

B.A. (Hons.) Karnatak Music Vocal (Vocal/ Veena/Violin)
Syllabus for DSC Papers

SEMESTER – IV

DSC- 10: Theory - Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Theory - Indian Music (401)	4	3	1	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) • Historical Study of Indian Music (Sem- III) <p 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

- Knowledge of various concepts and terminologies prevailed in ancient music of India.
- Awareness about the status and popularity of Karnatak Music in the society.
- Learning about the life and contributions of great Composers of yester years and modern period.

SYLLABUS

UNIT – I (5 hours)

Historical Study of the following:

- Tana
- Gandharava
- Marga,
- Desi
- Prabandha
- Alapa- Alapti

UNIT – II (8 hours)

- Raga classification From: Medieval to modern period.

UNIT – III (8 hours)

Patronage of Music in Post independent India

- Sangita Sabha
- Mass Media
- Government Organisations
- Corporate

UNIT – IV (4 hours)

Biographies -Vocal: -

- Gopal Nayak
- Mysore Vasudevachar
- Vinakuppier
- Chengalvaraya Shastri
- Kavi Kunjara Bharati
- Ghanam Krishna Iyer
- Subbaraya Shastri
- Papanasam Sivan

Biographies - Violin: -

- Dwaram Venkataswami Naidu
- Mysore Chowdiah and any Six biographies from the list given for Vocal.

Biographies -Veena: -

- Veena Seshanna
- Aatoor Krishna Pisharoti
- Kaaraikudi Sambasivayyar and any six biographies from the list given for Vocal.

UNIT – V (8 Hours)

- Notation of Ata tala Varnam in 2-degrees of speed.

UNIT – VI (06 Hours)

- Raga Lakshana of prescribed ragas.

UNIT – VII (06 Hours)

- Introduction to musical forms figuring in Abhyasa Ganam

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, Madras.

DSC- 11: Stage Performance(4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 4 (402)	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 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Semester. -I,II & III <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

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam
- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastry, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagarajakritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi ,Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

- Panchapakesalyer, 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- 12: Ragas, Talas and their Application – (4)

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- (4) (403)	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, II & III <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

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam

- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastri, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagaraja kritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi, Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

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