

BANGALORE



UNIVERSITY

Performing Arts
Vth & VIth Semester 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)

Performing Arts

Theatre Arts, Dance & Music

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

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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 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 / 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.		15
Chapter 2 - Detailed Study of Abhinaya Dharpana - Nandhi Keshawara.		
Chapter 3 - Introduction to Dasharupaka by Dhananjaya. - Introduction to Sangeetha Ratnakara by Saranga Deva.		
Unit – 2		
Chapter 4 - Introduction to Nritarathnavalli and its Presence in Bharathanatyam.		15
Chapter 5 - Introduction to Narthananirnaya		
Chapter 6: - Introduction to 72 Melakartha in Karnatic. Music in Bharatanatyam, Tala Dhashaprana.		
Unit – 3		
Chapter 7 - Study of Temple Architecture (Vocation - Culture Tourism).		15
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		

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 <ul style="list-style-type: none">- Introduction to Pada Varnam- Definition of Pada Varnam- Types of Varnam- Characteristic of Varnam Chapter 2 <ul style="list-style-type: none">-Singing Pada Varnam- Trikala Jathi- Theermanam along with Tala and Recitation Chapter 3 <ul style="list-style-type: none">- Learning Practical - Jathi- Pallavi Sahitya Abhinaya second Jatti with Korappu- Anu Pallavi Sahitya Abhinaya	15
Unit – 2	
Chapter 4 <ul style="list-style-type: none">- Jathi- Charana Sahitya- Chitte Swara and Sahitya Chapter 5 <ul style="list-style-type: none">- Knowledge of Sequence from Pallavi to Chittai Swara<ul style="list-style-type: none">- 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.	15
Chapter2 - Kannada Javali – Mysore Bani	
Chapter 3 - Keerthanam with Sanchari, depiction of Rasa in Sanchari - Das Compositions	
Unit – 2	
Chapter 4 - Study about Anthapura Geetha	15
Chapter 5 - Learn about Contemporary Poets	
Chapter 6 - Writing the record, Exploring the Poetry.	
Unit – 3	
Chapter 7 - Satvika Abhinaya –anyone of the trinity (Annamacharya / Mysore Vasudevacharya).	15
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.	

BHARATHANATYAM

Semester – 5 Prayoga – 5 Paper - 2 Practical

Title of the course: Practical Nritha Tapasya (Creative Composition) - 3

Unit - 1 Pushpanjali – Shloka
Chapter No -1 Selection of Puspanjali with the guidance of Class teacher. Chapter No - 2 Ability to Sing Puspanjali with the guidance of class teacher along with Tala Chapter No - 3 Students should Compose Pushpanjali and Sholka
Unit – 2 Learn seven Alankaras of Sri Purandara Dasa and Compose Koravais
Chapter No – 1 Learning Seven Alankaras through the guidance of Class teacher along with Tala.
Chapter No – 2 Composition of Druva Tala in all Three speeds
Chapter No -3 Composition of Matya and Rupaka Tala in all Three Speeds
Unit – 3 Learn seven Alankaras of Sri Purandara Dasa and Compose Koravais
Chapter No – 7 Composition of Jampe Tala in all Three Speeds
Chapter No – 8 Composition of Atta Tala in all Three Speeds
Chapter No – 9 Composition of Triputa and Ekka Tala in all Three Speeds

Note:

- Permutation Combination of all Dashavidha Adavus along with Mukhtaya Adavus.
- Usage of Yatis should be guided by class teacher.

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 aliened 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 Bharatahanatyam (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-ondu 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 – Nritta 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

BHARATHANATYAM
Semester - 6 Prayoga Paper - 3 Practical

Title of the course: Practical: Nritya Tapasya (Creative Composition) - 3

Unit - 1	
Chapter – 1	Learn to sing Pada Varnam along with Tala.
Chapter – 2	Composition of Trikala Jati along with Tala.
Chapter – 3	Students should compose Trikala Jati.
Unit - 2	
Chapter – 1	Learning Pallavi with three different hand estures.
Chapter – 2	Composition of Pallavi with second Jati.
Chapter – 3	Composition of Anu Pallavi with second Jati
Unit - 3	
Chapter –1	Learning the two Churas.
Chapter 2	Learning third Jatti in two avartas.
Chapter 3	composition of jatti
Unit - 4	
Chapter – 1	-Learning Chitte Swara
Chapter – 2	Able to Sing and Put Tala of Chitte Swara
Chapter – 3	-Compose Chitte Swara

Note:

- * All the above element should be learnt under the Guidance of Class Teacher.
- * Composition of a short Varnam without Sanchari Bava
- * Compose Chitte Swara along with Tattu - Mettu.

BHARATHANATYAM

Semester – 6 Open Elective (OE) Practical

Title of the course: Nritha Tapasya (OE)

Unit - 1
Chapter – 1 Dashavidha Adavu Chapter – 2 Advanced Adavu - Practice of all adavus in 5 Jaathis. Chapter – 3 Asamyuta Hastas, Samyukta Hasta according to Abhinaya Darpana.
Unit - 2
Chapter –1 Asamyuta Hastas Viniyoga (1- 7) according to Abhinaya Darpana. Chapter – 2 - Shiro Bedha, Dristi Bedha according to Abhinaya Darpana. Chapter – 3 - Greeeva Bedha , Bru Bedha according to Abhinaya Darpana
Unit - 3
Chapter – 1 Practice of Aid tala Korve , Shloka Chapter – 2 - Recitation of Korve , Sholka Chapter – 3 - Recitation of Shloka
Unit - 4
Chapter – 1 - Chaturashrra Alaripu. Chapter – 2 - Jathiswara (Roopakatala). Chapter – 3 - Recitation of Alaripu and Jathiswara.

Note:

- All the above element should be learnt under the Guidance of Class Teacher.
- Permutation Combination of all Dashavidha Adavus.

DANCE : KUCHIPUDI

BA/BFA/ B.P.A-DANCE KUCHIPUDI 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 aliened 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.	15
Chapter 3 3. Introduction to Dasharupaka text by Dhananjaya.	
Unit – 2	
Chapter 4 - The History and Evolution of Kuchipudi from Yakshagana to Solo	
Chapter 5 - Introduction to Aharya Abhinaya and its importance in Characterizaation in Kuchipudi Dance Drama.	15
- 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.	
Unit – 3	
Chapter 7 - Study of Temple Architecture (Vocation - Culture Tourism).	
Chapter 8 - Modern Stage Craft and Light Design with reference to Natyashastra	15
Chapter 9 - Use of Modern Software and Multimedia Technology in Dance. (Cell Phone Recording – Videography and Sound Engineering).	

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 Recitation 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 Shabdam	
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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 - Introduct ionto 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

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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 aliened 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	60Hrs
Unit –1	
<p>Teental/ Jhap Taal</p> <p>Chapter 1</p> <ul style="list-style-type: none"> - Nritya: Aamad, Toda - 3, Chakradhar Toda – 3, Tukda - 3, Chakaradhar Tukda -3, Hastak Prayog. <p>Chapter 2</p> <ul style="list-style-type: none"> - Nritya: Kavith, Ghat Bhav <p>Chapter 3</p> <ul style="list-style-type: none"> - Nritya : Perimalu - 3, Paran - 3, Chakardhar Paran – 3 	15
Unit – 2	
<p>Chapter 4</p> <ul style="list-style-type: none"> - Mastery in Tatkar is essential, Ladi, Tihahi - 4, Barbar - Dugun, Chaugun of Theka <p>Chapter 5</p> <ul style="list-style-type: none"> - Compulsory Padhant of all the compositions. <p>Chapter 6</p> <ul style="list-style-type: none"> - Any two Compositions from Ghat, Chalan, Kayada in Tatkar in any Taal 	15
Unit – 3	
<p>Chapter 7</p> <ul style="list-style-type: none"> - Singing / Playing of Nagma / Lehara on Harmonium. <p>Chapter 8</p> <ul style="list-style-type: none"> - Rhythmic movement of Neck, Eyebrows, Hastak in Teentaal <p>Chapter 9</p> <ul style="list-style-type: none"> - 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 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-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 different Gharana.</p>	15
Unit – 3	
<p>Chapter 7 - Introduction to Padhant along with Tabla and Layakarries.</p> <p>Chapter 8 - Recitation of all Nrirta compositions. (Vilambith, Madyam and Dhurut)</p> <p>Chapter 9 - Recite the Nirtta 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 Nritya 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 Nritya (Toda, Tukuda, Paran, Perimelu). Chapter 9 - Recite the Nritya 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

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

Bachelor of Performing Arts – Theatre Arts (Drama)

Semester V

Subject: 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	DSC	Drama	04	04	60	2 hours	40	60	100
	DSC	Drama	04	04	60	20 minutes for each candidate	50	50	100
	DSC	Drama	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
- 4.

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.

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

**Bachelor of Performing Arts – Theatre Arts (Drama)
SEMESTER-V**

SUBJECT: Theatre Arts (Drama)

TITLE OF THE COURSE: THEORY: HISTORY OF THEATRE

Course: (DSC) 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		
<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		
<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		
<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

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor of Performing Arts – Theatre Arts (Drama)

SEMESTER - V - THEATRE ARTS.

SUBJECT:– THEORY PAPER THEATRE CRITICISMS

COURSE OBJECTIVES:

- * To impart the knowledge of Criticisms and Theatre Criticism
- * To impart the knowledge of Strategies in Theatre Criticisms
- * To train the students to Practice theatre Criticisms

COURSE OUTCOMES: At the end of the course the student will be able to

- understand different methods and Techniques of Theatre Criticism
- Apply the knowledge of various techniques in theatre criticism.
- Create and implement the theoretical knowledge in Criticism

Theory Marks – 60 Internal Assessment Marks – 40

Unit – 1
Chaper 1- Introduction to criticism
Unit - 2
Chaper 2. Introduction to theatre criticism
Unit – 3
Chaper 3-Theatre Criticism and practice.
Unit – 4
Chaper 4 – Play writing.

Reference Books

- Theatre Criticism – Irving Wardle
- The Semiotics of theatre and Drama – Keir Elam
- The art of writing Drama (Theory and practice) – Michelene Wandoor.
- Theatre History criticism and references – David cheslire
- Nataka Sahitya Mattu Rangabhoomi – Graddy Govinda Raja.

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

Bachelor of Performing Arts : Theatre Arts (Drama)

SEMESTER V - PRACTICAL

Title of the Course: (DSC) Practical Costume Design

Course: (DSC) 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 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. 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>	

<p>Chapter 1 : How to use Costumes' from the scripts to deferent character's wardrobe.</p> <p>Chapter 2 : Methods used to sketch ideas using Traditional or Digital Media</p> <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 Arts students 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 outcomes: 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
<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	
<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.	
<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..

Unit-4: Molding and casting

Chapter 1 : Types of Molding
Chapter 2 : Types of Costing
Chapter 3 : Procedure of molding and costing

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

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor of Performing Arts : Theatre Arts (Drama)

SEMESTER V

SUBJECT - THEATRE TECHNOLOGY SET DESIGN

PRACTICAL PAPER – THEATRE TECHNOLOGY SET DESIGN

COURSE OBJECTIVES

- To impart the knowledge of Stage Geography of Theatre
- To impart the knowledge of Technologies of Drams
- To Train the student to prepare Drawing of Stage Geography.

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

- Understand various theatre designs.
- Apply the knowledge of stage geography in theatre
- Evaluate the different types offstage in theatre
- reate and implement knowledge of stage geography in play productions

Practical Marks – 50 Internal Assessment Marks – 50

Unit – 1 Ground Plan	
Chapter	1. Drawing the ground plan of various objects and various theatres as scale drawing 2. Perspective and cross section 3. Drawing the perspective and cross section of various objects and various theatre as scale drawing
Unit - 2	
Chapter	1. Detailed study of line, color Mass and Texture. 2. Preparation of charts and texture 3. Record book of lines and colors
Unit -3	
Chapter	1. Concepts set design and audience . 2. Eastern theatre architecture 3. Western theatre architecture.

Books:

- Theatre and Technology – Andy Lavender
- Theatre performance and Technology- Christopher Baugh
- Theatre and Science – Krishen E. Shephend Barr,
- Ranga Prayaoga – K. V. Akshara
- The Cambridge guide to theatre – Martin Banham

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor in Performing Arts : Theatre Arts (Drama)

SEMESTER V - THEATRE MUSIC. OPEN ELECTIVE (OE)

PRACTICAL PAPER – THEATRE MUSIC

COURSE OBJECTIVES

- To impart the knowledge of Theatre Music
- To impart the knowledge of origin and development Theatre Music
- To Train the student in theatre Music.

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

- Understand improve of music Theatre.
- Apply the knowledge of Music in theatre productions.
- Create and implement knowledge of Music in theatre performance

Practical Marks – 50 Internal Assessment Marks – 50

Unit – 1	
Chapter	1- Introduction of theatre Music 2. Origin and development of theatre Music
Unit - 2	
Chapter	1. Folk theatre Music 2. Professional theatre music
Unit -3	
Chapter	1. Contemporary theatre music 2. B.V Karnath's Theatre Music
Unit -4	
Chapter	1. Practical knowledge of Music Instruments. 2. Indian Musical Instrument Western musical instruments

Reference books

- Rangageethegalu - Hampan Nagaraj
- Gatanegalu - Jyothi kodalagi
- Vruthi Ranga Sangeetha – Yoga Narasimha
- Ranga Sangeetha – Ramakrishna marate
- Vruthi Ranga Sangeetha – Yanagi Balappa

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 (DSC)

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	DSC A9/B9	drama	04	04	60	2 hours	40	60	100
	DSC A10/B10	drama	04	04	60	20 minutes for each candidate	50	50	100
	DSC A11/B11	drama	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 dev elopement 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
 Vyangya vyakhya, the Aesthetics of Dhvani in Theatre K.G Paulose
 Sanskrit Drama - S Ramarathnam
 Natya Shastra - Adya Ranga Charya

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS
Bachelor in Performing Arts : Theatre Arts (Drama)

SEMESTER VI - THEORIES ON THEATRE ACTING

SUBJECT : THEORY PAPER –THEORIES ON THEATRE ACTING

COURSE OBJECTIVES

- To impart the knowledge of Major Theories of Acting
- To impart the knowledge of fundamental concepts and Aesthetic principles
- To train the student for in various Acting , Skills and Techniques

Course Outcomes: At the end of the course the student will be able to

- Understand the different types of Acting and its theories
- Analyses the differences between various Acting Theatres.
- Create and implement the Principles of Acting theories and Aesthetic Concepts

Marks =100 (60 + 40 IA)

Content and concept of the course:

Unit – 1. Emergence of an Actor – Classical Theories
Unit – 2 Information on Acting from Aristotle
Unit – 3. Different Styles of Acting (Classical, Tragedy, Comedy, Farce, Burlesque)
Unit – 4 Melodramatic Acting
Unit –5 The Emergence of Realistic Actor
Unit – 6 Stanislavsky's System Acting
Unit – 7 Emergence of Non Realistic Acting – Mayerhold's Bio Mechanism, Chekoy's Psychological Gestures, Surrealistic Acting, Expressionism
Unit 8 Actor in Epic Theatre, Acting in Absurd plays, Concept of Acting in Theatre of Cruelty and Acting in Poor Theatre.

Reference Books:

1. Sign of Performance: An Introduction to Twentieth Century Theatre by Colin counsel
Routledge; I edition (July 22,1996)
1. Brecht on Thearre. The Development of an Aesthetric, by Bertolt Brecht, Hill and Wan Reissue
edition (January 1,1964)
2. The Empty Space: A Book About the Theater Deadly, Holy, Rough, Immediate (Paperback).by
Peter Brook,Thouchstone (1995)
3. Theater of the oppressed, by Augusto Boal, Theatre communications Group (1985)
5. Makers of Modern Theater; An introduction by Robert Leach, Routledge (2004)

Bachelor of Performing Arts : Theatre Arts (Drama)

Subject MODERN STREET THEATRE

VI SEMESTER. -- 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.

Practical marks 50+ 50 Internal Assessment Marks)

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 Karnataka praja natyamandali
Andhra Pradesh

Chapter 3: Contemporary Street Theatre in Karnataka

**All students should undergo 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

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor in Performing Arts : Theatre Arts (Drama)

SEMESTER VI MASK MAKING

PRACTICAL PAPER – MASK MAKING

COURSE OBJECTIVES:

- * To impart the knowledge of different types of mask making
- * To impart the knowledge of History of the mask.
- * To train the students to make various mask making.

COURSE OUTCOMES:

- At the end of the course the student will able to
- understand the different forms of mask and its usage
- Remember the Technical aspects to prepare masks
- Create and implement the materials of mask making.

Practical Marks – 50 Internal Assessment Marks – 50

Unit – 1
Chapter 1- Art of Mask Making 2. paper pulp Mask Making
Unit - 2
Chapter 1. Plaster of parries Mask Making
Unit -3
Chapter 1. Plastic Mask Making
Unit -4
Chapter 1. Rubber Mask Making 2. Techniques involved in Mask Making

Techniques involved in mask making

Books:

- Theatre Masks out side in - wendoy J meaden, Michael A Brown
- The last mask, Hamann's Theatre of the Grotesque – Briain Alkeire.
- Greek and Romen Theatre – Marianne Donald
- Mask in horror Cinema eyes without face- Alexander Heller Nicholes

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor in Performing Arts : Theatre Arts (Drama)

SEMESTER VI - THEATRE TECHNOLOGY - DESIGN

SUBJECT PRACTICAL PAPER – THEATRE TECHNOLOGY - DESIGN

Course Objectives:-

- To impart the knowledge of Theatre Design.
- To impart the knowledge of principles and elements of Theatre Design
- To train the student for Direction skills

Course Outcomes: At the end of the course the student will be able to

- Remember the principles and Elements of theatre design
- Understand different types Design in theatre.
- Create and implement the Designs in BVarious play productions

Practicalmarks – 50 and Internals Assessment – 50 marks

Unit – 1
Chaper 1- Elements of Design, Area, Mass Line Colour, Texture Fabric
Unit - 2
Chaper 1. Principles of design Hormanay Balance proportion, emphasis, Rhythm
Unit -3
Chaper 1.Role of scenic Design in play production
Unit- 4
Chaper 1.Analysing a situation for Design with reference to scenic Design

Books.

1. The Theatre An introduction by oscar G Brockett
2. Play production: By Henning Nelms
3. Rangabhoomi Kaipide – By N.S. Venkataram
4. Scenic Design and stage lighting – By Seldon and S ellomans

BA/BFA/BACHELOR OF PERFORMING ARTS IN THEATRE ARTS (DRAMA)
Bachelor of Performing Arts : Theatre Arts (Drama)
VI SEMESTER
PLAY PRODUCTION - PRACTICAL

CLASS ROOM SEEN 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:

Understand about various designs in production

1. Analyze production script preparation production planning, Theatre Technology
2. 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

BPA/BA/BFA/BACHELOR AND PERFORMING ARTS IN THEATRE ARTS

Bachelor in Performing Arts : Theatre Arts (Drama)

SEMESTER VI - MASK MAKING - **OPEN ELECTIVE (OE)**

SUBJECT : PRACTICAL PAPER – MASK MAKING

COURSE OBJECTIVES:

- * To impart the knowledge of different types of mask making
- * To impart the knowledge of History of the mask.
- * To train the students to make various mask making.

COURSE OUTCOMES:

- At the end of the course the student will able to
- understand the different forms of mask and its usage
- Remember the Technical aspects to prepare masks
- Create and implement the materials of mask making.

Practical Marks – 50 Internal Assessment Marks – 50

Unit – 1	
Chapter	1- Art of Mask Making 2. paper pulp Mask Making
Unit - 2	
Chapter	1. Plaster of parries Mask Making
Unit -3	
Chapter	1. Plastic Mask Making
Unit -4	
Chapter	1. Rubber Mask Making 2. Techniques involved in Mask Making

Techniques involved in mask making

Books:

- Theatre Masks out side in - wendoy J meaden, Michael A Brown
- The last mask, Hamann’s Theatre of the Grotesque – Briain Alkeire.
- Greek and Romen Theatre – Marianne Donald
- Mask in horror Cinema eyes without face- Alexander Heller Nicholes

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	
Unit - 2	
Chapter 3 : Contribution of Bhartha towards Indian music. Chapter 4: Knowledge of origin and development of Khayal	
Unit - 3	
Chapter 5: Essay on stage Performance. Chapter 6: Essay on Importance of music in life	
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	

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.Mathphti-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	60Hrs
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. 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: Comparative study of shrutis ancient and medieval period Chapter 4: Dshalakshanas of raga.	15
Unit - 3	
Chapter 5: Biographies of the following eminent personalities A) Pt. Basavaraj Rajguru B) Pt. Bhimasesen Joshi Chapter 6 : Voice culture in music	15
Unit - 4	
Chapter 7: Importance of bhandish is Khayal Chapter 8: Study of theoretical details of Ragas and Talas prescribed for the practical course	15

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 thaate 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 MaseetkhaniGat 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: Eassay 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 Jafferkhan 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 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. 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: Therotical knowledge of sitar solo playing. Chapter 4: Biographies of the following eminent personalities a) Pandit Nikhil Banerjee b) Ustad Raise Khani	15
Unit - 3	
Chapter 5: Therotical techniques of riyaz in sitar Chapter 6: Classification of Ragas	15
Unit - 4	
Chapter 7: Importance of Kaku in Music Chapter 8: Study of theoretical details of Ragas and Talas prescribed for practical course	15

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

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 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

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

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

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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.

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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.Girish Chandra Srivastava-Ruby Prakashan Alhabad.

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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

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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

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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.

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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. Chapter 2 : Knowledge of writing Rela, Gats and chakradar of the talas prescribed for practical course	15
Unit – 2	
Chapter 3 : Theoretical techniques of Riyaz in Tabla. Chapter 4 : Taala Rachana Sidhanta	15
Unit - 3	
Chapter 5: Detail Study of Tabla Solo Chapter 6 : Biographies of the following musicians <div style="display: flex; justify-content: space-around;"> a) Ustad Zakir Hussain b) Pt. Suresh Talawalkar </div>	15
Unit - 4	
Chapter 7: Knowledge of different types of Jatis of Taalas Chapter 8 : Study of theoretical details of Talas prescribed for practical course	15

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 Prakhan 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

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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

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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

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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.

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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

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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.

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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

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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	
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	15
Unit - 2	
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	15
Unit - 3	
Chapter 5: Learn to sing a Hori Chapter 6: Learn to sing two Rangageetas	15
Unit - 4	
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	15

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

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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 kritis in Shuddamadyama Ragas
- Expertise in singing/playing kritis in Prathimadyama 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 Shuddamadyama Ragas

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

Unit 3. Krities in Prathimadyama 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

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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

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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 Shyamashastrri in the Raga Bhairavi.• Daru of Muthiah Bhagavatar 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 intricate
- To gain a complete practical knowledge of singing / playing by adapting a detailed approach to all the aspects of manodharma 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.

BPA/BA/BFA BACHELOR AND PERFORMING Arts in Music

Semester VI Music Karnataka Music

(Common to Vocal and instruments

Minor/Multi Disciplinary/ Open Elective Course (OE)

Music E 4(3) L.T.P. 300

Music theory - P-hase VI

Unit – 1 Evolution of Music Scales
<ul style="list-style-type: none">• Saama Gaana Scale• Ancient Grama System of Music<ul style="list-style-type: none">a) Shadia grama b) Madhyama Grama c) Gaandhaara Graama.• Graama – Murchana – Jaathi System.
Unit 2 Geya Natakas (operaas) – An Introduction
<ul style="list-style-type: none">• Prahalaada Bhakti vijayam• Nouka Charitra .• Pallati Seva prabaudha• .Geetha Govinda
Unit – 3 Gamakaas
<ul style="list-style-type: none">• Dashavidha Gamakas• PanchaDasha Gamakas
Unit – 4 Melakarta Systems
<ul style="list-style-type: none">• Evolution of Mela system up to present• Asampurna Tradition• Sampurna Tradition• Ka ta pa yadi Sutra

BPA/BA/BFA/BACHELOR AND PERFORMING Arts in Music

Semester VI Music Karnataka Music

(Common to Vocal and instruments

Minor/Multi Disciplinary/ Open Elective Course (OE)

Music E 3(3) L.T.P. 00 3

Practicals - P-hase VI

Unit – 1 Detailed Raagaalapana – Advanced level (Singing / playing on the respective instruments) in the following Raagas.
<ul style="list-style-type: none">• Kharahara Priya• Begade• Simhendra madhyama• Bhairavi
Unit 2 Detailed Taana – advance level. Singing/playing as the respective instruments in the following Raagas.
<ul style="list-style-type: none">• Kharahara Priya• Begade• Simhendra madhyama• Bhairavi
Unit -3 Pallavi – Chatuskala – Advanced level Singing/ Playing on the repective Instruments in 3 speeds, in the following Raagas.
<ul style="list-style-type: none">• Kharahara Priya• Begade• Simhendra madhyama• Bhairavi
Unit – 4 Neranaal & Kalpana Swaraas to above pallavi's learnt at Advanced level.
<ul style="list-style-type: none">• Pallavi - Kharahara Priya• Pallavi - Begade• Pallavi -Simhendra madhyama• Pallavi -Bhairavi

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 : Chandambudhi 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 of Neminatha 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 Layagalu 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 Karantaka classical concert Chapter 2: place of Mrudangist in classical concert Chapter 3: 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 KARNATAKA 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 Taalangas-Shadangas
Chapter-1: Laghu-Varieties, Dhruta Chapter-2: Anudhruta, Guru Chapter-3: Pluta, Kaakapaada
Unit-2 Tala Shodashangas
Chapter-1: Anudruta, Druta Viraama, Laghu, Laghu Viraama, Laghu Druta Chapter-2: Laghu Druta Viraama, Guru, Guru Viraama, Tala Shodashangas 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 Mrudanga 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 KARNATAKA 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 Jhampe Taala
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 Trishrajaati Triputa Tala
Chapter-2: playing on the Mrudanga Tha Dhi Tom Nam Pathas and paalu varases in in 3 speeds in Trishrajaati Triputa Tala
Chapter-3 chanting & Playing Tha Dhi Tom Nam Pathas and paalu varases 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
KARANTAKA 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 & Muktayaas-Advanced
Chapter-1: Chanting Mohara & Muktayaas in Aditala
Chapter-2: Playing on the Mrudaga Mohara & Muktayaas in Aditala
Chapter-3: Chanting & Playing Simultaneously Mohara & Muktaya in Aditala
Unit-3: Nade & Jaati Muktayaas advanced
Chapter-1: Chanting 5 nades & Jaati muktayaas set to chaturashra jaati Dhruvatala
Chapter-2: playing on the Mrudanga 5 Nades & Jaati Muktayaas set to chaturashra jati Dhruvatala
Chapter-3: Chanting & playing simultaneously nade and Jaati muktayaas set to chaturashra jaati Dhruvatala

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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 Khandajati Atta Taala Chapter-2: Playing on the Mrudanga Nade & Jaati Muktaayaas in Khandajati, AttaTala Chapter-3: Chanting & Playing Nade and Jaati Muktaayaas in Khandajati Atta tala.

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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

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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 KARNATAKA 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 Nade Chaturashrajati Ekatala Chapter-3: Chanting and playing simultaneously Moharas in Thrishra Nade Chaturashrajati Ekatala
Unit 3 - Moharas in Khanda Nade, Chaturashrajati Ekatala
Chapter-1: Chanting moharas in Khanda nade Chaturashrajati Ekatala Chapter-2: Playing on the Mrudanga moharas in Khanda Nade Chaturashrajati Ekatala Chapter-3: Chanting and Playing Simultaneously Moharas in Khanda Nade Chaturashrajati Ekatala

**BPA/BA/BFA/ BACHELOR OF PERFORMING ARTS IN
KARANTAKA 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. Puttchar, C.K. Ayyamani, Ayyar Chapter-3: Pudukkottai Dakshinamurthy Pillai, Trichi Shankaran, TAS Mani Iyer