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DEPARTMENT OF MUSIC
B A (Hons.)II Music -Karnatak Music (Veena / Violin)

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B.A. (Hons.) II
Karnatak Music - Vocal & Instrumental (Veena/Violin)

Syllabus for DSC Papers

SEMESTER – III
DSC- 7: Historical Study of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical Study of Karnatak Music (301)	4	4	0	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 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) <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

Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies.
- To study the notation of the compositions and imbibe the basic concepts of Indian notation system.

Learning outcomes:

- Gaining knowledge of Technical Terms of Ancient Indian Music, Classification of Ragas of different periods, Patronage of Music before the independent era.
- Accumulative knowledge of pre- post Trinity and modern composers.

SYLLABUS

UNIT – I (12 hours)

Historical Study of the following technical terms:

- Grama
- Murchana
- Jati,

- Anibaddha
- Nibaddha
- Marga
- Desi
- Gandharva

UNIT – II (8 hours)

- Raga classification through the ages: From ancient period to the Period of Matanga.

UNIT – III (10 hours)

- Patronage of Music – Kings, Chieftains, Zamindars

UNIT – IV (10 hours)

- **Biographies -Vocal: -**

- Purandara Dasa
- Bhadrachala Ramadasa
- Swati Tirunal
- Paidala Gurumurthy Shastri
- Pachimirium Adiyappaiah
- Mahavaidyanatha Iyer

- **Biographies - Violin: -**

- Malikkottai Govindaswamy Pillai
- Tirukkodi Kaval Krishna Iyer and any 4 biographies from the list given for Vocal.

- **Biographies -Veena: -**

- Mysore Doraiswamy Iyengar
- S. Balachandar and any 4 biographies from the list given for Vocal

UNIT – V (8 Hours)

- Notation of Varnam in 2-degrees of speed in Adi Tala

UNIT – VI (12 Hours)

- Raga Lakshana of prescribed ragas mentioned in paper no. 302

Suggestive readings:

- Prajnanananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), LakshanaGranthas in Music, Madras, CBH Publications, Page 21 to 14
- Bhathkhande, 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. Page 13 to 101
- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Music Journals – Sangeet Natak Academy, Journal of Music Academy
- Kannakumar, P.B., Dr. (2007), Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers, Delhi, Kanishka Publishers

DSC- 8: Stage Performance (3)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (3) (302)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 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 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 various musical forms and creative aspects of ragas from the prescribed syllabus

SYLLABUS

Prescribed Ragas:

- Kambhoji
- Begada
- Khamas
- SuddhaDhanyasi
- Saveri
- Sriranjini
- Ritigaula
- Saranga
- Sri

UNIT – I (40 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

- One advanced varnam in Ata tala (in two degrees of speed)

Detailed contents

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- One kriti each of Syama Sastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagarajakritis (including one Pancharathnam)

UNIT – IV (20 hours)

- One Ragamalika

UNIT – V (20 hours)

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Suggestive readings:

- 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 Iyenkar

DSC - 9: Ragas, Talas and their applications (3)

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 applications (3) (303)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 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:

- This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know-how of the ragas and details about the compositions

Learning outcomes:

- Ability to improvise and demonstrate characteristic features of ragas through various musical forms

SYLLABUS

Prescribed Ragas:

- Kambhoji
- Begada
- Khamas
- SuddhaDhanyasi
- Saveri
- Sriranjini
- Ritigaula
- Saranga
- Sri

UNIT – I (20 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

- One advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (40 Hours)

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- One kriti each of SyamaSastry, SubbrayaSastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagaraja kritis (including one Pancharathnam)

UNIT – IV (20 Hours)

- One Ragamalika

UNIT – V (20 Hours)

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Suggestive readings:

- 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 Iyenkar

B A (Hons.) II, Sem III
DISCIPLINE SPECIFIC ELECTIVE - DSE - I
KARNATAK MUSIC – VOCAL/VIOLIN/VEENA

Syllabus For DSE - Basics of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Basics of Karnatak Music	4	1	0	3	Class XII Pass	Nil

Course Objective

- The main objective 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. At the end of the course, a project work helps gaining in-depth study on the chosen topic.
- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Outcome

- 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 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- Swarajati and Varnam

Syllabus

Unit I: Knowledge about Swara- (2 Hours.)

- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

Unit II: Elementary knowledge about terms- (2 Hours.)

- Mela
- Raga classification.

Unit III: Basic elements of Tala- (2 Hours.)

- Shadangas
- Jati
- Gati
- Sapta suladi tala

Unit IV: Basic knowledge about the musical forms –(3 Hours.)

- Geetam
- Varnam
- Kirti

Unit V: Ragalakshana of Ragas prescribed in Elective-I (3 Hours.)

- Mohana
- Kalyani
- Kambhoji
- Sudha Saveri

Unit VI: Notation of Geetam –(3 Hours.)

- Notation any of the Geetam, which has been taught in Elective-I

Practical Component:

Unit 1: Varisas – (15 Hours.)

- Sarali Varisas
- Janta varisas
- Dhattu Varisas
- Madhya Sthayai Varisas
- Tara Sthayai Varisas

Unit 2: Alankaras (Sapata Tala) – (30 Hours.)

- Eka
- Roopaka

- Triputa

Unit 3: Geetams (rendered in 2 speeds in following Ragas) – (30 Hours.)

- Mohanam
- Kalyani
- Kamboji
- Suddha Saveri

Unit 4: Musical form –(15 Hours.)

- One simple Swarajati or one simple Varnam

Suggestive Reading:

- 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
- Bhagya Lkshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications.
- 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 Iyenkar