



**Government of Karnataka  
Karnataka State Higher Education Council**

**Performing Arts  
V<sup>th</sup> & VI<sup>th</sup> 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**

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**Dr. Gana Shruthy M.K**  
Member Convener  
Special Officer, Karnataka State Higher Education Council

**Curriculum Structure for Degree  
programme of BA/BFA/Bachelore of  
Performing Arts 5<sup>th</sup> and 6<sup>th</sup> 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
<b>Unit –1</b>		
<b>Chapter 1</b> - Introduction to Natyashastra – Bharathnamuni.		15
<b>Chapter 2</b> - Detailed Study of Abhinaya Dharpana - Nandhi Keshawara.		
<b>Chapter 3</b> - Introduction to Dasharupaka by Dhananjaya. - Introduction to Sangeetha Ratnakara by Saranga Deva.		
<b>Unit – 2</b>		
<b>Chapter 4</b> - Introduction to Nritarathnavalli and its Presence in Bharathanatyam.		15
<b>Chapter 5</b> - Introduction to Narthananirnaya		
<b>Chapter 6:</b> - Introduction to 72 Melakartha in Karnatic. Music in Bharatanatyam, Tala Dhashaprana.		
<b>Unit – 3</b>		
<b>Chapter 7</b> - Study of Temple Architecture (Vocation - Culture Tourism ).		15
<b>Chapter 8</b> - Modern Stage Craft and Light Design with reference to Natyashastra		
<b>Chapter 9</b> - 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
<b>Unit –1</b>	
<b>Chapter 1</b> - Introduction to Pada Varnam - Definition of Pada Varnam - Types of Varnam - Characteristic of Varnam <b>Chapter 2</b> -Singing Pada Varnam - Trikala Jathi - Theermanam along with Tala and Recitation <b>Chapter 3</b> - Learning Practical - Jathi - Pallavi Sahitya Abhinaya second Jatti with Korappu - Anu Pallavi Sahitya Abhinaya	15
<b>Unit – 2</b>	
<b>Chapter 4</b> - Jathi - Charana Sahitya - Chitte Swara and Sahitya <b>Chapter 5</b> - Knowledge of Sequence from Pallavi to Chittai Swara - Technical Knowledge of Arudhi - Sanchari Bhava - Varnam - Reciting all Jathis along with Tala	15



<b>Chapter 6</b> - Yuttugaddhe Sahitya with two Swaras along with Sahitya	
<b>Unit – 3</b>	
<b>Chapter 7</b> - Complete the Pada Varnam <b>Chapter 8</b> -Kautvam <b>Chapter 9</b> - 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
<b>Unit –1</b>	
<b>Chapter 1</b> - Kshetragna Padam, Knowing the Specialist of Kshetragna Padam, Singing the Padam along with Tala Writing Record.	15
<b>Chapter2</b> - Kannada Javali – Mysore Bani	
<b>Chapter 3</b> - Keerthanam with Sanchari, depiction of Rasa in Sanchari - Das Compositions	
<b>Unit – 2</b>	
<b>Chapter 4</b> - Study about Anthapura Geetha	15
<b>Chapter 5</b> - Learn about Contemporary Poets	
<b>Chapter 6</b> - Writing the record, Exploring the Poetry.	
<b>Unit – 3</b>	
<b>Chapter 7</b> - Satvika Abhinaya –anyone of the trinity (Annamacharya / Mysore Vasudevacharya).	15
<b>Chapter 8</b> - Reciting the Composition including the Bhavas in Sancharis with Synchronized Tala.	
<b>Chapter 9</b> - Libretto Writing Tala, Notation and Stick Drawing along with record.	

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

### Text Books / References

- Natyashastra -Adya Rangacha
- Abhinaya Darpana-ondru 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**

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

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

**Credits = 4**

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

# Bachelor of Performing Arts -Dance

## Semester-VI

**Title of the Course: Practical Nritya Tapasya 2**

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

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

### **Reference - Text Books / References**

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

# **DANCE : KUCHIPUDI**

**BA/BFA/ B.P.A-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
<b>Unit –1</b>	
<b>Chapter 1</b> 1. Introduction to Natyashastra - Bharathanamuni .	
<b>Chapter 2</b> 2. Detailed Study of Abhinaya Dharpana - Nandhi Keshawara.	15
<b>Chapter 3</b> 3. Introduction to Dasharupaka text by Dhananjaya.	
<b>Unit – 2</b>	
<b>Chapter 4</b> - The History and Evolution of Kuchipudi from Yakshagana to Solo	
<b>Chapter 5</b> - Introduction to Aharya Abhinaya and its importance in Characterizaation in Kuchipudi Dance Drama.	15
- Introduction to Purvaranga Vidhi..	
<b>Chapter 6</b> - Introduction to Nritarathnavalli and its Presence in Kuchipudi.	
- Introduction to 72 Melakartha in Karnatic, Music in Kuchipudi, Tala Dhashaprana.	
<b>Unit – 3</b>	
<b>Chapter 7</b> - Study of Temple Architecture (Vocation - Culture Tourism ).	
<b>Chapter 8</b> - Modern Stage Craft and Light Design with reference to Natyashastra	15
<b>Chapter 9</b> - 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
<b>Unit –1</b>	
<b>Chapter 1</b> - Introduction to Ashtakas of Sri Adi Shankaracharya, Shiva Ashtakam – All the Shlokas to be learnt. <b>Chapter 2</b> - Jathis of Shiva Astakam. <b>Chapter 3</b> - Learning to Dance- Shiva Ashtakam Choreographed by Guru Vempati Chinnasatyam.	15
<b>Unit – 2</b>	
<b>Chapter 4</b> - Introduction to Kuchipudi - Yakshagana <b>Chapter 5</b> - 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) <b>Chapter 6</b> - Completion of Purvaranga Vidhi with Ambaparaku and Tandava Nirtya Kari Gajanana	15
<b>Unit – 3</b>	
<b>Chapter 7</b> - Kuchipudhi Yakshaghanam continues and Praveshadharu of a male character Hiranyakashiapu, Krishnam Narashimha, Angadha or any other male character. <b>Chapter 8</b> - 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. <b>Chapter 9</b> - 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
<b>Unit –1</b>		
<b>Chapter 1</b> - Tarangam of Narayana Theeratha with shoka – 1 <b>Chapter2</b> - Tarangam Jathis ( Balancing of the Plate/Pot Optional) <b>Chapter 3</b> - Thillana		15
<b>Unit – 2</b>		
<b>Chapter 4</b> - Kshetragnaya Padam - 1 <b>Chapter 5</b> - 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) <b>Chapter 6:</b> - Javali – (Telugu)		15
<b>Unit – 3</b>		
<b>Chapter 7:</b> - Introduction to Dharus Contined, Siggayonayamma from Bhama Kalapam <b>Chapter 8</b> - Completion of Siggayenoyamma Daru. <b>Chapter 9</b> - 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
<b>Unit –1</b>		
<b>Chapter 1</b> - Origin of Fine Arts -- Shilpa Shastra. - Contributions of Hoysala to the Art and Temple Architecture. - Evolution and History of Andhra Dance Traditions in Temple <b>Chapter2</b> -Study of Golden Era of Vijayanagara Period. - Introduction to Temple Sculpture related dance in Rammopalaya in Srikakulm Lepakshi Temple / Orissa / Tamil Nadu. <b>Chapter 3</b> - Importance of Preservation of Monuments in Modern India. - Architecture and Dance Sculpture in South India during the Period of 7 <sup>th</sup> to 15 <sup>th</sup> century. - Life Biography of Gurus from different family names of Kuchipudi village		15
<b>Unit – 2</b>		
<b>Chapter 4</b> <b>Choreography:</b> - Mirror Image Composition. - Expanded Movement - Closed Movement. - Composing Jathi Patrons to Abstract Theme <b>Chapter 5</b> - Folk Art – Folk Art Forms of Karnataka – Any Four <b>Chapter 6</b> - Additional Skill Enhancement – Martial Arts – (Kalaripayattu/ Thangta)		15
<b>Unit – 3</b>		
<b>Chapter 7</b> - Introduction to Nattvangam and Nattubvannar . <b>Chapter 8</b> - Recitation of Solukattu for Adavu in Trikala in Ascending and Descending Speed <b>Chapter 9</b>		15

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

# Bachelor of Performing Arts -Dance

## Semester-VI

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

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

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

### References -

#### Text Books / References

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



**KATHAK**

**SYLLABUS**

**[**

**DISCIPLINE SPECIFIC CORE COURSE (DSCC) FOR**

**V- SEM & VI-SEM**

# Bachelor of Performing Arts -Dance

## Semester V

### Subject: Kathak

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

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

Course No.1: Title of the Course Kathak

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

**Course Objectives:**

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

**Course Outcomes (COs):**

7. Develop the Skill to take 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
<b>Unit –1</b>	
<b>Chapter 1</b> 4. Introduction to Natyashastra - Bharathanamuni .	15
<b>Chapter 2</b> 5. Detailed Study of Abhinaya Dharpana - Nandhi Keshawara.	
<b>Chapter 3</b> 6. Introduction to Dasharupaka - Dhananjaya.	
<b>Unit – 2</b>	
<b>Chapter 4</b> - The History and Evolution of Kathak from Bhakti Period to Mughal Period. - Introduction to Rhythmic Eco and Reflection in Kathak. ( Study of Complete Nritta – Amad, Toda, Tukudas, Perimalu, Paran and Etc...).	15
<b>Chapter 5</b> - 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 .	
<b>Chapter 6</b> - Different Chal's and Comparative Study of Gati Prachara according to Natyashastra. - Hindustani Music and its relation in Kathak Repertoire	

<b>Unit – 3</b>	
<b>Chapter 7</b> - Study of Temple Architecture (Vocation - Culture Tourism ). <b>Chapter 8</b> - Modern Stage Craft and Light Design with reference to Natyashastra <b>Chapter 9</b> - 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

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

Marks =100 (50 + 50 IA)

Credits = 4

Content of Course: PRAYOGA -5	60Hrs
<b>Unit –1</b>	
<b>Teental/ Jhap Taal</b> <b>Chapter 1</b> - Nritya: Aamad, Toda - 3, Chakradhar Toda – 3, Tukda - 3, Chakaradhar Tukda -3, Hastak Prayog. <b>Chapter 2</b> - Nritya: Kavith, Ghat Bhav <b>Chapter 3</b> - Nritya : Perimalu - 3, Paran - 3, Chakardhar Paran – 3	15
<b>Unit – 2</b>	
<b>Chapter 4</b> - Mastery in Tatkar is essential, Ladi, Tihahi - 4, Barbar - Dugun, Chaugun of Theka <b>Chapter 5</b> - Compulsory Padhant of all the compositions. <b>Chapter 6</b> - Any two Compositions from Ghat, Chalan, Kayada in Tatkar in any Taal	15
<b>Unit – 3</b>	
<b>Chapter 7</b> - Singing / Playing of Nagma / Lehara on Harmonium. <b>Chapter 8</b> - Rhythmic movement of Neck, Eyebrows, Hastak in Teentaal <b>Chapter 9</b> - 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
<b>Unit –1</b>		
<b>Chapter 1</b> - Ram Stuti, Durga Stuti, Shiva Stuti <b>Chapter2</b> - Thumri – 1 <b>Chapter 3</b> - Showing Sanchari Bhav only on one line of song.		15
<b>Unit – 2</b>		
<b>Chapter 4</b> - Gatnikas - special presentation . <b>Chapter 5</b> - Gatbhav : a) On one Rasa from Navaras. b) On one Avtar from Dashavtar. <b>Chapter 6:</b> - Showing Navaras only with the help of face. (Mukhja Abhinay).		15
<b>Unit – 3</b>		
<b>Chapter 7:</b> - Tarana <b>Chapter 8</b> - Presentation of Kalhantarita, Swadhinapatika, Virohotkantitha, Vasaksajja , Abhisarika Nayika – (Pad / Gatbhav). <b>Chapter 9</b> - Libretto writing with Tala, notation and stick drawing along with record.		15

# Bachelor of Performing Arts –Dance

## Semester VI

### Subject: Kathak

#### Discipline Specific Core course (DSCC)

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

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

Course No.1: Title of the Course Kathak

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

# Bachelor of Performing Arts -Dance

## Semester-VI

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

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

<b>Content of Course: Prayoga-6</b>	<b>60 Hrs</b>
<b>Unit –1</b>	
<p><b>Chapter 1</b> - Origin of Fine Arts - – Shilpa Shastra. - Contributions of Hoysala to the Art and Temple Architecture.</p> <p><b>Chapter2</b> -Study of Golden Era of Vijayanagara Period. - Introduction to Temple Sculpture – (Related dance) - North India.</p> <p><b>Chapter 3</b> - Importance of Preservation of Monuments in Modern India. - Architecture and Dance Sculpture in South India during the Period of 7<sup>th</sup> to 15<sup>th</sup> century.</p>	15
<b>Unit – 2</b>	
<p><b>Chapter 4</b> - Evolution and History of Jaipur, Lucknow, Banaras and Raigharna.</p> <p><b>Chapter 5</b> - Gharana’s of Kathak - (Jaipur Gharana, Lucknow Gharana, Banaras Gharana and Rai Gharana )</p> <p><b>Chapter 6</b> - Life Biography of Gurus from different Gharana.</p>	15
<b>Unit – 3</b>	
<p><b>Chapter 7</b> - Introduction to Padhant along with Tabla and Layakaries.</p> <p><b>Chapter 8</b> - Recitation of all Nritya compositions. ( Vilambith, Madyam and Dhruv)</p> <p><b>Chapter 9</b> - Recite the Nritya 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
<b>Unit –1</b>	
<b>Chapter1</b> - Bhajan <b>Chapter 2</b> - Tarana <b>Chapter 3</b> - Tulasi Das Composition	15
<b>Unit – 2</b>	
<b>Chapter 4</b> <b>Choreography</b> - Mirror Image Composition. - Expanded Movement. - Closed Movement. - Composing Nritya Patrons to Abstract Theme. <b>Chapter 5</b> - Folk Art - Folk Art Forms of Karnataka - Any Four <b>Chapter 6:</b> - Additional Skill enhancement - Martial Arts – (Kalaripayattu / Thangta)	15
<b>Unit – 3</b>	
<b>Chapter 7</b> - Complete Vinayogas of Asamyukta and Samyukta Hasta Vinayoga according to Abhinaya Dharapana. <b>Chapter 8</b> - Abilities to Compose Nritya (Toda, Tukuda, Paran, Perimelu). <b>Chapter 9</b> - 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**

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

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

**References - Text Books / References**

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

# **THEATRE ARTS**

## **SYLLABUS**

### **V- SEM & VI-SEM**

# Bachelor of Performing Arts –Theatre Arts

## Semester V

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

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

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

Course No.1: Title of the course Drama

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

#### **COURSE OBJECTIVES**

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

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

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

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

**Bachelor of Performing Arts – Theatre Arts (Drama)**

**SEMESTER-V**

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

**THEORY**

**Title of the Course: Theory: HISTORY OF THEATRE**

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

<b>Content of Course: A9 theory</b>		<b>60 Hrs</b>
<b><u>UNIT-1: GREEK THEATRE AND DRAMA</u></b>		
Chapter 1 : Origin and Development Theatre Chapter 2 : Architecture Chapter 3 : Types of plays Chapter 4 : Play Wrights		15
<b><u>UNIT- 2: ROMAN THEATRE</u></b>		
Chapter 1 : Roman Tragedy and comedy Chapter 2 : Play wrights Chapter 3 : Architecture Chapter 4 : Entertainment forms in Rom		15
<b><u>UNIT-3: THE ELIZABETHAN THEATRE PLAY HOUSES</u></b>		
Chapter 1 : Origin and development of English theatre in England Chapter 2 : Architecture Chapter 3 : Play wrights, audience and Genres Chapter 4 : Types of Play house		15
<b><u>UNIT-4: THE PERFORMING ARTS IN ASIA</u></b>		
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) Kabuki , c) Bunraku Chapter 5 : Chinese Theatre a) Peking opera and other traditional forms		

<b><u>UNIT-5: AMERICAN THEATRE HISOTRY</u></b>	
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. 20<sup>th</sup> century theatre – colin chambers
4. history of indian theatre- M.L.Varapande
5. The history of theatre Devid Timsion

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

**Bachelor of Performing Arts : Theatre Arts (Drama)**

**SEMESTER V - PRACTICAL**

**Title of the Course: (DSCC) Practical Costume Design**

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

**Course objectives:-**

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

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

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

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

**Credits = 4**

<b>Content of Course: A 10 Practical</b>		<b>60Hrs</b>
<b>Unit –1</b>		
Chapter 1 : History of materials 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	15	
<b>Unit – 2</b>		
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	15	
<b><u>Unit-3 Group discussions:</u></b>		
Chapter 1 : How to use clauses from the scripts to deferent character’s wardrobe. Chapter 2 : Methods used to sketch ideas using Traditional or Digital Media Chapter 3 : How to discuss a concept with a team of Directors, Producers, and Designers.	15	

<p>Chapter 4: Strategies to use when collaborating with professional costume shop</p> <p>Chapter 5 : Course of action when working under a money and labor budget.</p>	
<b><u>Unit-4</u></b>	
<p><b><u>PROJECT:</u></b></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</p> <p>students submit a costume Design report on characters assigned to there from the play  <b>ASHADADA ODUE DINA</b></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



**Bachelor of Performing Arts : Theatre Arts (Drama)**

**SEMESTER- V- PRACTICAL**

**Title of the Course: Property Making**

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

**Course objective:-**

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

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

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

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

**Credits = 4**

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

Reference:-

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

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

**Subject: THEATRE ARTS (DRAMA)**

**Discipline Specific Core course (DSCC)**

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

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

Course No.1: Title of the course Drama

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

**Course Outcomes (COs):**

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

**COURSE OBJECTIVES ;**

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

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

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

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

**SEMESTER-VI -AESTHETICS OF THEATRE - THEORY**

**Title of the Course: Theory : Aesthetics of Theatre**

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

<b>Unit 1</b>	<b>60 s</b>
<p><b>Indian Aesthetic</b></p> <p>Chapter 1 : Define Aesthetics , with respect to Vedic Tradition</p> <p>Chapter 2 : Importance of Aesthetics and its impact.</p> <p>Chapter 3 : Bharata Natyashastra</p> <p>Chapter 4 : Abhinava Gupta's Rasa Theory</p>	
<b>Unit 2</b>	
<p><b>Ancient Greek Perspective</b></p> <p>Chapter 1 : Greek tragedies and Comedies</p> <p>Chapter 2 : Aristotle mimesis and catharsis</p> <p>Chapter 3 : Different Theories of Aesthetics</p> <p>Chapter 4 : Creation and implementation of Aesthetics in Theatre</p>	
<b>Unit -3</b>	
<p><b>Existentialism and theatre of the absurd</b></p> <p>Chapter 1 : The third theatre Badalsarkar</p> <p>Chapter 2 : Contemporary third theatre in Karnataka</p> <p>Chapter 3 : Absurd theatre origin and developement of Nature of Absurd Theatre</p> <p>Chapter 4 : Absurd theatre in Karnataka</p>	

Unit -4	
<b>Applied aesthetics in Theatre</b> 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

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

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

**Title of the Course: Practical Street Theatre**

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

**COURSE OBJECTION:-**

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

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

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

Unit -1
Chapter 1 : The concept of people’s theatre the Tradition, Chapter 2 : Nature , Origin and development of street theater Chapter 3 the people invisible theatre
Unit – 2
Chapter 1 : Theatre from, Chapter 2 : Demonstration and Rallies. 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 Aandara Andra Pradesh and Telangana

Chapter 2 : Samudaya and Chitra troupes in Karnataka

Chapter 3: Contemporary Street Theatre in Karnataka

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

**REFERENCE**

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

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

**Bachelor of Performing Arts : Theatre Arts (Drama)**

**VI SEMESTER**

**A-14 PLAY PRODUCTION - PRACTICAL**

**CLASSROOM AND SEENE PRESENTATION**

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

:



### COURSE OBJECTIVES :

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

### COURSE OUT COMES:-

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

### REFERENCE BOOKS

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

**BA/BFA/BACHELOR OF PERFORMING ARTS IN**

**HINDUSTANI MUSIC**

**SYLLABUS**

**V- SEM &VI-SEM**

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

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

#### **Discipline Specific Core course (DSCC)**

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

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

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

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

#### **Course Objectives:**

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

#### **5. Course Outcomes (COs):**

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

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

Title of the Course: (DSCC) Khyal

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

Marks =100 (60 + 40 IA)

Credits = 4

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

### References

- 1) Hindustani Sangeet – Mrutyunjaswami Puranikmath – Prasarnaga Karnatak University Dharwad
- 2) Sangeetshastra Part I and II – R.M Purandare, S.H.Taralagatti, G.B. Amte - Prasarnaga Karnatak University Dharwad

- 3) Bharatiy Sangeet Charitre- B.D.Pathak - Prasarnaga Karnatak University Dharwad
- 4) Sangeet Visharad – Vansant, Sangeet Karyala Harthers
- 5) Sangeet Shastra Darpan- A.U.Patil- Prasarnaga Karnatak University Dharwad
- 6) Bathkande Sangeeth Shastra – Part 1, 2 and 3 – Pt. V.N.Bhatkande- Sangeet Karyalaya Hathras
- 7) Hindustani Sangeet Gararu-S.V.Mathphti-Rudreshwar Prathistan-Gorta





# 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
<b>Unit –1</b>	
<b>Chapter 1:</b> Knowledge of writing Bada Khyal and Chota Khyal Bandish in Swaralipipaddhati of ragas prescribed for practical course. <b>Chapter 2:</b> Knowledge of writing Alaps and Taans of Bada Khyal and Chota Khyal in Swaralipipaddhati of ragas prescribed for practical course.	15
<b>Unit – 2</b>	
<b>Chapter 3:</b> Comparative study of shrutis ancient and medieval period <b>Chapter 4:</b> Dashalakshanas of raga.	15
<b>Unit - 3</b>	
<b>Chapter 5:</b> Biographies of the following eminent personalities A) Pt. Basavaraj Rajguru      B) Pt. Bhimasen Joshi <b>Chapter 6 :</b> Voice culture in music	15
<b>Unit - 4</b>	
<b>Chapter 7:</b> Importance of bhandish is Khayal <b>Chapter 8:</b> 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-Prasaranga 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
<b>Unit -1</b>	
<b>Chapter 1 :</b> Learn to sing chota khyal with full development in raag Jog <b>Chapter 2 :</b> Learn to sing chota khyal with full development in raag Kamod	15
<b>Unit - 2</b>	
<b>Chapter 3 :</b> Learn to sing chota khyal with full development in raag Gaoud Sarang <b>Chapter 4:</b> Knowledge of following talas with demonstration A) Teevar B) Choutal	15
<b>Unit - 3</b>	
<b>Chapter 5:</b> Learn to sing Bada khyal and a Chota khyal with full development in Raga Puriya Dhanshree <b>Chapter 6:</b> Learn to sing Bada khyal and a Chota khyal with full development in Raga Bhatiyar	15
<b>Unit - 4</b>	
<b>Chapter 7:</b> Learn to sing Dhrupad composition in dugun and chugun laya <b>Chapter 8:</b> 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
<b>Unit -1</b>	
<b>Chapter 1</b> : Learn to sing chota khyal with full development in raag Basant <b>Chapter 2</b> : Learn to sing chota khyal with full development in raag Hameer	15
<b>Unit - 2</b>	
<b>Chapter 3</b> : Learn to sing chota khyal with full development in raag Marawa <b>Chapter 4:</b> Knowledge of following talas with demonstration A)Dharmar B)Deepchandi	15
<b>Unit - 3</b>	
<b>Chapter 5:</b> Learn to sing Bada khyal and a Chota khyal with full development in Raga Multani <b>Chapter 6:</b> Learn to sing Bada khyal and a Chota khyal with full development in Raga Mila Malhar	15
<b>Unit - 4</b>	
<b>Chapter 7:</b> Learn to sing Dhamar composition in dugun and chugun laya <b>Chapter 8:</b> Detail knowledge of Ragas and Talas prescribed for practical course of the VI-Semester	15

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

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

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

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

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

**BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC**

**Bachelor of Performing Arts in Music  
Semester V**

**Title of the Course: (DSCC) Sitar-9**

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

**Marks =100 (60 + 40IA)**

**Credits = 4**

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

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

#### References Books:

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





# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester 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

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

**Marks =100 (60 + 40IA)**

**Credits = 4**

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

#### **References Books:**

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







# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

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

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

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

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

#### Title of the Course: (DSCC) Violin-12

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

Marks=100(60 + 40IA)

Credits = 4

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

#### Reference Books

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





# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

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

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

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

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

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**Bachelor of Performing Arts Music**  
**Semester V**

**Title of the Course: (DSCC) Tabla-9**

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

**Marks =100 (60 + 40 IA)**

**Credits = 4**

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

#### Title of the Course: (DSCC) Tabla -10

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

Marks =100 (50 + 50 IA)

Credits = 4

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

**BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC**

**Bachelor of Performing Arts Music**

**Semester V**

**Title of the Course: (DSCC) Tabla -11**

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

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

**Credits = 4**

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



# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

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

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

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

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

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

**Title of the Course: (DSCC) Tabla-12**

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

**Marks =100 ( 60 + 40 IA)**

**Credits = 4**

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

**Reference Books**

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

Title of the Course: (DSCC) Tabla -13

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

Marks =100 (60 + 60 IA)

Credits = 4

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

#### Title of the Course: (DSCC) Tabla-14

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

Marks =100 (60 + 60 IA)

Credits = 4

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

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

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

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

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester V

#### Title of the Course: (DSCC) Thumri-9

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

Marks =100 (60 + 40 IA)

Credits = 4

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

#### References

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







# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester 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/Week	Total No of Lectures/ Hrs/ Semester	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks
Course No:1	DSCC	Thu-12	04	04	60	2	40	60	100
	DSCC	Thu-13	04	04	60	20 minutes for each candidate	50	50	100
	DSCC	Thu-14	04	04	60	20 minutes for each candidate	50	50	100

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

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

#### Course Objectives:

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

#### Course Outcomes (COs):

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

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

# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

Title of the Course: (DSCC) Thumri-12

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

Marks =100 (60 + 40 IA)

Credits = 4

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

#### Reference Books

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



# BA/BFA/BACHELOR OF PERFORMING ARTS IN HINDUSTANI MUSIC

## Bachelor of Performing Arts Music

### Semester VI

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

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

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

**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

<b>Unit-1 Vachana Vaachana</b>
Chapter 1: Special Feature of Vachana Vaachana Chapter 2: Swara Vachanaas and Music Chapter 3: Raga and Taala references in Vachanaas and Swara Vachanaas
<b>Unit-2 Raaga Lakshanaas</b>
Chapter 4: Kambhoji. Thodi Chapter 5: Kadana Kutuhala, Peelu Chapter 6: Begade, Darbaari Kaanada
<b>Unit -3- Prominent Mahakavis and their Kavya Bhagas Taught with their Properties -An Introduction</b>
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**

<b>Unit-1 Vikramarjuna Vijaya ( Pampa Bharata)</b>
Chapter 1: 10 Poems (Teacher's choice)
Chapter 2: 10 Poems (Teacher's choice)
Chapter 3: 10 Poems (Teacher's choice)
<b>Unit-2 Shanti Puraana of Ponna</b>
Chapter 4: 10 Poems (Teacher's choice)
Chapter 5: 10 Poems (Teacher's choice)
Chapter 6: 10 Poems (Teacher's choice)
<b>Unit-3 Sri Ramachandra Charita Puraana of Nagachandra</b>
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**

<b>Unit-1 Vaachana Vyakhyaana of – Aadi puraana of Pampa</b>
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
<b>Unit-2 Vaachana Vyaakhyaana of Yashodara Charite of Janna</b>
Chapter 4: 10 Poems (Teacher’s choice)
Chapter 5: 10 Poems (Teacher’s choice)
Chapter 6: 10 Poems (Teacher’s choice)
<b>Unit-3 Mankuthimmana Kagga of D.V. Gundappa</b>
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**

<b>Unit-1 Ajithanaatha Puraana of Ranna</b>
Chapter -1: 10 Poems (Teacher's choice) Chapter – 2:10 Poems (Teacher's choice) Chapter – 3:10 Poems (Teacher's choice)
<b>Unit – 2 Neminatha Puraana of Nemichandra</b>
Chapter –4 :10 Poems (Teacher's choice) Chapter – 5: 10 Poems (Teacher's choice) Chapter – 6 :10 Poems (Teacher's choice)
<b>Unit – 3 –Anubhavaamruta of Mahalingaranga</b>
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**

<b>Unit – 1 Bhaskara’s Jeevanadhara Charite</b>
Chapter – 1: 10 Poems (Teacher’s choice) Chapter – 2: 10 Poems (Teacher’s choice) Chapter – 3: 10 Poems (Teacher’s choice)
<b>Unit – 2 Ratnakaravarni’s Bharatesha Vaibhava</b>
Chapter –4 : 10 Poems (Teacher’s choice) Chapter – 5: 10 Poems (Teacher’s choice) Chapter – 6: 10 Poems Teacher’s choice)
<b>Unit – 3 Nayasena’s Dharmamruta</b>
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**

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

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

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

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

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

<b>Unit – 1 ‘Aadipuraana’ of Pampa</b>
Chapter – 1 : 10 Poems (Teacher’s choice)
Chapter – 2: 10 Poems (Teacher’s choice)
Chapter – 3 : 10 Poems (Teacher’s choice)
<b>Unit – 2 Yashodhara Charite of Janna</b>
Chapter –4 : 10 Poems (Teacher’s choice)
Chapter – 5: 10 Poems (Teacher’s choice)
Chapter – 6 : 10 Poems (Teacher’s choice)
<b>Unit – 3 –Mankuthimmana Kagga of D.V. Gundappa</b>
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**

<b>Unit – 1 Kavya Vaachana</b>
Chapter – 1 : Special Features of Kaavya Vaachana Chapter – 2: Maha Kaavyas – An Introduction Chapter – 3 : Khanda Kaavyaas – An Introduction
<b>Unit 2 Raaga Lakshanaas</b>
Chapter – 1 : Behag, Baageshree Chapter – 2: Suruti , Kamach Chapter – 3 : Madhyamavathi, Shree
<b>Unit -3 Prominent Mahakavis and their Kavyas with Prosodies</b>
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**

<b>Unit – 1 Kavya Vaachana Vyakhyana</b>
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)
<b>Unit 2 Kavya Vaachana Vyakhyana</b>
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)
<b>Unit -3 Kavya Vaachana Vyakhyana</b>
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**

<b>Unit – 1 Chandas – Loukika Chandassu</b>
Chapter – 1 : Khyaata Karnaatakas Varna Vruttas Chapter – 2: Khtyaata Karnaataketara Varna Vruttas Chapter – 3 : Sama Chatushpadis
<b>Unit 2 Vaidika Chandassu</b>
Chapter – 1 : Gaayathri, Anushtup, Bruhathi Chapter – 2: Trishtup, Jagathi Chapter – 3 :Pragaatha , Shloka
<b>Unit -3 Hosagannada Chandassu</b>
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 KARANTAKA 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**

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

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

Minor/multi Disciplinary/Open Elective Course (OE)

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

Credit -3 phase-V

<b>Unit-1 Teka varase- Aditala (Chanting &amp; Playing)- Chaturashra Nade chanting</b>
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
<b>Unit-2 Teka varase in Trishra Nade Aditala (Chanting &amp; Playing)</b>
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
<b>Unit-3: Teka Varase in Khanda Nade Aditala</b>
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**

<b>Unit-1 Taalangas-Shadangas</b>
Chapter-1: Laghu-Varieties, Dhruta Chapter-2: Anudhruta, Guru Chapter-3: Pluta, Kaakapaada
<b>Unit-2 Tala Shodashangas</b>
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
<b>Unit-3: Great Mrudanga Artists &amp; their contributions to Karnataka Music</b>
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**

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

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

**Semester V DSC Mrudanga Practical-II- Phase –V  
C 6 (4) LTP 004**

<b>Unit-1: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-Mishra jaati Jhampe Taala</b>
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
<b>Unit-2: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-Thrishra jaati Triputa Tala</b>
Chapter-1: chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Trishrajati Triputa Tala
Chapter-2: playing on the Mrudaga Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Trishrajaati Triputa Tala
Chapter-3 chanting & Playing Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Trishrajaati Triputa Tala
<b>Unit-3: Tha Dhi Tom Nam Pathas and paalu varases 3 speeds – Khanda Jaati Atta tala</b>
Chapter-1: Chanting Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Khanda Jaati Atta Tala
Chapter-2: playing on the Mrudagam Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds in Khanda Jaati Atta Tala
Chapter-3: chanting & Playing Simultaneously Tha Dhi Tom Nam Patha and paalu varases in 3 speeds in Khanda Jaati Atta Tala

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

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

**C 7 (4) LTP 004**

<b>Unit-1: Tha Dhi Tom Nam Pathas and paalu varases in 3 speeds-chaturashra jaati Eka Taala</b>
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
<b>Unit-2: Mohara &amp; Mukत्याas-Advanced</b>
Chapter-1: Chanting Mohara & Mukत्याas in Aditala Chapter-2: Playing on the Mrudaga Mohara & Mukत्याas in Aditala Chapter-3: Chanting & Playing Simultaneously Mohara & Mukत्या in Aditala
<b>Unit-3: Nade &amp; Jaati Mukत्याas advanced</b>
Chapter-1: Chanting 5 nades & Jaati mukत्याas set to chaturashra jaati Dhruvatala Chapter-2: playing on the Mrudanga 5 Nades & Jaati Mukत्याas set to chaturashra jati Dhruvatala Chapter-3: Chanting & playing simultaneously nade and Jaati mukत्याas set to chaturashra jaati Dhruvatala



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

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

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

<b>Unit-1: Nade &amp; Jaati Muktaayaas in Mishra jaati Jhampe Tala</b>
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
<b>Unit – 2 Nade and Jaati Muktaayaas in Thrishrajaati Triputa Taala</b>
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.
<b>Unit – 3 Nade and Jaati Muktaayaas in Khandajati Atta Taala</b>
Chapter-1: Chanting Nade & Jaati Muktaayaas in Khanda jati Atta Taala Chapter-2: Playing on the Mrudanga Nade & Jaati Muktaayaas in Khandajaati, AttaTala Chapter-3: Chanting & Playing Nade and Jaati Muktaayaas in Khandajati Atta tala.

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

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

**Credits -4 9(4) LTP 004**

<b>Unit-1: Nade &amp; Jaati Muktaayaas in chaturashrajati – Dhruva taala</b>
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
<b>Unit- 2 Nade and Jaati Muktaayaas in Chaturshra jaati mattya Taala</b>
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.
<b>Unit – 3 Nade and Jaati Muktaayaas in Chaturashra Jaati Rupaka Taala</b>
Chapter-1: Chanting Nade & Jaati Muktaayaas in Chaturashra Jaati Rupaka Taala Chapter-2: Playing on the Mrudanga Nade and Jaati Muktaayaas in Chaturashra Rupaka Taala Chapter-3: Chanting and Playing Simultaneously Nade and Jaati muktayaas in Chaturashrajati Rupaka Taala

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

**Semester VI -DSC Mrudanga Practical-III -Phase –VI  
Credits -4 C11 (4) LTP 004**

<b>Unit-1: Nade &amp; Jaati Muktaayaas in chaturashrajati Eka Tala</b>
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 chaturashrajati Ekataala
<b>Unit -2 Muktaayaas in Chapu Talas</b>
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
<b>Unit - 3 Muktaayaas in Mishra chapu</b>
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 KARNATAKA MUSIC –  
PERCUSSION INSTRUMENTS-MRUDANGA**

**Semester VI -DSC Mrudanga Theory -Phase –VI**

**Credits -4    C12 (4)        LTP 400**

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

<b>Unit-1: Mrudanga- different Nades and Taalas</b>
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
<b>Unit -2 Moharas in Thrishra Nade Chaturashra jati Eka Tala</b>
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
<b>Unit 3 - Moharas in Khanda Nade, Chaturarshrajati Ekatala</b>
Chapter-1: Chanting moharas in Khanda nade Chaturashrrajati 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 KARNATAKA MUSIC –  
PERCUSSION INSTRUMENTS-MRUDANGA**

**Minor Multi disciplinary/ Open Electives course (OE)**

**Mrudanga Theory Phase -VI**

**Semester VI -DSC Mrudanga Theory -Phase –VI**

**Credits -3 E-4 (3) LTP 300**

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