

Appendix-62
Resolution No. 27 {27-1 (27-1-8)}

INDEX
DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)

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SEMESTER – VI**DSC- 16: Course 601 (Theory-6):
Fundamental Knowledge of Hindustani Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Fundamental knowledge of Hindustani Music 601	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem-III) • Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system <p>*Ragas and Composition covered in Sem- I, II, III, IV and V</p>

Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies.
- It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Learning Outcomes:

- Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

Syllabus:**Unit I (4 Hours)**

- A short history of Hindustani Music

Unit II (4 Hours)

- The Swaras of Hindustani Music.

Unit III (4 Hours)

- The important “THAT”s of Hindustani Music

Unit IV (8 Hours)

- Ten leading Ragas of Hindustani Music.

Unit V (5 Hours)

- Leading Talas of Hindustani Music

Unit VI (8 Hours)

- The important Musical forms of Hindustani Music

Unit VII (4 Hours)

- Leading concert Musical Instruments.

Unit VIII (8 Hours)

- Life and contribution of Swami Haridas, Tansen, Amir Khusrau, V N Bhatkhande, Gopal Naik, and Vishnu Digambar Paluskar.

Suggestive Readings:

- Bhatkhande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhatkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S. Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book

DSC- 17: Course- 602. (Practical- 11): Stage Performance (6)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • History of Indian music (Sem – III) • Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Ragas, Talas of Sem.-I II, III, IV & V • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Syllabus:

Unit I (20 Hours)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis of Tyagaraja,
- One Kriti of Muthuswamy Dikshitar,

- Two kritis of Swati Tirunal
- One Kirti of any other composer.

Unit II (30 Hours)

- Brief exposition of prescribed ragas from Unit 3.
- Ragalapana – Niraval-Kalpanaswaras in general.

Unit III (42 Hours)

- Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
- Ragas like Kalyani, Kharahara Priya, Shanmukhapriya and Mohanam.

Unit IV (28 Hours)

Ragas to be covered for Composition:

- Asaveri,
- Mayamalavagoula,
- Valaji,
- Poornachandrika,
- Yadukulakamboji,
- Revagupti,
- Poorvi Kalyani,
- Senchurutti,

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kirti Mani Malai - T K Govinda Rao
- Kirti Mani Malai - Ranga Ramanuja Iyenkar.

DSC- 18: Course -603, (Practical – 12)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content

Unit I (20 Hours)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis of Tyagaraja,
- One Kriti of Muthuswamy Dikshitar,

- Two kritis of Swati Tirunal
- One Kirti of any other composer.

Unit II (30 Hours)

- Brief exposition of prescribed ragas from unit 3.
- Ragalapana – Niraval-Kalpanaswaras in general.

Unit III (48 Hours)

- Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
- Ragas like Kalyani, Kharahara Priya, Shanmukhapriya and Mohanam.

Unit IV (22 Hours)

Ragas to be covered for Composition:

- Asaveri,
- Mayamalavagoula,
- Valaji,
- Poornachandrika,
- Yadukulakamboji,
- Revagupti,
- Poorvi Kalyani,
- Senchurutti,

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Chennai, Karnatic Music Book Centre
- Kirti Mani Malai - T K Govinda Rao
- Kirti Mani Malai - Ranga Ramanuja Iyenkar.

Semester -VI

DSE - IV - Fundamental Knowledge of Karnatak Music (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music (4)	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objectives:

- The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms
- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcomes:

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.
- Ability to give a brief shade of ragas through musical forms- Geetam and Varnam
- Ability to demonstrate the seven basic talas through Alankaras and geetams.

- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Syllabus

Unit : I Technical Terms (3 Hours)

- Manodharma Sangitam
- Raga Alapana
- Kalpanaswaram

Unit: II Basic knowledge of Lakshana Granthas (2 Hours)

- Chaturdanti Prakashika
- Sangita Sampradaya Pradarshini

Unit: III Brief knowledge of Musical Forms (3 Hours)

- Kriti - Keertana
- Padam
- Javali

Unit: IV Knowledge of Notation (2 Hours)

- Notate any Kriti
- Notate any Varnam

Unit: V Brief life Sketch and contribution of Trinity (3 Hours)

- Tyagaraja
- Shyama Shastri
- Muttuswamy Dikshitar

Unit: VI Ragalakshana of Prescribed ragas (2 Hours)

Suggestive Readings:

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

Syllabus:**Unit: I (15 Hours)**

- Ability to sing Varnam in Two Speeds

Unit: II (25 Hours)

- One kriti each composed by Tyagaraja, Shyama Shastri and Muttuswami Dikshitar
- One Simple Padam

Unit: III (15 Hours)

- One Javali

Unit: IV (25 Hours)

- Basic Understanding of Ragalapana and Swarakalpana

Unit : V (10 Hours)

- Ability to Tune tambura

Ragas Prescribed:

- Abhogi
- Khamas
- Vasantha
- Madhyamavati
- Bhairavi

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar