

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

SEMESTER – V

DSC- 13: Course 501 (Theory-5): Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (If any)
		L	T	P		
Indian Music) Course-501	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) • Theory of Indian Music II (Sem- IV) <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 *Ragas and Composition covered in Sem- I, II, III, IV

Course Objective

- 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. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

Contents - Theory

Unit-I (10 Hours): Notation

- Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

Unit-II (10 Hours): Raga Lakshana

- Raga Lakshana of the prescribed ragas (Course-502, Unit-IV).

Unit-III (15 Hours): Sabhaganam

- Musical forms figuring in Sabhaganam
- Detailed study of forms in Manodharma Sangita
- Kacheridharma
- Construction and playing technique of Mridangam & Playing techniques of Upa Pakka Vadya.

Unit-IV (10 Hours): Life sketch and contribution

- Bach, Beethoven, Mozart.
- Tirupati Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao.
- Parur Sundaram Iyer.
- M A Kalyanakrishna Bhagavatar.

References

- Bhagya Lakshmi, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Samba Moorthy, Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Samba Moorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheeya Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

DSC- 14: Course- 502. (Practical- 9): Stage Performance (5)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 5 (502)	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 Sem.-I, II, III & IV <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

Course Objective

- 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.

Course Learning Outcome

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

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams,
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-III

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
 - Sankarabharanam, Mohanam
 - Pantuvarali, Bilahari
 - Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- 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- 15: Course -503, (Practical – 10) 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 (503)	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, IV <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

Course Objective

- 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.

Course Learning Outcome

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

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-3

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
 - Sankarabharanam, Mohanam
 - Pantuvarali, Bilahari
 - Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- 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