Khy10	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Khy 11	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Khyal 9, 10 and 11.

Course Pre-requisite (s): Knowledge of BPA (Music) Khyal 9

Course Objectives:

1. To impart the knowledge of different aspects development of Raaga.
2. To impart the knowledge of contribution of musicologist.
3. To impart the knowledge of stage performance.
4. In practical course, objective is to train the students to sing Bada Khyal and Chota Khyal with alaap tanas and to demonstrate talas prescribed.

5. Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of different aspects development of Raaga
2. At the end of the course the students will be able to write Bada Khyal and Chota Khyal.
3. At the end of the course the students will be able to sing Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Khyal

Course: (DSCC) Khyal-9	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course: Khyal 9	60 Hrs
Unit -1	
Chapter 1: Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course. Chapter 2: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical course	15
Unit - 2	
Chapter 3 : Contribution of Bhartha towards Indian music. Chapter 4: Knowledge of origin and development of Khayal	15
Unit - 3	
Chapter 5: Essay on stage Performance. Chapter 6: Essay on Importance of music in life	15
Unit - 4	
Chapter 7: Biographies of the following eminent personalities a) Pt. Mallikarjun Mansur B) Vidhushi Gangubhai Hangal Chapter 8: Study of theoretical details of Ragas and Talas prescribed for the practical course	15

References

- 1) Hindustani Sangeet – Mrutyunjaswami Puranikmath – Prasarnaga Karnatak University Dharwad
- 2) Sangeetshastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B. Amte - Prasarnaga Karnatak University Dharwad
- 3) Bharatiy Sangeet Charitre- B.D.Pathak - Prasarnaga Karnatak University Dharwad
- 4) Sangeet Visharad – Vansant, Sangeet Karyala Harthers
- 5) Sangeet Shastra Darpan- A.U.Patil- Prasarnaga Karnatak University Dharwad
- 6) Bathkande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkande- Sangeet Karyalaya Hathras
- 7) Hindustani Sangeet Gararu-S.V.Mathphthi-Rudreshwar Prathistan-Gorta

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC**Bachelor of Performing Arts Music****Semester V****Title of the Course: (DSCC) Khyal 10**

Course: (DSCC) Khyal 10	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)**Credits = 4**

Content of Course: Khayal V Practical X	60Hours
Unit -1	
Chapter 1 : Learn to sing chota khyal with full development in raag Rageshri Chapter 2 : Learn to sing chota khyal with full development in raag Patadeep	15
Unit - 2	
Chapter 3 : Learn to sing chota khyal with full development in raag Deshkar Chapter 4: Knowledge of following talas with demonstration A) Zumara B)Adachoutal	15
Unit - 3	
Chapter 5. Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhibhas Chapter 6:. Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhihag.	15
Unit - 4	
Chapter 7 Learn to sing a composition in taal Japtal with 4 aalaps and 4 tans in anyone of the raag Chapter 8. Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Khyal 11

Course: (DSCC) Khyal 11	
Number of Practical Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Khayal V Practical X		60 Hrs
Unit -1		
Chapter 1 : Learn to sing chota khyal with full development in raag Ramkali Chapter 2 : Learn to sing chota khyal with full development in raag Kalavati		15
Unit - 2		
Chapter 3 : Learn to sing chota khyal with full development in raag Gujaritodi Chapter 4: Knowledge of following talas with demonstration A)Sooltal B)Matt taal		15
Unit - 3		
Chapter 5: Learn to sing Bada khyal and a Chota khyal with full development in Raga Marubhihag Chapter 6: Learn to sing Bada khyal and a Chota khyal with full development in Raga Puriya		15
Unit - 4		
Chapter 7: Learn to sing a composition in taal Roopak with 4 aalaps and 4 tans in anyone of the raag Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester		15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Subject: Khyal-12, Khyal-13 and Khyal-14

The course Khyal 12, 13 and 14 in VI-Semester has 04 Credits for Theory-and for each paper has 04 credits. Both papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC A9/B9	Khy12	04	04	60	2 hours	40	60	100
	DSCC A10/B10	Khy13	04	04	60	20 minutes for each candidate	50	50	100
	DSCC A11/B11	Khy14	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Khyal-12, 13 and 14.

Course Pre-requisite (s): Knowledge of BPA (Music) Khyal

Course Objectives:

1. To impart the knowledge of elaboration of Raaga.
2. To impart the knowledge of tuning of tanpura
3. To impart the knowledge of concepts of stage performance.
4. In practical course, objective is to train the students to sing Bada Khyal and Chota Khyal with alaap tanas and to demonstrate talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of elaboration of Raaga
2. At the end of the course the students will be able to write Bada Khyal and Chota Khyal.
3. At the end of the course the students will be able to sing Bada Khyal and Chota Khyal and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts in Music

Semester VI

Title of the Course: (DSCC) Khyal-12

Course: (DSCC) Khyal-12	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks = 100 (60 + 40 IA)

Credits = 4

Content of Course: Khyal 12	60 Hrs
Unit –1	
Chapter 1: Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course.	15
Chapter 2: Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical course.	
Unit – 2	
Chapter 3: Comparative study of shrutis ancient and medieval period	15
Chapter 4: Dshalakshanas of raga.	
Unit - 3	
Chapter 5: Biographies of the following eminent personalities A) Pt. Basavaraj Rajguru B) Pt. Bhimasen Joshi	15
Chapter 6 : Voice culture in music	
Unit - 4	
Chapter 7: Importance of bhandish is Khayal	15
Chapter 8: Study of theoretical details of Ragas and Talas prescribed for the practical course	

References

1. Raga Dhrashan –Prof. Rajeev Purandare
2. Bharatiya Sangeet Charitre-B.D.Pathak-Prasarnga Karnatak University Dharwad
3. Sangeeth Visharadha- Vasant-Sangeet Karyalaya-Hathras
4. Bhatkande Kramic Pusthak Malika-Pt. V.N.Bathkande Sangeet Karyalaya-Hathras
5. Hindustani Sangeet Gararu-S.V.Mathpathi-Rudreshwara Prathistana-Gorta

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music Semester VI

Title of the Course: (DSCC) Khyal 13

Course: (DSCC) Khyal 13	
Number of Practical-Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Khayal 13	60 Hrs
Unit –1	
Chapter 1 : Learn to sing chota khyal with full development in raag Jog Chapter 2 : Learn to sing chota khyal with full development in raag Kamod	15
Unit - 2	
Chapter 3 : Learn to sing chota khyal with full development in raag Gaoud Sarang Chapter 4: Knowledge of following talas with demonstration A) Teevar B) Choutal	15
Unit - 3	
Chapter 5: Learn to sing Bada khyal and a Chota khyal with full development in Raga Puriya Dhanshree Chapter 6: Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhatiyar	15
Unit - 4	
Chapter 7: Learn to sing Dhrupad composition in dugun and chugun laya Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the VI-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Khyal 14

Course: (DSCC) Khyal 14	
Number of Practical-Credits	Number of lecture hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Khayal 14	60 Hrs
Unit –1	
Chapter 1 : Learn to sing chota khyal with full development in raag Basant Chapter 2 : Learn to sing chota khyal with full development in raag Hameer	15
Unit - 2	
Chapter 3 : Learn to sing chota khyal with full development in raag Marawa Chapter 4: Knowledge of following talas with demonstration A)Dharmar B)Deepchandi	15
Unit - 3	
Chapter 5: Learn to sing Bada khyal and a Chota khyal with full development in Raga Multani Chapter 6: Learn to sing Bada khyal and a Chota khyal with full development in Raga Mila Malhar	15
Unit - 4	
Chapter 7: Learn to sing Dhamar composition in dugun and chugun laya Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the VI-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Subject: Sitar-9, Sitar-10 and Sitar-11

The course Sitar 9, 10 and 11 in V-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Sit 9	04	04	60	2 hours	40	60	100
	DSCC	Sit 10	03	06	60	20 minutes for each candidate	50	50	100
	DSCC	Sit 11	03	06	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Sitar-9 10 and 11.

Course Pre-requisite (s): Knowledge of BPA (Music) Sitar-9

Course Objectives:

- To impart the knowledge of Chal thaat and Achal Thaate.
- To impart the knowledge of contribution musicologist
- To impart the knowledge of music and multimedia and music for Integration
- In practical course, objective is to train the students to play Maseethakhani Gat and Rajakhani Gat with alaps and paltas and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Chal thaat and Achal Thaate.
2. At the end of the course the students will be able to get the knowledge of contribution musicologist
3. At the end of the course the students will be able to get the knowledge of music and multimedia and music for Integration
4. At the end of the course the students will be able to play Maseethakhani Gat and Rajakhani Gat with alaps and paltas and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts in Music Semester V

Title of the Course: (DSCC) Sitar-9

Course: (DSCC) Sitar-9	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40IA)

Credits = 4

Content of Course 1: Sitar-9	60 Hrs
Unit –1	
Chapter 1 : Knowledge of writing Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course. Chapter 2 : Knowledge of writing Alaps and Paltas of Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course.	15
Unit - 2	
Chapter 3: Contribution of Saranga Deva towards Indian music Chapter 4: Knowledge of origin and development of Sitar.	15
Unit - 3	
Chapter 5: Theoretical knowledge of Grama and Murchana Chapter 6: Essay a) Role of music in National Integration. b) Music and Multimedia	15
Unit - 4	
Chapter 7: Biographies of the following eminent personalities a) Ustad Abudul Halin Jaffer Khan b) Vid. Annapurnadevi Chapter 8: Study of theoretical details of Ragas and Talas prescribed for practical course	15

References Books:

1. Sitar Sadhana Part 1- J.N.Pathak-Pathak Publication
2. Sitar Shishak-Valume 1 and 2-By Jyoti Swaroop Bhatanagar
3. Sitar Marg By S.P. Bandopadhya
4. Sitar Malika-By Bhagvat Sharan Sharma

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Sitar 10

Course: (DSCC) Sitar-10	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Sitar-10	60 Hrs
Unit -1	
Chapter 1: Learn to play a Rajakhani Gat with full development in Raag Rageshri Chapter 2: Learn to play a Rajakhani Gat with full development in Raag Jaijaivanti	15
Unit - 2	
Chapter 3: Learn to play a Rajakhani Gat with full development in Raag Patdeep Chapter 4: Knowledge of following Talas with demonstration. a) Zumra b) Adchoutal	15
Unit - 3	
Chapter 5: Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Bihag Chapter 6: Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Natbhairav	15
Unit - 4	
Chapter 7: Learn to play a Drut Gat in Zaptal in any Raga with 4 alaps and 4 paltas Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Subject: Sitar-12, Sitar-13 and Sitar-14

The course Sitar 12, 13 and 14 in VI-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as under

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Sit-12	04	04	60	2 hours	40	60	100
	DSCC	Sit-13	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Sit-14	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Sitar-12, Sitar-13 and Sitar-14

Course Pre-requisite (s): Knowledge of BPA (Music) Sitar

Course Objectives:

1. To impart the knowledge of Tuning Sitar.
2. To impart the knowledge of concepts of stage performance
3. To impart the knowledge of Kaku in music
4. In practical course, objective is to train the students to play Maseethakhani Gat and Rajakhani Gat with alaps and paltas and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Tuning sitar .
2. At the end of the course the students will be able to get the knowledge of concept of stage performance
3. At the end of the course the students wii be able to get the knowledge of Kaku in music
4. At the end of the course the students will be able to play Maseethakhani Gat and Rajakhani Gat with alaps and paltas and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Sitar-12

Course: (DSCC) Sitar-12	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40IA)

Credits = 4

Content of Course 1: Sitar-12	60 Hrs
Unit –1	
Chapter 1: Knowledge of writing Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course.	15
Chapter 2 : Knowledge of writing Alaps and Paltas of Maseetkhani Gat and Rajakhani Gat in Swaralipipaddhati of ragas prescribed for practical course.	
Unit - 2	
Chapter 3: Therotical knowledge of sitar solo playing.	15
Chapter 4: Biographies of the following eminent personalities a) Pandit Nikhil Banerjee b) Ustad Raise Khani	
Unit - 3	
Chapter 5: Therotical techniques of riyaz in sitar	15
Chapter 6: Classification of Ragas	
Unit - 4	
Chapter 7: Importance of Kaku in Music	15
Chapter 8: Study of theoretical details of Ragas and Talas prescribed for practical course	

References Books:

1. The Music of India – Sripada Bandopadhaya –D.V.Tanpurwala-Sons and co.Pvt.Ltd Bombay
2. Learn to play Sitar –V.R.Ramratan
3. Sitar Sadan part 1-J.N.pathak-Pathak Publication
4. Sitar Shishak-Valume 1 and 2 –Jyoti swaroop Bhatnagar
5. My Music zxMy Life –Pt.Ravishankar-Munshiram Manoharlal Publication.Pvt.Ltd.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Sitar- 13

Course: (DSCC) Sitar-13	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Sitar-13	60 Hrs
Unit –1	
Chapter 1: Learn to play a Rajakhani Gat with full development in Raag Jog Chapter 2: Learn to play a Rajakhani Gat with full development in Raag Kamod	15
Unit - 2	
Chapter 3: Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Puriyadhanashree Chapter 4: Learn to play a Rajakhani Gat with four Alaps and four Paltas in Raag Madhuvanti.	15
Unit - 3	
Chapter 5: Knowledge of following Talas with demonstration. a) Teevra b) Choutal Chapter 6: Learn to play a Gat composition in Taal Dhamar in any one Raga	15
Unit - 4	
Chapter 7: Learn to Tune sitar Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of VI-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC**Bachelor of Performing Arts Music****Semester VI****Title of the Course: (DSCC) Sitar-14**

Course: (DSCC) Sitar- 14	
Number of Practical-Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)**Credits = 4**

Content of Course: Sitar 14	60 Hrs
Unit –1	
Chapter 1: Learn to play a Ragakhani Gat with full development in raga Hameer Chapter 2 : Learn to Play a Rajakhani Gat with full development in rag Sohani	15
Unit - 2	
Chapter 3: Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Multani Chapter 4: Learn to play a Rajakhani Gat with four Alapsand four Paltas in Raag Miyamalhar	15
Unit - 3	
Chapter 5: Learn to play a Dhun In Kafi Raga Chapter 6: Learn to play a Dhun in Raga Khamaj	15
Unit - 4	
Chapter 7: Knowledge of following Talas with demonstration. a) Dhamar b) Deepchandi Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of VI Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Subject: Violin-9, Violin-10 and Violin-11

The course Violin 9, 10 and 11 in V-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Vio-9	04	04	60	2 hours	40	60	100
	DSCC	Vio-10	04	06	60	20 minutes for each candidate	50	50	100
	DSCC	Vio-11	04	06	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Violin-9, Violin-10 and Violin-11

Course Pre-requisite (s): Knowledge of BPA (Music) Violin

Course Objectives:

1. To impart the knowledge of Gayaki Anga in Violin.
2. To impart the knowledge of contribution musicologist
3. To impart the knowledge of Shrutis
4. In practical course, objective is to train the students to play Vilambit Gat and Drut Gat with alaps and paltas and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Gayaki anga in violin.
2. At the end of the course the students will be able to get the knowledge of contribution musicologist
3. At the end of the course students will be able to get the knowledge of shrutis
4. At the end of the course the students will be able to play Vilambit Gat and Drut Gat with alaps and paltas and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music Semester V

Title of the Course: (DSCC) Violin-9

Course: (DSCC) Violin-9	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40IA)

Credits = 4

Content of Course 1: Violin 9	60 Hrs
Unit –1	
Chapter 1 : Knowledge of writing Vilambit iGat and Druti Gat in Swaralipipaddhati of ragas prescribed for practical course.	15
Chapter 2 : Knowledge of writing Alaps and Paltas of Vilambiti Gat and Drut Gat in Swaralipipaddhati of ragas prescribed for practical course.	
Unit - 2	
Chapter 3: Contribution of Ahobala towards Indian music	15
Chapter 4: Knowledge of origin and development of Violin.	
Unit - 3	
Chapter 5: Knowledge of 22 Shrutis	15
Chapter 6: Eassay a) Western Music. b) Film Music	
Unit - 4	
Chapter 7: Biographies of the following eminent personalities a) Pt. M S Gopalkrishanan b) Vidushi N Rajam	15
Chapter 8: Study of theoretical details of Ragas and Talas prescribed for practical course of v semester	

References Books:

1. Musical Instrument of India-By Krishna swamy- Mushiram Manoharlal PublishersPvt.Ltd.
2. Universal History of Music –By Tagor- Mushiram Manoharlal Publishers-Pvt.Ltd.
3. Raga Darpan-By J.N.Pathak- Pathak Publication
4. Nibadha Sangeet- Sangeet Karyalaya-Hatheras

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music Semester V

Title of the Course: (DSCC) Violin- 10

Course: (DSCC) Violin-10	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Violin-10	60 Hrs
Unit –1	
Chapter 1: Learn to play a Drut composition with full development in Raag Rageshri Chapter 2: Learn to play a Druti Gat with full development in Raag Jaijaivantii	15
Unit - 2	
Chapter 3: Learn to play a Drut Gat with full development in Raag Patadeep Chapter 4: Knowledge of following Talas with demonstration. a) Zumara b) Adachoutal	15
Unit - 3	
Chapter 5: Learn to play a Vilambit and Drut Gat with four Alaps and four Paltas in Raag Bihag Chapter 6: Learn to play a Vilambit and Drut i Gat with four Alaps and four Paltas in Raag Natbhirav	15
Unit - 4	
Chapter 7: Learn to play a Gat Composition in Zaptal Tal in any Raga with 4 alaps and 4 paltas Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Violin- 11

Course: (DSCC) Violin-11	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Violin-11		60 Hrs
Unit –1		
Chapter 1: Learn to play a Drut composition with full development in Raag Lalat Chapter 2: Learn to play a Druti Gat with full development in Raag Kalavati		15
Unit - 2		
Chapter 3: Learn to play a Drut Gat with full development in Raag Gujaritodi Chapter 4: Knowledge of following Talas with demonstration. a) Sool Taal b) Mat Taal		15
Unit - 3		
Chapter 5: Learn to play a Vilambit and Drut Gat with four Alaps and four Paltas in Raag Marubhihag Chapter 6: Learn to play a Vilambit and Druti Gat with four Alaps and four Paltas in Raag Pooriya		15
Unit - 4		
Chapter 7: Learn to play a i Gat Composition in Roopak Tal in any Raga with 4 alaps and 4 paltas Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of V-Semester		15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Subject: Violin-12, Violin-13 and Violin-14

The course Violin 12, 13 and 14 in VI-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Vio-12	04	04	60	2 Hours	40	60	100
	DSCC	Vio-13	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Vio-14	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Violin-12, Violin-13 and Violin-14

Course Pre-requisite (s): Knowledge of BPA (Music) Violin

Course Objectives:

1. To impart the knowledge of Time Theory-of Ragas.
2. To impart the knowledge of Tuning Violin
3. To impart the knowledge of Concepts of Stage Performance
4. In practical course, objective is to train the students to play Vilambit Gat and Drut Gat with alaps and paltas and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Time Theory-of Ragas.
2. At the end of the course the students will be able to get the knowledge of Tuning Violin
3. At the end of the course the students will be able to get the knowledge of stage performance.
4. At the end of the course the students will be able to play Vilambit Gat and Drut Gat with alaps and paltas and will be able to demonstrate Talas prescribed

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Violin-12

Course: (DSCC) Violin-12	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks=100(60 + 40IA)

Credits = 4

Content of Course 1: Violin-12	60 Hrs
Unit –1	
Chapter 1 :Knowledge of writing Vilambit Gat and Drut Gat in Swaralipipaddhati of ragas prescribed for practical course. Chapter 2 :Knowledge of writing Alaps and Paltas of Vilambiti Gat and Druti Gat in Swaralipipaddhati of ragas prescribed for practical course.	15
Unit - 2	
Chapter 3 : Therotical techniques of riyaz in Violin Chapter 4 : Therotical knowledge of Violin solo playing.	15
Unit - 3	
Chapter 5 : Ubhayahasta Chalana Kriya in Violin Chapter 6 : Time Theory-of Raaga	15
Unit - 4	
Chapter 7 : Biographies of the following eminent personalities a) Ustad Allauddinkhan b) Vidwan Chawdayya Chapter 8 : Study of theoretical details of Ragas and Talas prescribed for practical course of VI-Semester	15

Reference Books

1. Raga Parichaya Part 1 to 5 – By Pt.Harichandra Srivastav
2. Abhinav Geeth Manjari Part 1 to 3 – Pt.S.N.Ratan Jankar
3. Raga Visharada-By Pt.Laxminarayan Garg-Sangeet Karyalaya Hathras
4. Rag Vigyan Part 1to 5 –Pt.Vinayak Rao Patvardhan

A/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Violin- 13

Course: (DSCC) Violin –13	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Violin –13	60 Hrs
Unit –1	
Chapter 1: Learn to play a Drut Gat with full development in Raag Jog Chapter 2: Learn to play a Drut Gat with full development in Raag Kamod	15
Unit - 2	
Chapter 3: Learn to play Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Puriyadhanashree Chapter 4: Learn to play a Vilambit Gat and Drut Gat with four Alaps and four Paltas in Raag Madhuvanti	15
Unit - 3	
Chapter 5: Learn to play a Gat composition in Taal Dhamar in any one Raga Chapter 6: Knowledge of following Talas with demonstration. a) Teevra b) Choutal	15
Unit - 4	
Chapter 7: Learn to Tune Violin Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of VI-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Subject: Tabla-9, Tabla-10 and Tabla-11

The course Tabla 9, 10 and 11 in V-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Tab-9	04	04	60	2 Hours	40	60	100
	DSCC	Tab-10	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Tab-11	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Tabla-9, Tabla-10 and Tabla-11

Course Pre-requisite (s): Knowledge of BPA (Music) Tabla

Course Objectives:

1. To impart the knowledge of Tabla accompaniment.
2. To impart the knowledge of musicologist.
3. To impart the knowledge of Dasha Pranas of Taal
4. In practical course, objective is to train the students to learn Solo play.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Tabla accompaniment.
2. At the end of the course the students will be able to get the of musicologist.
3. At the end of the course the students will be able to get the of Dasha Pranas of Taal
4. At the end of the course the students will be able to learn Solo play.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC
Bachelor of Performing Arts Music
Semester V

Title of the Course: (DSCC) Tabla-9

Course: (DSCC) Tabla -9	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course 1: Tabla -9	60 Hrs
Unit –1	
Chapter 1: Knowledge of writing Thekas,Peshkar, Kayda,and paltas in Tala lipi paddhati of the talas prescribed for practical course. Chapter 2 : Knowledge of writing Rela, Gats and Chakradar of the talas prescribed for practical course	15
Unit – 2	
Chapter 3: Contribution of Venkatamukhi to wards Indian music Chapter 4 : Orgin and development of Tabla	15
Unit - 3	
Chapter 5: Study of Dashapranas of Taal Chapter 6: Essays a) Music Therapy b) Details of Carnetic Taala system	15
Unit - 4	
Chapter 7: Biographies of the following musicians a) Pt. Basavaraj Bendigeri b) Pt. Kishan Maharaj Chapter 8 : Study of theoretical details of Talas prescribed for practical course	15

Reference Books

1. Tala prakash Bhagavat Sharan Sharama-Sangeet Karyalaya Hathars
2. Tabala Granth- Pt.Chotelal Mishra Kanishk Publication New Dehli
3. Bharatiya Sangeet Vadhya –Dr.Lalalmani Mishra
4. Tala Martand-Laxmi Narayan Garga
5. Tala Kosh –Pt.GirishChandra Srivastava-Ruby Prakashan Alhabad.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Tabla -10

Course: (DSCC) Tabla -10	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Tabla -10	60 Hrs
Unit –1	
Chapter 1 : Knowledge of Matt Taal with demonstration Chapter 2: Knowledge of Rudra Taal with demonstration	15
Unit - 2	
Chapter 3 : Learn to play 1 Thishra Jaathi Kayda with 5 Paltas ending with Tihai in Taal Rupak Chapter 4: Learn to play 3 Gats and Chakradhars in Taal Ektaal.	15
Unit - 3	
Chapter 5: Learn to play 1 Peshkaar with 5 Paltas ending with Tihai in Taal ek taal Chapter 6: Learn to play 2 Kaydas and 1 rela with 3 paltas ending with Thihai in taal Ektaala	15
Unit - 4	
Chapter 7: Learn to tune Tabla Chapter 8: Knowledge of Lehera in taal Ektal	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Tabla -11

Course: (DSCC) Tabla -11	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Tabla-11	60 Hrs
Unit –1	
Chapter 1 : Knowledge of Dhamar and Sool Taal with demonstration Chapter 2 : Knowledge of creating Tihai in any 4 different Taalas.	15
Unit - 2	
Chapter 3 : Learn to play 1 Udan, 1 Peshkar Kayada with 5 Paltas ending with Tihai in Taal Teentaal Chapter 4 : Learn to play rela with 5 paltas ending with Thihai in taal Teentaal	15
Unit - 3	
Chapter 5 : Learn to play 3 Gats and 3 Chakradhars in Taal Teentaal. Chapter 6 : Learn to play 1 Delhi Gharana, Ajrada Gharana and Purabh Gharana, Kayada with 5 Paltas ending with Tihai in Teentaal	15
Unit - 4	
Chapter 7 : Knowledge of accompanying Bada Khyal and Chota Khyal. Chapter 8 : Knowledge of Lehera in taal Teental	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Subject: Tabla-12, Tabla-13 and Tabla-14

The course Tabla 12, 13 and 14 in VI-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course Code	Credits	Instruction Hr/Week	Total No of Lectures/Hrs/Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Tab-12	04	04	60	2 Hours	40	60	100
	DSCC	Tab-13	04	04	60	20 minutes for each candidate	60	60	100
	DSCC	Tab-14	04	04	60	20 minutes for each candidate	60	60	100

Course No.1: Title of the course Tabla-12, Tabla-13 and Tabla-14

Course Pre-requisite (s): Knowledge of BPA (Music) Tabla

Course Objectives:

1. To impart the knowledge of Tuning Tabla.
2. To impart the knowledge of stage performance.
3. To impart the knowledge of solo playing.
4. In practical course, objective is to train the students to learn Solo play.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Tuning Tabla.
2. At the end of the course the students will be able to get the knowledge of stage performance.
3. At the end of the course the students will be able to get the knowledge of Solo playing of Taal.
4. At the end of the course the students will be able to learn Solo play.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC
Bachelor of Performing Arts Music
Semester VI

Title of the Course: (DSCC) Tabla-12

Course: (DSCC) Tabla-12	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course 1: Tabla-12		60 Hrs
Unit –1		
Chapter 1: Knowledge of writing Thekas, Peshkar, Kayda, and paltas in Tala lipi paddhati of the talas prescribed for practical course.		15
Chapter 2 : Knowledge of writing Rela, Gats and chakradar of the talas prescribed for practical course		
Unit – 2		
Chapter 3 : Theoretical techniques of Riyaz in Tabla.		15
Chapter 4 : Taala Rachana Sidhanta		
Unit - 3		
Chapter 5: Detail Study of Tabla Solo		15
Chapter 6 : Biographies of the following musicians a) Ustad Zakir Hussain b) Pt. Suresh Talawalkar		
Unit - 4		
Chapter 7: Knowledge of different types of Jatis of Taalas		15
Chapter 8 : Study of theoretical details of Talas prescribed for practical course		

Reference Books

1. Musical Instruments –B.C.Dev-National Book trust India
2. Laya Shastra-Gurunath Shivapuji M.P.-Bhopal
3. Tabla Shastra Visharad-Purandare-Sadahana Prakhana Honnavar.
4. Tala Parichaya Part 1 to 3 -Pt.Girish Chandra Srivastav-Sangeet Karyalaya Hathras
5. Laya tal Vichar Mantan- Pt.Girish Chandra Srivastav-Ruby publication

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Tabla -13

Course: (DSCC) Tabla -13	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (60 + 60 IA)

Credits = 4

Content of Course: Tabla -13	60 Hrs
Unit -1	
Chapter 1 : Knowledge of Pesto and Adha Taal with demonstration Chapter 2 : Learn to demonstrate Ekagun, Dugan, Tigun and Chougan of following taal Kherava.	15
Unit - 2	
Chapter 3 : Learn to play Solo in Taal Pancham Sawari (15 Matra) Chapter 4 : Learn to play Gats in Taal Pancham Sawari	15
Unit - 3	
Chapter 5 : Learn to play Chakradar in Taal Pancham Sawari Chapter 6 : knowledge of accompaniment with Sitar and Violin	15
Unit - 4	
Chapter 7 : knowledge of accompaniment with Sugam Sangeet Chapter 8 : Knowledge of Lehera in taal Pancham Sawari.	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC**Bachelor of Performing Arts Music****Semester VI****Title of the Course: (DSCC) Tabla-14**

Course: (DSCC) Tabla VI Practical 6	
Number of Practical Credits	Number of practical hours/semester
4	60

Marks =100 (60 + 60 IA)**Credits = 4**

Content of Course: Tabla -14	60 Hrs
Unit -1	
Chapter 1: Learn to demonstrate Ekagun, Dugan, Tigun and Chouganof following taal Choutal. Chapter 2: Learn to play 1 Thishra Jati Khyada with 5 paltas ending with Thiai in Zaptal	15
Unit - 2	
Chapter 3 : Padhant Gat or Tukda along with playing thekas on Tabla in any Taala Chapter 4: Full development of Peshkar with different variations and different Jatis in Taal Teental	15
Unit - 3	
Chapter 5: 1 Mishra Jati Khayada with 5 paltas ending with Tihai in Taal Teental Chapter 6: 2 Relas with 5 paltas ending with Thiai in Teental	15
Unit - 4	
Chapter 7 : 1 Thishra Jati or Deepchandi Ang Rav with Chalan in Teental Chapter 8: 3 Gats and 3 Chakradar in Teental	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Subject: Thumari-9, Thumari-10 and Thumari -11

The course Thumari 9,10 and 11 in V-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course code	Credits	Instruction Hr/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Thu-9	04	04	60	2 Hours	40	60	100
	DSCC	Thu-10	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Thu-11	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Thumari 9, Thumari10 and Thumari -11

Course Pre-requisite (s): Knowledge of BPA (Music) Thumari

Course Objectives:

1. To impart the knowledge of Origin and development of Thumri.
2. To impart the knowledge of Contribution of musicologist.
3. In practical course, objective is to train the students to sing, Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of Origin and development of Thumari .
2. At the end of the course the students will be able to get the knowledge of contribution of musicologist.
3. At the end of the course the students will be able to sing, Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Thumri-9

Course: (DSCC) Thumri -9	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course 1: Thumri -9	60 Hrs
Unit -1	
Chapter 1: Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas prescribed for practical course. Chapter 2: Knowledge of writing chota khyal in Swaralipipaddhati as prescribed for practical course.	15
Unit - 2	
Chapter 3: contribution of Matanga towards Indian Music Chapter 4: Origin and development of Thumrii	15
Unit - 3	
Chapter 5: Definition of following Technical Terms a) Archika b) Gathika c) Samika d) Vrundagayan e) Vageyakar f) Mishrtan Chapter 5 : Biographies of the following eminent personalities a) Ustad Maujuddin Khan b) Vidhushi Sidheshwari Devi	15
Unit - 4	
Chapter 6 : Theoretical knowledge of Tappa and Hori Chapter 7 : Study of theoretical details of Ragas and Talas prescribed for practical course	15

References

1. Hindustani Music –By G.H.Ranade
2. Indian History of Music-By O.Goswamy
3. Raga Darpan By J.N Pathak- Pathak Publication
4. Thumri Tradition and Trend By R.C. Mehetha-Indian Musical Society Baroda

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Thumri-10

Course: Thumri-10	
Number of Practical-Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Thumri-10	60 Hrs
Unit –1	
Chapter 1: Learn to sing Chota khyal in Rag Pilu. With Aiaps and tans Chapter 2: Learn to sing Chota khyal in Rag Bahar. with alaps and tans	15
Unit - 2	
Chapter 3: Learn to sing a Thumri composition in Raga Pilu Chapter 4: Learn to sing a Thumari composition with its techniques in rag Pilu	15
Unit - 3	
Chapter 5: Learn to sing a Tarana in any Raga Chapter 6: Learn to sing Dadra in any Raga	15
Unit - 4	
Chapter 7: Knowledge of following Talas with demonstration. a) Pasto b) Tappal Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	15

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester V

Title of the Course: (DSCC) Thumri -11

Course: Thumri -11	
Number of Practical-Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Thumri -11	60 Hrs
Unit –1	15
Chapter 1 : Learn to sing Chota khyal in Rag Bhairavi.With Aiaps and tans Chapter 2: Learn to sing Chota khyal in Rag Bhairaagi Bhairav.with alaps and tans	
Unit - 2	15
Chapter 3: Learn to sing a Thumri composition in Raga Bhairavi Chapter 4: Learn to sing a Thumari composition with its techniques in rag Bhairavi	
Unit - 3	15
Chapter 5: Learn to sing a Chaturang in Raga Bhoop Chapter 6: .Learn to sing Dadra in Raga Bhairavi	
Unit - 4	15
Chapter 7: Knowledge of following Talas with demonstration. a) Kavvali b) Teevra Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Subject: Thumari-12, Thumari-13 and Thumari -14

The course Thumari 12, 13 and 14 in VI-Semester has 12 Credits: each paper has 04 credits. All papers are compulsory. Details of the course are as below

Course No	Type of Course	Course code	Credits	Instruction Hr/W week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Thu-12	04	04	60	2	40	60	100
	DSCC	Thu-13	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Thu-14	04	04	60	20 minutes for each candidate	50	50	100

Course No.1: Title of the course Thumari 12, Thumari-13 and Thumari -14

Course Pre-requisite (s): Knowledge of BPA (Music) Thumari

Course Objectives:

1. To impart the knowledge of comparative study of Hindustani and Carnataka Music
2. To impart the knowledge of 22 Shruties in Hindustani Music.
3. To impart the knowledge of Aesthetics in Thumari
4. In practical course, objective is to train the students to sing, Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

Course Outcomes (COs):

(Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. At the end of the course the students will be able to get the knowledge of comparative study of Hindustani and Carnataka Music
2. At the end of the course the students will be able to get the knowledge of 22 Shruties in Hindustani Music.
3. At the end of the course the students will be able to get the knowledge of Aesthetics in Thumari.
4. At the end of the course the students will be able to sing, Chota khyal and Thumari and will be able to demonstrate Talas prescribed.

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Thumri-12

Course: (DSCC) Thumri -12	
Number of Theory-Credits	Number of lecture hours/semester
4	60

Marks =100 (60 + 40 IA)

Credits = 4

Content of Course 1: Thumri -12	60 Hrs
Unit –1	
Chapter 1: Knowledge of writing Thumri Bandish in Swaralipipaddhati of ragas prescribed for practical course. Chapter 2: Knowledge of writing chota khyal in Swaralipipaddhati as prescribed for practical course.	15
Unit - 2	
Chapter 3 : Comparative study of Hindustani and Carnataka Music Chapter 4 : Study of 22 Shruties in Hindustani Music	15
Unit - 3	
Chapter 5 : Essays a) Fusion Music b) Ravindra Sangeet Chapter 6 : Aesthetics in Thumari	15
Unit - 4	
Chapter No. 6 : Biographies of the following eminent personalities a) Vidhushi. Laxmi Shankar b) Vidhushi Nirmala Devi Chapter No. 9 : Study of theoretical details of Ragas and Talas prescribed for practical course	15

Reference Books

1. Hamare Sangeet Ratna-Laxmi Narayan Garga-Sangeet Karayala Garga
2. Thumri in Hindustani Stylistice perspective –Petar Mannuel –Motilal Publication New Dehli
3. Thuamri Tredition and Trend –R.C.Mehata-Indian Musical Socity Baroda
4. Rag Vigyana Part 1 to 6 –Vinayak Rao Pathvardahn-Madhusudhan Pathvardahn Pune

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Thumri-13

Course: Thumri-13	
Number of Practical-Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Thumri-13	60 Hrs
Unit -1	15
Chapter 1: Learn to sing Chota khyal in Rag Sohani with Aiaps and tans Chapter 2: Learn to sing Chota khyal in Rag Tilang with alaps and tans	
Unit - 2	15
Chapter 3: Learn to sing a Thumri composition in Zinjoti Chapter 4: Learn to sing a Thumari composition with its techniques in Zinjoti	
Unit - 3	15
Chapter 5: Learn to sing a Dadra in any Raga Chapter 6: Learn to sing Two Bhajans	
Unit - 4	15
Chapter 7: Knowledge of following Talas with demonstration. a) Rupak b) Sooltal Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	

BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

Bachelor of Performing Arts Music

Semester VI

Title of the Course: (DSCC) Thumri -14

Course: Thumri-14	
Number of Practical-Credits	Number of practical hours/semester
4	60

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: Thumri -14	60 Hrs
Unit –1	15
Chapter 1 : Learn to sing Chota khyal in Rag Jogia with Aiaps and tans Chapter 2: Learn to sing Chota khyal in Rag Kalingada with alaps and tans	
Unit - 2	15
Chapter 3: Learn to sing a Thumri composition in Raga Mand Chapter 4: Learn to sing a Thumari composition with its techniques in rag Mand	
Unit - 3	15
Chapter 5: Learn to sing a Hori Chapter 6: Learn to sing two Rangageetas	
Unit - 4	15
Chapter 7: Knowledge of following Talas with demonstration. a) Vialambit Deepchandi b) Vialambit Zaptal Chapter 8: Detail knowledge of Ragas and Talas prescribed for practical course of the V-Semester	

BA/BFA/ B.P.A
Bachelor of Performing Arts

BA/BFA/ B.P.A- Program

KARNATAKA MUSIC

SYLLABUS

DISCIPLINE SPECIFIC CORE COURSE FOR

V- SEM &VI-SEM

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester V

DSC Music C5 (4) (Karnataka Music)

Practicals Phase V

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To impart the knowledge of various advanced varnas.
- To impart the knowledge of creative music- advanced
- To impart the knowledge of other compositions in Karnataka music

COURSE OUTCOME:

At the end of the course, the student will be able to

- Develop deep knowledge of rare ragas, talas and the structure of varnas.
- Understand and adaption of creative music in Karnataka music system
- Understand the structure and other information about lighter compositions of Karnataka music.

Unit 1. Varnas – Atatala in Two Speeds
<ul style="list-style-type: none">• Raga – Shahana• Raga – Darbar• Raga- Thodi
Unit 2. Krities – Madhyama Kala
<ul style="list-style-type: none">• Raga – Malayamaruta• Raga – Shahana• Raga – Thodi
Unit 3. Krities – Vilamba Kala
<ul style="list-style-type: none">• Raga – Kambhoji• Raga – Kharaharapriya• Raga – Shankarabharana
Unit 4. Other/Lighter Compositions
<ul style="list-style-type: none">• Devaranama – 1• Taranga – 1• Tillana - 1

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester V

DSC Music C5 (4) (Karnataka Music)

Practicals II Phase -V

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To enhance the knowledge of various varnas in different ragas.
- To learn Krities in major and minor ragas of karnataka music system
- To gain proper knowledge of singing various compositions of Karnataka music

COURSE OUTCOME:

At the end of the course, the student will be able to

- Sing/play difficult varnas
- Expertise in singing/playing krities in Shuddamadhyama Ragas
- Expertise in singing/playing krities in Prathimadhyama Ragas
- Sing the various lighter compositions in Karnataka music

Unit 1. Varnas – Attatala (in single speed)

- Raga – Kambhoji
- Raga - Bhairavi
- Raga – Kalyani

Unit 2. Krities in Shuddamadhyama Ragas

- Raga – Harikambhoji
- Raga – Keeravani
- Raga – Abheri.

Unit 3. Krities in Prathimadhyama Ragas (Vilamba Kala)

- Raga – Kalyani
- Raga – Purvikalyani
- Raga - Vachaspathi

Unit 4. General Compositions

- Pada – 1
- Javali – 1
- Ashta Padi – 1

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester V

DSC Music C5 (4) (Karnataka Music)

Practicals III Phase - V

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- Learning various advanced Krities of Karnataka music
- To acquire advanced expertise in singing /playing alapana
- To acquire advanced expertise in singing /playing Neraval
- To acquire advanced expertise in singing /playing swara kalpana

COURSE OUTCOME:

At the end of the course, the student will be able to

- Perform/ teach various advanced varnas
- Sing / play raga alapana
- Sing / play neraval
- Sing / play swara kalpana

Unit 1. Varnas – Attatala in two Speeds
<ul style="list-style-type: none">• Raga -Kambhoji• Raga – Bhairavi• Raga – Kalyani
Unit 2. Varnas – Adi tala in three speeds
<ul style="list-style-type: none">• Raga – Shahana• Raga – Darbar• Raga – Thodi
Unit 3. Krities in Advanced Ragas with Ragalapane Neraval (suitably) and Kalpana Swaras
<ul style="list-style-type: none">• Raga – Kedaragowla• Raga - Manirangu• Raga – Bhairavi
Unit 4. Manodharma sangeeta/ Improvisation to the Krities and ragas learnt in Unit 3.
<ul style="list-style-type: none">• Ragalapana• Neraval• Kalpana Swara

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester V

DSC Music C5 (4) (Karnataka Music)

Karnataka Musicology - Phase V

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To acquire deep knowledge of various stages of development of Indian music
- To assess the contribution of various composers
- To understand the features of various ragas

COURSE OUTCOME:

At the end of the course, the student will be able to

- Understand the value and content of various music texts which helps in understanding the history of music
- Analyze the contribution of various composers
- Acquire both theoretical and practical aspects of various ragas of Karnataka music

Unit 1. Music Through different period
<ul style="list-style-type: none">• Vedic period• Bharata's Period• Matanga's period.
Unit 2. Karnataka Music
<ul style="list-style-type: none">• Definition & Explanation• Music and Shivasharanas• Music and Haridasas.
Unit 3. Ragalakshanas
<ul style="list-style-type: none">• Ragas studied in Vth Semester
Unit 4. Life Achievement and contribution of the composers
<ul style="list-style-type: none">• Annamacharya• Bhadrachala Ramadasa• Mummadi Krishna Raja Wodeyar• Jayachamaraja Wodeyar• Vijayadasa• Sripadaraya

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester VI

DSC Music C5 (4) (Karnataka Music)

Minor/Multidisciplinary/Open Elective (OE) Course

Music E1 (3) Practicals III C11 (4) Phase VI Phase V

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To acquire comprehensive knowledge of ragalapane for various ragas
- To get introduced to singing / playing tana which is an important aspect of manodarma sangeeta
- To learn various pallavis which are the epitome of manodarma sangeeta in Karnataka music
- To learn the proper way of singing/ playing Neraval and Kalpana swara

COURSE OUTCOME:

At the end of the course, the student will be able to

- Analyze the ragalapane of various major ragas of the Karnataka music which is most essential
- Sing / play tana which is a major aspect of manodarma sangeeta.
- Learn the structure of pallavi and sing/ play neraval with a perfect knowledge of differences between krities and pallavi
- Render kalpana swaras along with various types of muktayas.

Unit 1. Detailed Ragalapane singing/ playing on the respective instrument in the following Ragas
<ul style="list-style-type: none">• Shankarabharana• Kalyani• Mohana• Kambhoji
Unit 2. Detailed Tana Singing/Playing on the respective instrument in the followings ragas
<ul style="list-style-type: none">• Shankarabharana• Kalyani• Mohana• Kambhoji
Unit 3. Pallavi – Dvikale – singing / Playing on the respective Instruments.
<ul style="list-style-type: none">• Shankarabharana• Kalyani• Mohana• Kambhoji
Unit 4. Neraval and Kalpana swara
<ul style="list-style-type: none">• Pallavi - Shankarabharana• Pallavi – Kalyani• Pallavi – Mohana• Pallavi – Kambhoji

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester V

DSC Music C5 (4) (Karnataka Music)

Minor/Multidisciplinary/Open Elective (OE) Course

Music E1 (3) Music Theory - Practicals III C11 (4)Phase V

COURSE OBJECTIVES:

- To acquire the theoretical approach to ragalapane
- To obtain theoretical knowledge of tana singing/ playing
- To gain theoretical knowledge of Pallavi, neraval and kalpana swara

COURSE OUTCOME:

At the end of the course, the student will be able to

- Acquire the knowledge of various stages of raga alapane as explained in different musical texts.
- Trace the origin and development of tana
- Theoretically understand the differences between pallavis and pallavis of the krities
- Understand the principles to be followed while singing /playing neravel, kalpana swara in Karnataka music.

Unit 1. Ragalapane
<ul style="list-style-type: none">• Concept of Raga and Alapane• Different Stages of Ragalapane• Conventional and present practice
Unit 2. Madhyama Kala or Tana
<ul style="list-style-type: none">• Concept of Tana• Explanation of Tana• Different Types of Tana• Conventional and present practice
Unit 3. Pallavi
<ul style="list-style-type: none">• Definition and Explanation• Different Types of Pallavis• Pallavi singing/Playing – Conventional and present practice
Unit 3. Neraval & Kalpana swara Vinyasa
<ul style="list-style-type: none">• Definitions of Neraval• Neraval – methodology, conventional and current Practices• Definition of Kalpana swara• Kalpana swara conventional and present practices

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester VI

DSC Music C9 (4) (Karnataka Music)

Practicals I Phase VI

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To make the student expertise in singing / playing advanced varnas
- To make the student to sing/ play various krities in shudhamandyama ragas
- To differentiate between madyamakala and vilamba kala krities
- To learn sing/ play all the aspects of manodarma sangeeta excluding tana

COURSE OUTCOME:

At the end of the course, the student will be able to

- Learn various technical aspects of monodrama sangeeta
- Give short music concert with accompaniments
- Sing / play adapting the important principles of various aspects of manodarma sangeeta
- Acquire proper practical knowledge of singing / playing confidentially with proper accompaniments in a concert

Unit 1. Scholarly Varnas in two speeds

- Viriboni – Kedaragowla Raga – Mishra Jhampe Tala
- Vanajakshi – Kalyani Raga – Khanda jati Attatala
- Kanakangi – Todi – Khanda jati Attatala
- Sarasuda –Saveri – Adi tala

Unit 2. Krities in Scholarly Shudhamadyama Ragas

- Begade – Raga
- Saveri – Raga
- Kaanada – Raga

Unit 3. Krities in Vilamba kaala

- Raga - Latangi
- Raga – Kamavardhini
- Raga – Dharmavathi

Unit 4. Improvisation to the composition learnt in Unit II and III

- Ragalapane
- Neraval (Suitable)
- Kalpana Swaras

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester VI

DSC Music C10 (4) (Karnataka Music)

Practicals II C 10 (4) Phase VI

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To analyze between simpler and advanced musical compositions of Karnataka music
- To get practical exposure of singing/ playing group compositions
- To enhance the practical singing /playing of ragalapane

COURSE OUTCOME:

At the end of the course, the student will be able to

- Equipped with numerous advanced compositions of Karnataka music in singing / playing, teaching and from the view point of doing research in music
- Sing / play samudhaya krities individually and also as a group presentation
- Direct and produce musical choir/ ensemble depicting all the technical aspects of group compositions.

Unit 1. Special Compositions
<ul style="list-style-type: none">• Swarajathi of Shyamashastry in the Raga Bhairavi.• Daru of Muthiah Bhagavata in the Raga Kamach• Navaragamalika varna of Patnam Subramania Iyer
Unit 2. Scholarly Varnas in Two speeds
<ul style="list-style-type: none">• Viriboni – Kedaragoula – mishrajati Triputa tala• Kanakangi – Thodi- Pallavi Gopala Iyer• Sarasuda – Saveri.
Unit 3. Samudaya Krities
<ul style="list-style-type: none">• Jagadanandakaraka- Nata – Thyagaraja (Pancharathna)• Suryamurthe –Sourashtra – Muthuswami Dikshitar (Navagraha)• Kamalambike –Bhairavi – Muthuswami Dikshitar (Navavarna)
Unit 4. Ragalapane
<ul style="list-style-type: none">• Bhairvi• Kamach,• Kedaragoula• Todi,• Saveri,• Nata• Sourashtra,• Natakuranji,• Kedara,• Yadukula Kambhoji.

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester VI

DSC Music C11 (4) (Karnataka Music)

Practicals III Phase VI

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To learn advanced and majestic group compositions composed by prominent composers
- To learn krities which are known to be most technical and intricated
- To gain a complete practical knowledge of singing / playing by adapting a detailed approach to all the aspects of manodarma sangeeta

COURSE OUTCOME:

At the end of the course, the student will be able to

- Expertise in singing / playing/ teaching/ analyzing scholarly group compositions
- Confidently sing / play, as a performer on stage adapting all the aspects of creative music

Unit 1. Group Compositions
<ul style="list-style-type: none">• Kanakana ruchira – Varali - Tyagaraja• Devi Janani – Natakuranji – Swathi Tirunal• Bruhaspathe – Atana – Muthuswami Dikshitar
Unit 2. Scholarly Compositions
<ul style="list-style-type: none">• O Ranga Shaayi – Kambhoji – Thyagaraja –Adi• Chintayami Jagadamba – Hindola – Jayachamaraja Wodeyer – Mishra Jhampe• Sri Dakshina Murthe – Shankarabharana -Muthuswami Dikshitar.
Unit 3. Raga – Tana – Pallavi
Dvikale Pallavi in any Sampoorna Raga
<ul style="list-style-type: none">• Dvikale Pallavi in any Janya Raga• Chouka kale pallavi – In any Raga• (Ragalapana +Tana + Trikala + Anuloma, Viloma• Thrishanade + Neraval + Kalpana Swara.
Unit 4. Manodharma – Improvisation to the composition learnt in Unit 1& 2
<ul style="list-style-type: none">• Ragalapane• Neraval• Kalpana Swara

BA/BFA/BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC

Bachelor of Performing Arts Music

Semester VI

DSC Music C12 (4) (Karnataka Music)

Karnataka Musicology - Phase VI

(Common to Vocal and Instruments) 4 credits - 04

COURSE OBJECTIVES:

- To assess the contribution of great trinities to classical Karnataka music system.
- To procure the contents of various musical texts.
- To apprehend the difference between regular compositions and operatic compositions

COURSE OUTCOME:

At the end of the course, the student will be able to

- Assess the contribution of great trinities to Karnataka music in context with concept, style of composition, thematic representation, development of the particular raga and structure of tala.
- Procure deep knowledge of contents of various musical texts from ancient to modern times which create opportunities to conduct research in music.
- Perform/ direct classical music operas on stage as a ballet incorporating the structure, language, impact etc.

•

Unit 1. Karnataka Music Trinities – Style
<ul style="list-style-type: none">• Thyagaraja• Muthuswami Dikshithar• Shyama Shastry
Unit 2. Great Musicologists, their Treatises and Contribution Bharatha.
<ul style="list-style-type: none">• Chikkadevaraja Wodeyer• Saranagadeva• Mysore Sadashiva Rao• Matanga• Veena Subbanna
Unit 3. Operas- An Introduction
<ul style="list-style-type: none">• Prahalada Bhakti Vijaya• Naukacharithra• Pallaki seva prabandha
Unit 4. Ragalakshana
<ul style="list-style-type: none">• Ragas studied in VI Sem BPA.

BA/BFA/ B.P.A
Bachelor of Performing Arts

BA/BFA/ B.P.A- Program

GAMAKA

SYLLABUS

DISCIPLINE SPECIFIC CORE COURSE FOR

V- SEM &VI-SEM

BA/BFA/ B.P.A Bachelor of Performing Arts in Gamaka

Semester-V DSS Gamaka Theory Phase-V

C8 (4) L T P 400

Title of the Course: Gamaka Theory-V

Unit-1 Vachana Vaachana
Chapter 1: Special Feature of Vachana Vaachana Chapter 2: Swara Vachanaas and Music Chapter 3: Raga and Taala references in Vachanaas and Swara Vachanaas
Unit-2 Raaga Lakshanaas
Chapter 4: Kambhoji. Thodi Chapter 5: Kadana Kutuhala, Peelu Chapter 6: Begade, Darbaari Kaanada
Unit -3- Prominent Mahakavis and their Kavya Bhagas Taught with their Properties -An Introduction
Chapter 7: Prominent Mahakavis – I a. Pampa b. Janna Chapter 8: Prominent Mahakavis – II a. Ratnakaravarni b. D. V Gundappa Chapter 9: a. Pampa’s Aadipurana – 25 poems (Teacher’s choice) b. Janna – Yashodara charite – 25 poems (Teacher’s choice) c. D.V. Gundappa (DVG) Mankuthimmana Kagga – 25 Poems (Teacher’s choice)

BA/BFA/ B.P.A Bachelor of Performing Arts in Gamaka

Semester-V DSS Gamaka Theory Phase-V

C6 (4) L T P 004

Title of the Course: Gamaka Practical-II phase-V

Unit-1 Vikramarjuna Vijaya (Pampa Bharata)
Chapter 1: 10 Poems (Teacher's choice)
Chapter 2: 10 Poems (Teacher's choice)
Chapter 3: 10 Poems (Teacher's choice)
Unit-2 Shanti Puraana of Ponna
Chapter 4: 10 Poems (Teacher's choice)
Chapter 5: 10 Poems (Teacher's choice)
Chapter 6: 10 Poems (Teacher's choice)
Unit-3 Sri Ramachandra Charita Puraana of Nagachandra
Chapter 7: 10 Poems (Teacher's choice)
Chapter 8: 10 Poems (Teacher's choice)
Chapter 9: 10 Poems (Teacher's choice)

BA/BFA/ B.P.A Bachelor of Performing Arts in Gamaka (Kaavya Vaachana)

Semester-V

Minor/Multi-Disciplinary/Open Elective (O.E) Course

E1(3) L T P 003

Title of the Course: Gamaka

Minor/Multi-Disciplinary/Open Elective-V

Unit-1 Vaachana Vyakhyaana of – Aadi puraana of Pampa
Chapter 1: 10 Poems (Teacher’s choice) from Aadi puraana of Pampamaha Kavi Chapter 2: 10 Poems (Teacher’s choice) from Aadi puraana of Pampamaha Kavi Chapter 3: 10 Poems (Teacher’s choice) from Aadi puraana of Pampamaha Kavi
Unit-2 Vaachana Vyaakhyaana of Yashodara Charite of Janna
Chapter 4: 10 Poems (Teacher’s choice) Chapter 5: 10 Poems (Teacher’s choice) Chapter 6: 10 Poems (Teacher’s choice)
Unit-3 Mankuthimmana Kagga of D.V. Gundappa
Chapter 7: 10 Poems (Teacher’s choice) Chapter 8: 10 Poems (Teacher’s choice) Chapter 9: 10 Poems (Teacher’s choice)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka
(Kaavya Vaachana)**

**Semester-VI DSC –Gamaka Practicals - II –Phase –VI
C10 (4) LTP 004**

Unit-1 Ajithanaatha Puraana of Ranna
Chapter -1: 10 Poems (Teacher's choice)
Chapter – 2:10 Poems (Teacher's choice)
Chapter – 3:10 Poems (Teacher's choice)
Unit – 2 Neminatha Puraana of Nemichandra
Chapter –4 :10 Poems (Teacher's choice)
Chapter – 5: 10 Poems (Teacher's choice)
Chapter – 6 :10 Poems (Teacher's choice)
Unit – 3 –Anubhavaamruta of Mahalingaranga
Chapter –7 :10 Poems (Teacher's choice)
Chapter –8:10 Poems (Teacher's choice)
Chapter –9 :10 Poems (Teacher's choice)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka(Kaavya Vaachana)**

**Semester-V DSC –Gamaka (Kavya Vachaana) Practical - III –Phase –V
C7 (4) LTP 004**

Unit – 1 Bhaskara’s Jeevanadhara Charite
Chapter – 1: 10 Poems (Teacher’s choice)
Chapter – 2: 10 Poems (Teacher’s choice)
Chapter – 3: 10 Poems (Teacher’s choice)
Unit – 2 Ratnakaravarni’s Bharatesha Vaibhava
Chapter –4 :10 Poems (Teacher’s choice)
Chapter – 5:10 Poems (Teacher’s choice)
Chapter – 6: 10 Poems Teacher’s choice)
Unit – 3 Nayasena’s Dharmamruta
Chapter –7:10 Poems (Teacher’s choice)
Chapter – 8:10 Poems (Teacher’s choice)
Chapter –9:10 Poems (Teacher’s choice)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka (Kaavya Vaachana)**

**Semester-VI DSC –Gamaka (Kavya Vachaana) Practicals - I –Phase –VI
C9 (4) LTP 004**

Unit – 1 ‘Jagannatha Vijaya’of Rudra Bhatta
Chapter – 1 : 10 Poems (Teacher’s choice)
Chapter – 2: 10 Poems (Teacher’s choice)
Chapter – 3 : 10 Poems (Teacher’s choice)
Unit – 2 ‘Kumaara Raamana Saangathya’of Nanjunda Kavi.
Chapter –4 :10 Poems (Teacher’s choice)
Chapter – 5: 10 Poems (Teacher’s choice)
Chapter – 6 : 10 Poems (Teacher’s choice)
Un it – 3 –Sukumaara Charitam’of Shantinatha
Chapter –7 : 10 Poems (Teacher’s choice)
Chapter – 8: 10 Poems (Teacher’s choice)
Chapter –9 : 10 Poems (Teacher’s choice)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka(Kaavya Vaachana)**

**Semester-VI DSC –Gamaka (Kavya Vachaana) Practicals -III –Phase –VI
C11 (4) LTP 004**

Unit – 1 ‘Kabbigara Kaavya of Andiah’
Chapter – 1 : 10 Poems (Teacher’s choice) Chapter – 2: 10 Poems (Teacher’s choice) Chapter – 3 : 10 Poems (Teacher’ choice)
Unit – 2 ‘Sree Hari charite of Pu. Ti. Narasimhachar (Pu.Ti.Na)’
Chapter –1: 10 Poems (Teacher’s choice) Chapter – 2: 10 Poems (Teacher’s choice) Chapter – 3: 10 Poems (Teacher’s choice)
Unit – 3 Vaddaradhane of Shivakotyacharya
Chapter –1 : 10 Poems (Teacher’s choice) Chapter – 2: 10 Poems (Teacher’s choice) Chapter –3 : 10 Poems (Teacher’s choice)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka(Kaavya Vaachana)**

Semester-V- Minor/Multi Disciplinary/ Open Elective (IE)

DSC –Gamaka (Kavya Vachaana) E2 (3)

E2 (3) LTP 004

Gamaka Theory Phase - V

Unit – 1 Chandas
Chapter – 1 : Kanda Padya, Seesa Padya Chapter – 2: Saangathy, Tripadi Chapter – 3 : Shatpadi, Ragale
Unit – 2 Layas.
Chapter –1 : Amsha Chandas and its Varieties Chapter – 2: Maatra Chandas and its Varieties Chapter – 3 : Champu and Karnataka Vishesha Jaathis
Unit – 3 Chandas – Texts – An Introduction
Chapter –1 : Chandombudhi Chapter – 2: Ashtadhyayi Chapter –3: Shabdamani Darpana

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka(Kaavya Vaachana)**

**Semester-V DSC –Gamaka (Kavya Vachaana) Practicals -I –Phase –V
C5 (4) LTP 004**

Unit – 1 ‘Aadipuraana’ of Pampa
Chapter – 1 : 10 Poems (Teacher’s choice)
Chapter – 2: 10 Poems (Teacher’s choice)
Chapter – 3 : 10 Poems (Teacher’s choice)
Unit – 2 Yashodhara Charite of Janna
Chapter –4 : 10 Poems (Teacher’s choice)
Chapter – 5: 10 Poems (Teacher’s choice)
Chapter – 6 : 10 Poems (Teacher’s choice)
Unit – 3 –Mankuthimmana Kagga of D.V. Gundappa
Chapter –7 : 10 Poems (Teacher’s choice)
Chapter – 8: 10 Poems (Teacher’s choice)
Chapter –9 : 10 Poems (Teacher’s choice)

BA /BFA/ B.P.A Bachelor of Performing Arts in Gamaka (Kaavya Vaachana)

**Semester-VI DSC –Gamaka (Kavya Vachaana) Theory –Phase –VI
C12 (4) LTP 400**

Unit – 1 Kavya Vaachana
Chapter – 1 : Special Features of Kaavya Vaachana Chapter – 2: Maha Kaavyas – An Introduction Chapter – 3 : Khanda Kaavyaas – An Introduction
Unit 2 Raaga Lakshanaas
Chapter – 1 : Behag, Baageshree Chapter – 2: Suruti , Kamach Chapter – 3 : Madhyamavathi, Shree
Unit -3 Prominent Mahakavis and their Kavyas with Prosodies
Chapter – 1: a. RudraBhatta – Jagannatha Vijaya b. Nanjunda Kavi – Kumaara Raamana Saangathya c. Shantinatha – Sukumara Charitam Chapter – 2: a. Ranna- Ajithanatha Puraana b. Nemichandra – Neminatha Puraanam c. Mahalinga Ranga – Anubhavamruta. Chapter – 3 a. Andaiah – Kabbigara Kaavya b. Pu.Thi. Naarasimhachar – Sree Haricharite c. Shiva Kotyacharya – Vaddaraadhane

BA /BFA/ B.P.A Bachelor of Performing Arts in Gamaka(Kaavya Vaachana)

**Semester-VI Minor/Multi Disciplinary / Open Elective Course (OE) DSC –
Gamaka (Kavya Vachaana) Practicals –Phase –VI
LTP 003**

Unit – 1 Kavya Vaachana Vyakhyana
Chapter – 1: Any 10 Poems of Jagannatha Vijaya of RudraBatta Learnt in IV DSC- C9 (4)
Chapter – 2: Any 10 Poems of Kumaara Raamana Sangathya of Nanjunda Kavi, Learnt in DSC – C9 (4)
Chapter – 3 : Any 10 Poems of Sukumara Charitam of Shantinatha Learnt in DSC – C9 (4)
Unit 2 Kavya Vaachana Vyakhyana
Chapter – 1 : Any 10 Poems of Ajithanatha Puraana of Ranna Learnt in DSC –C 10 (4)
Chapter – 2: Any 10 Poems ofNeminatha Puraana of Nemichanda Learnt in DSC –C 10 (4)
Chapter – 3 :Any 10 Poems of Anubhavaamruta of Mahalinga Ranga learnt in DSC –C 10 (4)
Unit -3 Kavya Vaachana Vyakhyana
Chapter – 1 : Any 10 Poems of Kabbigara Kaavya of Andaya learnt in DSC –C 11 (4)
Chapter – 2: Any 10 Poems ofSree Haricharite of Pu.Ti. Narasimhachar (Pu.Thi.Na) learnt in DSC –C 11 (4)
Chapter – 3 : Any 10 Poems ofVaddaradhane of Shivakotyacharya learnt in DSC –C 11 (4)

**BA /BFA/ B.P.A Bachelor of Performing Arts in
Gamaka(Kaavya Vaachana)
Semester-VI Minor/Multi-Disciplinary / Open Elective Course (OE) DSC –
Gamaka (Kavya Vachaana) Theory –Phase –VI
LTP 300**

Unit – 1 Chandas – Loukika Chandassu
Chapter – 1 : Khyaata Karnaatakas Varna Vruttas Chapter – 2: Khtyaata Karnaataketara Varna Vruttas Chapter – 3 : Sama Chatushpadis
Unit 2 Vaidika Chandassu
Chapter – 1 : Gaayathri, Anushtup, Bruhathi Chapter – 2: Trishtup, Jagathi Chapter – 3 :Pragaatha , Shloka
Unit -3 Hosagannada Chandassu
Chapter – 1 : Hosa Mattugala Layagalalu and their general principles. Chapter – 2: Ganaparivrutti – Value of Maatra a. Trimaatraalaya b. Chaturmaatraalaya c. Panchamaatraalaya Chapter – 3 : a. Mouna or Silence b. Anaagata, Mudi , Padmagana c. Praasas, Pada Rachane

BA/BFA/ B.P.A- Program

MRUDANGA

SYLLABUS

DISCIPLINE SPECIFIC CORE COURSE FOR

V- SEM &VI-SEM

BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS IN KARNATAKA MUSIC – PERCUSSION

INSTRUMENT-MRUDANA

**Minor/multi Disciplinary/Open Elective Course (OE)
Semester V – Mrudanga E 2 (3) LTP 300 Mrudanga Theory
Credit -3 phase-V**

Unit-1 Folk Music Instruments
Chapter 1: String Instruments Chapter 2: Wind Instruments Chapter 3: Percussion Instruments Chapter 4: Solid Instruments (Ghana)
Unit-2 Mrudanga & Karnataka Classical Music
Chapter 1: Role of Mrudangist in Karnataka classical concert Chapter 2: place of Mrudangist in classical concert Chapter3: Tani avartanam-concept & application
Unit-3 Tuning of few Percussion Instruments
Chapter 1: Tuning of Mrudanga Chapter 2: Tuning of Ghata & Khanjari Chapter 3: Tuning of morsing & Dolu

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARANTAKA MUSIC – PERCUSSION
INSTRUMENT-MRUDANGA**

Minor/multi Disciplinary/Open Elective Course (OE)

Semester V – Mrudanga E 2 (3) LTP 300 Practical

Credit -3 phase-V

Unit-1 Teka varase- Aditala (Chanting & Playing)- Chaturashra Nade chanting
Chapter 1: Teka varase – Aditala in Chaturashra Nade Playing Mrudanga Chapter 2: Teka varase – Aditala in chaturashra Nade chanting Simultaneously Chapter 3: Teka varase – Aditala in chaturashra Nade
Unit-2 Teka varase in Trishra Nade Aditala (Chanting & Playing)
Chapter 1: Chanting Teka Varases in Trishra nade Aditala Chapter 2: Playing Teka Varases on the Mrudanga in Trishra Nade Aditala Chapter 3: Chanting & playing simultaneously Teka Varases on the Mrudanga in Trishra nade Aditala
Unit-3: Teka Varase in Khanda Nade Aditala
Chapter 1: Chanting Teka Varases in Khanda Nade Aditala Chapter 2: Playing on the Mrudanga, Teka Varases in Khanda Nade Aditala Chapter 3: Chanting & Playing simultaneously Teka Varase in Khanda Nade Aditala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARNATAKA MUSIC – PERCUSSION
INSTRUMENT-MRUDAGA**

**Semester V – DSC Mrudanga Theory
Credit -4 C 8 (4) LTP 400 phase-V**

Unit-1 Taalanganas-Shadanganas
Chapter-1: Laghu-Varieties, Dhruta Chapter-2: Anudhruta, Guru Chapter-3: Pluta, Kaakapaada
Unit-2 Tala Shodashanganas
Chapter-1: Anudhruta, Druta Viraama, Laghu,Laghu Viraama,Laghu Druta Chapter-2: Laghu Druta Viraama, Guru, Guru Viraama, Tala Shodashanganas Chapter-3: Guru druta, Guru Viraama, pluta viraama,pluta druta, Pluta Druta Viraama
Unit-3: Great Mrudanga Artists & their contributions to Karnataka Music
Chapter-1: Umayalpuram K. Shivaraman Chapter-2: Karikudi R.Mani Chapter-3: T.K.Murthy

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARNATAKA MUSIC – PERCUSSION
INSTRUMENT-MRUDANGA**

Semester V- DSC Mrudanga Practical-I -Phase –V

C 5 (4) LTP 004

Unit-1: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-chaturashra Jaati Dharuva Tala
Chapter-1: chanting Tha Dhi Tom Nam Pathas and paalu varase in 3 speeds Chapter-2: playing Tha Dhi Tom Nam Pathas and paalu varase on the Mrudanga in 3 speeds. Chapter-3: Chanting & Playing Tha Dhi Tom Nam Pathas and paalu Varase in 3 speeds.
Unit-2: Tha Dhi Tom Nam Pathas and paalu varase in 3 speeds-chaturashra Jaati Mattya Taala
Chapter-1: chanting Tha Dhi Tom Nam Pathas and paalu varases in chaturshtra jaati Mattya Tala 3 speeds Chapter-2: Playing on the Mrudaga Tha Dhi Tom Nam Pathas and paalu varase in chaturshtra jaati Mattya Tala in 3 speeds. Chapter-3 : chanting & Playing Simultaneously Tha Dhi Tom Nam Pathas and paalu varase in chaturashra jaati Mattya Tala 3 speeds.
Unit-3: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-chaturashra jaati Rupaka Tala
Chapter-1: Chanting Tha Dhi Tom Nam Pathas and paalu varases in chaturashra jaati Rupaka Tala in 3 speeds. Chapter-2: Playing on the Mrudanga Tha Dhi Tom Nam Pathas and Paalu varases in chaturashra jaati Rupaka Tala in speeds. Chapter-3: Chanting & Playing Simultaneously Tha Dhi Tom Nam Pathas and paalu varases in chaturashra jaati Rupaka Tala in 3 speeds.

**BA/BFA/ BACHELOR OF PERFORMING ARTS IN
KARANTAKA MUSIC –PERCUSSION
INSTRUMENT-MRUDANGA**

Semester V DSC Mrudanga Practical-II- Phase –V

C 6 (4) LTP 004

Unit-1: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-Mishra jaati JhampeTaala

Chapter-1: chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Mishra jaati Jhampe Taala

Chapter-2: playing in the Mrudanga Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Mishra jaati jhampe Tala

Chapter-3: chanting & Playing Tha Dhi Tom Nam Pathas and paalu varases simultaneously in 3 speeds in Mishra jaati jhampe Tala

Unit-2: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-Thrishra jaati Triputa Tala

Chapter-1: chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Trishrajati Triputa Tala

Chapter-2: playing on the Mrudaga Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Trishrajaati Triputa Tala

Chapter-3 chanting & Playing Tha Dhi Tom Nam Pathas and paaluvarases in 3 speeds in Trishrajaati Triputa Tala

Unit-3: Tha Dhi Tom Nam Pathas and paalu varases 3 speeds – Khanda Jaati Atta tala

Chapter-1: Chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Khanda Jaati Atta Tala

Chapter-2: playing on the Mrudagam Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Khanda Jaati Atta Tala

Chapter-3: chanting & Playing Simultaneously Tha Dhi Tom Nam Patha and paalu varases in 3 speeds in Khanda Jaati Atta Tala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARNATAKA MUSIC – PERCUSSION
INSTRUMENT-MRUDANGA**

Semester V -DSC Mrudanga Practical-III -Phase –V

C 7 (4) LTP 004

Unit-1: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-chaturashra jaati Eka Taala
Chapter-1: Chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-chaturashra jaati Eka Tala Chapter-2: Playing on the mrudangas Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds chaturashra jaati Eka Tala Chapter-3: Chanting & Playing Simultaneously Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in chaturashra jaati Eka Taala
Unit-2: Mohara & Mukmayaas-Advanced
Chapter-1: Chanting Mohara & Mukmayaas in Aditala Chapter-2: Playing on the Mrudaga Mohara & Mukmayaas in Aditala Chapter-3: Chanting & Playing Simultaneously Mohara & Mukmaya in Aditala
Unit-3: Nade & Jaati Mukmayaas advanced
Chapter-1: Chanting 5 nades & Jaati mukmayaas set to chaturashra jaati Dhruvatala Chapter-2: playing on the Mrudanga 5 Nades & Jaati Mukmayaas set to chaturashra jati Dhruvatala Chapter-3: Chanting & playing simultaneously nade and Jaati mukmayaas set to chaturashra jaati Dhruvatala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARANTAKA MUSIC- PERCUSSION
INSTRUMENT-MRUDANGA**

Semester VI -DSC Mrudanga Practical-II -Phase –VI

Cred:5-4 7 (4) C 1 (4) LTP 004

Unit-1: Nade & Jaati Muktaayaas in Mishra jaati Jhampe Tala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Mishra jaati Jhampe Taala Chapter-2: Playing on the mrudanga Nade & Jaati Muktaayaas in Mishra jaati Jhampe Taala Chapter-3: Chanting & Playing Nade & Jaati Muktaayaas in Mishrajaati Jhampe Taala
Unit – 2 Nade and Jaati Muktaayaas in Thrishrajaati Triputa Taala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Trishrajaati , Triputa Tala Chapter-2: Playing on the mrudanga Nade & Jaati Muktaayaas in Trishrajaati, Triputa Tala Chapter-3: Chanting & Playing simultaneously Nade and Jaati Muktaayaas in Trishra jaati Triputa Taala.
Unit – 3 Nade and Jaati Muktaayaas in Khandajati Atta Taala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Khanda jati Atta Taala Chapter-2: Playing on the Mrudanga Nade & Jaati Muktaayaas in Khandajaati, AttaTala Chapter-3: Chanting & Playing Nade and Jaati Muktaayaas in Khandajati Atta tala.

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARNATAKA MUSIC – PERCUSSION
INSTRUMENT-MRUDANGA**

Semester VI -DSC Mrudanga Practical-I -Phase –VI

Credits -4 9(4) LTP 004

Unit-1: Nade & Jaati Muktaayaas in chaturashrajati – Dhruva taala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Chaturashrajati Dhruvataala Chapter-2: Playing on the mrudanga Nade & Jaati Muktaayaas in Chaturashrajati Dhruvataala Chapter-3: Chanting & Playing Simultaneously Nade and Jaati Muktaayaas in chaturashra jaati Dhruva taala
Unit- 2 Nade and Jaati Muktaayaas in Chaturshra jaati mattya Taala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Chaturashra Jati Mattya Taala Chapter-2: Playing on the Mrudanga Jaati in Chaturashra Jaati Mattya Taala Chapter-3: Chanting and Playing Simultaneously Nade and Jaati muktayaas.
Unit – 3 Nade and Jaati Muktaayaas in Chaturashra Jaati Rupaka Taala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Chaturashra Jaati Rupaka Taala Chapter-2: Playing on the Mrudanga Nade and Jaati Muktaayaas in Chaturashra Rupaka Taala Chapter-3: Chanting and Playing Simultaneously Nade and Jaati muktayaas in Chaturashrajati Rupaka Taala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARANTAKA MUSIC-PERCUSSION
INSTRUMENT-MRUDANGA**

Semester VI -DSC Mrudanga Practical-III -Phase –VI

Credits -4 C11 (4) LTP 004

Unit-1: Nade & Jaati Muktaayaas in chaturashrajati Eka Tala
Chapter-1: Chanting Nade & Jaati Muktaayaas in Chaturashrajati Ekataala Chapter-2: Playing on the mrudanga Nade & Jaati Muktaayaas in Chaturashrajati Ekataala Chapter-3: Chanting & Playing Simultaneously Nade and Jaati Muktaayaas in chaturashrajaati Ekataala
Unit -2 Muktaayaas in Chapu Talas
Chapter-1: Chanting Muktaayaas in Khanda Chapu Tala Chapter-2: Playing on the mrudanga Muktaayaas in Khanda Chapu Tala Chapter-3: Chanting & Playing muktayas in Khanda chapuTaala
Unit - 3 Muktaayaas in Mishra chapu
Chapter-1: Chanting Muktaayaas in Mishra chapu Chapter-2: Playing on the mrudanga Muktaayaas in Mishra chapu Tala Chapter-3: Chanting & Playing muktayas in Mishra chapuTaala

**PA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARANTAKA MUSIC –
PERCUSSION INSTRUMENTS-MRUDANGA**

**Semester VI -DSC Mrudanga Theory -Phase –VI
Credits -4 C12 (4) LTP 400**

Unit-1: Mrudanga Structure and Manufacture
Chapter-1: Structure of Mrudanga Chapter-2: Manufacturing process of Mrudanga Chapter-3: Prominent Manufacturers of Mrudanga
Unit -2 Khanjari and Ghata Structure and Manufacture
Chapter-1: Structure of Khanjari and Ghata Chapter-2: Manufacturing process of Khanjari and Ghata Chapter-3: Maintenance of Khanjari and Ghata
Unit 3 - Dolu and Morsing Structures and Manufacture.
Chapter-1: Structure of Dolu and Morsing Chapter-2: Manufacturing process of Dolu and Morsing Chapter-3: Maintenance of Dolu and Morsing

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARANTAKA MUSIC –
PERCUSSION INSTRUMENTS-MRUDANGA**

Minor Multi disciplinary/ Open Electives course (OE)

Mrudanga Practical Phase -VI

Semester VI -DSC Mrudanga Practical -Phase –VI

Credits -3 E-3 (3) LTP 003

Unit-1: Mrudanga- different Nades and Taalas
Chapter-1: Chanting Moharas in Khanda Nada Chaturashrajati Rupaka Tala Chapter-2: Playing Moharas on the Mrudanga in Khanda Nade Chaturashra jati Rupaka Tala Chapter-3: Chanting and playing Simultaneously Moharas in Khanda nade Chaturashra Jati Rupaka Tala
Unit -2 Moharas in Thrishra Nade Chaturashra jati Eka Tala
Chapter-1: Chanting Moharas in Thrishra Nade Chaturashra Jati Ekatala Chapter-2: Playing on the Mrudanga Moharas in thrishra NadeChaturashrajati Ekatala Chapter-3: Chanting and playing simultaneously Moharas in Thrishra Nade Chaturashrajati Ekatala
Unit 3 - Moharas in Khanda Nade, Chaturarshrajati Ekatala
Chapter-1: Chanting moharas in Khanda nade Chaturashrrajati Ekatala Chapter-2: Playing on the Mrudanga moharas in Khanda NadeChaturashrajati Ekatala Chapter-3: Chanting and Playing Simultaneously Moharas in Khanda Nade Chaturashrajati Ekatala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS
IN KARNATAKA MUSIC –
PERCUSSION INSTRUMENTS-MRUDANGA**

Minor Multi disciplinary/ Open Electives course (OE)

Mrudanga Theory Phase -VI

Semester VI -DSC Mrudanga Theory -Phase –VI

Credits -3 E-4 (3) LTP 300

Unit-1: Research and Innovation in Mrudanga
Chapter-1: Research & Innovation in Mrudanga Manufacturing Chapter-2: Innovation in playing techniques of Mrudanga Chapter-3: Mrudanga playing – present trend
Unit-2 Mrudanga Education
Chapter-1: Conventional teaching of Mrudanga Chapter-2: Institutionalized System of teaching of Mrudanga Chapter-3: Mrudanga Education and Technology
Unit- 3 Mrudanga Exponents and their contribution to Karnataka Music.
Chapter-1: T. Muthuswami Tewar, T.M. Venkatesha Tewar Chapter-2: H. Puttachar, C.K. Ayyamani, Ayyar Chapter-3: Pudukkottai Dakshinamurthy Pillai, Trichi Shankaran, TAS Mani Iyer