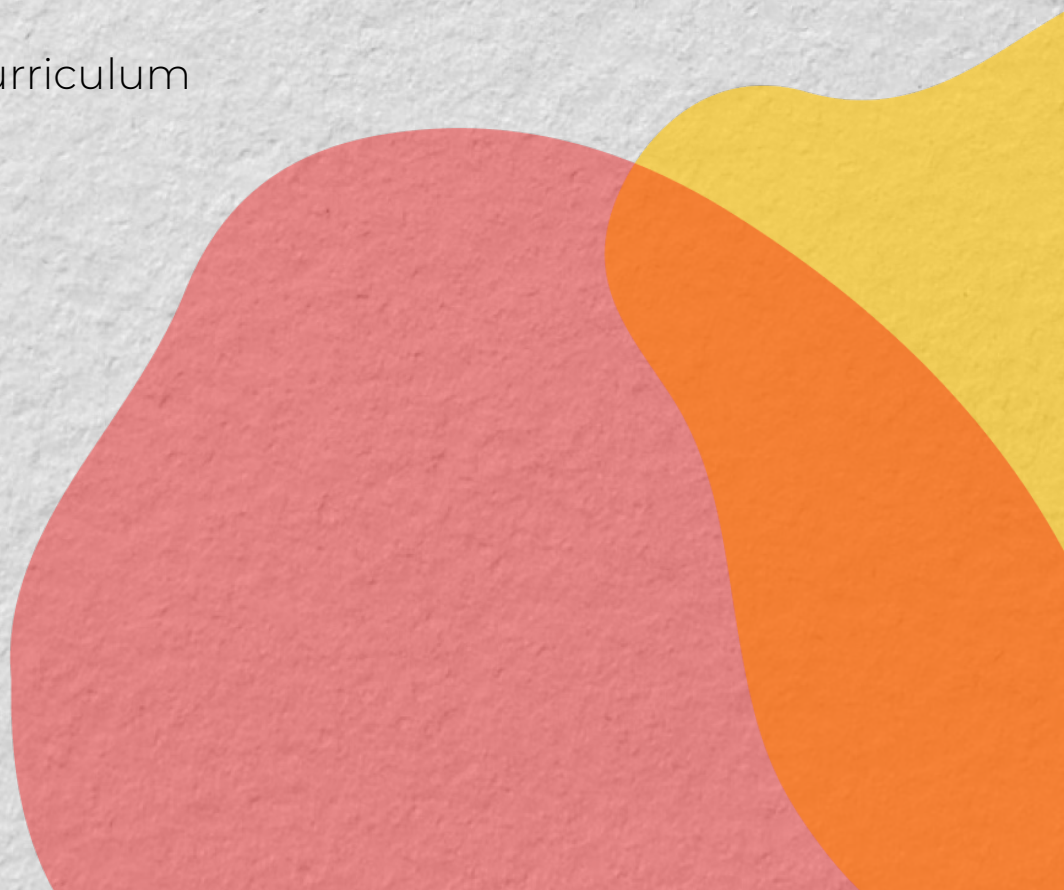


NAAD

AN INDIAN GATEWAY TO WORLD MUSIC

NAAD

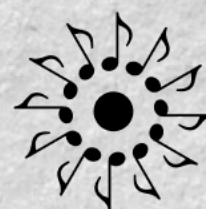
Course curriculum





Naad
/nāda/
"Na" (Air) and "Da" (Energy)
"the essence of all sound"

Music transcends all
borders and divisions,
and we, at NAAD,
believe that music
education should too!



Course Content

1. Introduction to music

Music as systematized sound. Invention vs Discovery, a brief history of music development across the world(Pythagoras, Natya Shastra, Maqam, etc.). Discovery of octave and discussion on types of octaves, closer look at components of the octave and their relationship (semitone relation, expressed as $f_n = f_0 * (a)^n$). Explanation of the 12-tone Equal tempered chromatic scale as the modern standard for Indian and Western music. Basic understanding of defining musical experiments in history.

Introduction to Indian swaras(solfege)- Comparison with western solfege and intervalic number notation.

2. Introduction to scales and exercises

Introduction to Carnatic Varisai system.

- a) Sarali Varisai- Introductory patterns comprising of short intervals, for dexterity of riffs and runs as well as improving basic intonation.
- b) Mandra, Madhya, Tara Sthaayi Varisai- Geometric scale patterns for control and pitching over a wide vocal range, using techniques like head voice, chest voice, etc.
- c) Janta varisai- Patterns comprising duplets, triplets, and quadruplets for vibrato, power, stamina and general conditioning.
- d) Dhatu varisai- Complex patterns for dynamics and ear training, mainstays for instrumentalists, improves ability for turns and other dynamic embellishments
- e) Miscellaneous alankar and paltas for extended study and practice



3. Exploring the chromatic scale with 5 heptatonic scales

- 1) Mayamalavagoula (Double harmonic major)
- 2) Shankarabharanam (Major),
- 3) Kharaharapriya (Dorian),
- 4) Todi (Phrygian),
- 5) Kalyani (Lydian).

Students must complete all varisais in scale (1) before moving on to the other scales. Singers must perform the varishas in the following monosyllables: aa, ee, oo, uu, mm.

Exercises involving using the sargam solfege to notate popular songs based on choice and tastes of the student.

4. Rhythm

Time cycles vs time signatures, explained with examples like 4/4 vs Adi Talam/ Teen Taal.

a) Introduction to alankarams- Practical introduction to sapta talas (7 basic time signatures/cycles). Exercises in this section to be practiced in the same manner as varishaas, mentioned above. Basic accompanying palm strikes for various talas(rhythms) to help keep the musician in rhythm.

5. Harmony

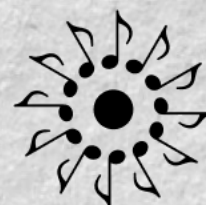
Introduction to harmony and its scientific basis. Understanding harmonics and overtones through demonstrations on strings. Overtone series and chord building. Visualizing chords as note groupings within the scale, a melodic approach to harmony. Understanding harmonization of scales for various scale degrees and their use. Utilizing various chords as a training tool to identify unfamiliar chord intervals

6. Musical embellishments and Ornamentation

Introduction to gamakas, learning the panchadasa gamakas through musical examples from Indian and Western pop music.



| Carnatic Ornamentation Category | Western musical Equivalent | Subtypes |
|---------------------------------|------------------------------|--|
| Kampita | Deflections/ oscillations | <p>Kampita – Probably the defining gamaka in Carnatic, kampita is oscillation of notes. Most of these oscillations are very unique to Carnatic and distinctive from other shakes seen in world music. Kampita can be of various types based on speed, amplitude and/or and number of repeats the note is oscillated, based on musical context within a raga. For instance, the Ma in Shankarabharana/Begada can itself be oscillated in various ways based on the type of phrase rendered and its preceding/succeeding notes or phrase.</p> <p>Nokku – stress from above on successive (non-repeated) tones, Odukkal – stress from below on successive (non-repeated) tones,</p> <p>Orikai – momentary flick, at the end of the main tone, to a higher tone</p> |
| Janta | Fingered/ vocalised Stresses | <p>Sphurita – A note repeated twice with upward force from the note immediately below on 2nd time (SS-RR-GG-MM etc),</p> <p>Ahata - 2 note phrases in ascending order where the first note is given an upward force from the note immediately below (SR-RG-GM-MP-PD etc)</p> <p>Pratyahata – 2 note phrases in descending order where the first note is given an upward force from the note immediately below (SN-ND-DP-PM-MG etc)</p> <p>Khandippu – sharp dynamic accent,</p> <p>Tripuchcha - A note repeated 3 times with upward force from the note immediately below on 2nd & 3rd times (SSS-RRR-GGG-MMM etc)</p> |



| | | |
|----------------|-----------------------|---|
| Andola | Swings | Movements of various notes in a swinging fashion (SRSG,G - SRSM,M - SRSP,P) etc |
| Daalu/Daatu | Skips | Daalu - Jumping to various notes from the same note - SG - SM - SP - SD or GD - GN - GS etc. Daatu - Skipping notes from any note - RM, DS, PR, NPRM, SGPS etc |
| Jaaru/Ullasita | Glides/ glissandos | Irakka-jaru – descending slide, Etra-jaru – ascending slide |
| Tribhinna | Polyphony | Striking 3 notes at the same time (usually on instruments) |

7. Practice

How to identify your singing/playing range. How to lay out safe and sustainable practice regimens. Use of metronome and varying tempo based on targets. Breathing while singing, breathing techniques before and after practice -anulom vilom pranayama techniques for breath from the Yoga Shasthra.

8. Advanced lessons and personalization

In this final section, tutors will set specific lessons and targets for students based on their choice of musical media (vocal, instruments), personal taste, musical background, areas for improvement and so on. This will include techniques like

- taan (riffs and runs),
- sargam(musical phrasing through the use of solfege),
- manodharma (improvisation),
- swarasthaanam(advanced ear training)

9. Introduction to compositions,

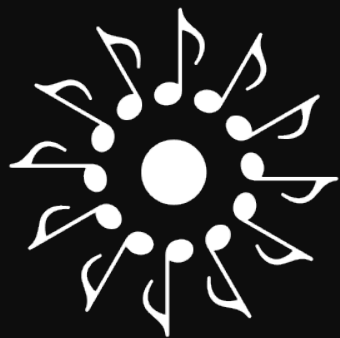
Selected Geethams, Swarajathis, Varnams as practical applications of all the techniques learned through the course.



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Of all the languages of
human beings, music
remains the only
language of being
human

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