

BANGALORE



UNIVERSITY

NAAC ACCREDITED WITH 'A' GRADE

P.G. DEPARTMENT OF PERFORMING ARTS

JNANABHARATHI, BANGALORE-560056

MUSIC

Vocal-Instrumental (Veena, Violin, Flute etc),

SYLLABUS FOR M.P.A (CBCS)

Effective from 2016-17

Dr. Nagesh V Bettakote. Professor of Theatre Arts

Chairman, BOS (PG)

M.A. MUSIC

Semester scheme syllabus CBCS

Scheme of Examination, continuous Evaluation and other Requirements:

1. **ELIGIBILITY:** A Degree with music vocal/instrumental as one of the optional subject with at least 50% in the concerned optional subject an merit internal among these applicant Of A Graduate with minimum of 50% marks secured in the senior grade examination in music (vocal/instrumental) conducted by secondary education board of Karnataka OR a graduate with a minimum of 50% marks secured in PG Diploma or 2 years diploma or 4 year certificate course in vocal/instrumental music conducted either by any recognized Universities of any state out side Karnataka or central institution/Universities

Any degree with:

- a) Any certificate course in music
- b) All India Radio/Doordarshan gradation
- c) Any diploma in music or five years of learning certificate by any veteran musician
- d) Entrance test (practical) is compulsory for admission.

2. M.A. MUSIC course consists of four semesters.

3. First semester will have three theory paper (core), three practical papers (core) and one practical paper (soft core).

4. Second semester will have three theory papers (core), three practical papers (core), one is project work/Dissertation practical paper and one is practical paper (soft core)

5. Third semester will have two theory papers (core), three practical papers (core) and one is open Elective Practical paper

6. Fourth semester will have two theory Papers (core) two practical papers (core), one project work and one is Elective paper.

7. Each theory and practical paper carries 100 Marks. Theory and practical Examination for 70 Marks and 30 Marks for Internal Assessment. Witch cover

Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.

8. Practical in II semester will have project Work/Dissertation. Its carries 100 Marks. practical Examination for 70 Marks and 30 Marks for Internal Assessment. Witch cover Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.

9. Practical in IV semester will have Concert Paper and Field work. The Concert Paper carries 70 Marks, Field study and Tour Report 30 Marks.

10. Minimum marks to pass in each paper both in theory and practical is 40% and 50% in aggregate of each semesters put together. However, there shall be no minimum marks for continuous evaluation.

11. Each theory will have four hours, practical six hours and project work/Dissertation and Elective eight hours, soft core three hours, open elective four hours per week.

12. Medium of instruction is in Kannada and English only.

FIRST SEMESTER

Paper 1.1, **HISTORY OF INDIAN MUSIC**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

▪ **Unit 1. IMPORTANT MILESTONES IN THE HISTORY OF INDIAN MUSIC:**

A. Vedic Period: Music of the hymns, Swaras and their nomenclature used in the Vedic chant; Samagana, Evolution of Sama saptaka, Instruments used in the Vedic period.

B. Post-Vedic, pre Bharata and Post Bharata period: Sacred music, Beginning of Art music, The three Gramas, Origen of concept of Raga.

C. Medieval period: The transitionary period in the evolution of Indian Music, Modification of Swarashtaka; Shuddha Vikritha swaras and other Musical concepts, division of Indian Classical Music into Karnatak and Hindusthani.

▪ **Unit 2. MODERN ERA:**

The changing trends of Karnatak Music, Brief knowledge of some of the Lakshanakaras and Vaggeyakaras of this period, The revolutionary Golden era of Karnatak Music, Losses and gains until the contemporary times, Democratization in Music.

▪ **Unit 3. LITERARY SOURCES:**

An insight into some of the important musical treatises of the ancient and medieval periods in the development of Indian Music, Primary knowledge of the data, authorship and contents of the chapters in major musical texts:

- a. Naradeeya Shiksha
- b. Natyashastra
- c. Brihaddeshi
- d. Sangeeta Ratnakara
- e. Swaramela Kalanidhi.

▪ **Unit 4. NON-LITERARY SOURCES:**

A brief knowledge of the non-literary sources in the development of Indian Classical Music:

- a. Sculpture
- b. Inscriptions (Kudumiyamalai and Tirumala)
- c. Paintings
- d. Numismatics.

▪ **Unit 5. ROYAL PATRONAGES:**

Patronage given to music in the past and the present, Principal seats of music during the 17th, 18th and 19th centuries in South India.

Paper 1.2, **GREAT COMPOSERS OF KARNATAK MUSIC:**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments) - 5+10+15=30 respectively.

- Unit 1. **COMPOSERS OF MEDIEVAL PERIOD:**
Knowledge of the **role and importance of some of the prominent composers of Karnatak Music during the Medieval period:**
 - A. Shivasharanas
 - B. Haridasas (DAsakoota and VyAsakoota)
 - C. Talappakkam composers
 - D. Others.
- Unit 2. **COMPOSERS OF MODERN ERA:**

Primary knowledge of the contributions of some of the prolific composers of this period:

- A. Pretrinity composers
 - B. The Trinities.
 - C. Post trinity composers.
- Unit 3. **STYLES OF MUSICAL TRINITY:**

Detail knowledge of the Trinity's composing style. Critical study of any two musical compositions, each of Tyagaraja, Muthuswami Dikshitar and Shyamashastry. Ability to write appreciation essays on classical compositions, Their influences on the subsequent composers.

- Unit 4. **MYSORE COMPOSERS:**

Analytical study of the contributions of the following composers of Karnataka.

- a. Mysore Sadashiva Rao
 - b. Veena Sheshanna
 - c. Mysore Vasudevacharya
 - d. Dr.L.Muthiah Bhagavatar
 - e. Jayachamaraja Wodeyar.
- Unit 5. **RAGALAKSHANA:**

Ability to write detail Raga lakshana of the Ragas studied under practical course.

Paper 1.3, **COMPOSITIONAL FORMS:**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments) - 5+10+15=30 respectively.

- Unit 1. **MUSICAL FORMS AND THEIR CLASSIFICATIONS:**

Knowledge of different Musical forms, Lakshana or characteristic features of the Musical forms figuring in Art Music, Sacred Music, Dance Music, Folk Music and Theater Music (Based on Karnatak Music). A study of different compositional forms of South India, used in Bhagavata mela, Yakshagana, Kuchipudi, geyanatakas, Kathakali, Kathakalakshepa and Bharatanaty.

▪ Unit 2. **DIFFERENT MUSICAL FORMS OF KARNATAK MUSIC:**

A comparative and analytical study of the present Musical Forms of Karnatak Music.

- a. Geetha - Lakshanageetha
- b. Swarajathi- Jathiswara
- c. Tanavarna-Padavarna
- d. Daruvarna- Tillana
- e. Kriti-Kirtana
- f. Ragamalika - Talamalika
- g. Pada -Javali
- h. Vachana -Devaranama
- i. Ashtapadi-Taranga.

▪ Unit 3. **THEMES OF COMPOSITIONS:**

Acquaintance of various themes, in which the compositions of Karnatak Music are based upon:

- A. Navavidha Bhakti
- B. Madhura Bhakti
- C. Nayaka-Nayaki Bhava
- D. Musical forms pertaining to these themes
- E. composers who have composed on these themes.

▪ Unit 4. **GEYANATAKAS:**

Detail study of any one of the following south Indian operas.

- A. Nowkacharithra
- B. Prahlada Bhakti Vijaya
- C. Pallakiseva Prabhand
- D. Geethagopala Saptapadi.

▪ Unit 5. **MUSICAL RHETORICS:**

A study of aesthetics of compositions and their structure.

- A. Sangeethaalankara; Decorative patterns such as yati, swarakshara, Different types of mudras, Madhyamakaala Sahithya, Chittaiswara and its Saahithya etc.
- B. Saahithyaalankara; An advanced knowledge of musical prosody; Chandas, Yamaka, Prasa, Varieties of Prasa, Padachchedas, Solecism, Equitable distribution of words and syllables in the sections of avarthas etc.
- C. Difference between Padya sahitya and Gadya sahithya.

Paper 1.4, **ABHYASAGAANA.**

Total marks - 100.

Practical - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

PAPER ON DIFFERENT TYPES OF VARNAS.

▪ Unit 1. **ADI TALA VARNAS:**

Any Two Adi Tala Varnas in Three Degrees Speed, in the following Ragas: “Begada, Kedaragowla, Darbar and Saranga”.

▪ Unit 2. **ATA TALA VARNAS:**

Any Two Ata taala Varnas in Three Degrees Speed, in the following Ragas: “Bhairavi, Kalyani, Kamboji and Thodi”.

▪ Unit 3. **RARE THALA VARNA:**

Any one Rare Varna in two degrees speed, in the following Thalas: “Mishra Jhampa, Thrishra Triputa and Chapu Thala”.

▪ Unit 4. **RAGAMALIKA VARNA:**

Any one Ragamalika Varna in two degrees speed.

▪ Unit 5. **DARUVARNA:**

Any one Daruvarna of Sri Mutthaiah Bhagavatar.

Paper 1.5, **SAMUDAYA KRITHIS.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

PAPER ON A GROUP OF COMPOSITIONS, BASED ON PARTICULAR THEME.

▪ Unit 1. **GHANARAGA PANCHARATNA KRITHIS:**

Any Three Ghanaraga Pancharatna Krithis of Sri Thyagaraja.

▪ Unit 2. **NAVAGRAHA KRITHIS:**

Any Four Navagraha Krithis of Sri Muttuswami Deekshitar.

▪ Unit 3. **MEENAKSHI NAVARATNAMALIKA:**

Any Two Menakshi Navaratnamalika krithis of Sri Shyama Shastry.

▪ Unit 4. **CHAMUNDAMBA ASHTOTTARASHATA KRITHIS:**

Any two Chamundamba Ashtottarashata Krithis of Sri Muttaiah Bhagavatar.

▪ Unit 5. **NAVARATNAMALIKA:**

Any two Navaratnamalika Keertanas of Sri Purandaradasa.

Paper 1.6, **MANODHARMA SANGEETHA.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

EXISTING SYLLABUS:

PAPER ON MUSIC EXTEMPORIZATION.

- Unit 1. Any Two **Madhyamakaala** Krithis in the following Ragas:
“Shubhapantuvarali, Saranga, Charukeshi and Hindola”.
- Unit 2. Any Two Vilambakaala Krithis in the following Ragas:
“Kharaharapriya, Chakravaka, Simhendramadhyama and Bilahari”.
- Unit 3. Any Two Compositions in the following Major Ragas, one each in the Madhyama kaala and Vilambakaala:
“Kamboji, Kalyani, Mohana and Kamavardhini”.
- Unit 4. Any Two Compositions in the Well-known Janyaragas, one each in the Madhyama kaala and Vilambakala:
“Darbar, Abhogi, Vasantha and Anandabhairavi”.
- Unit 5. Any Two Compositions in the following Minar Ragas:
“Jaganmohini, Malahari, Mandari and Bahudari”.

MODIFIED SYLLABUS:

PAPER ON MUSIC EXTEMPORIZATION.

- Unit 1. Any Two **Madhyamakaala Krithis** in the following Ragas:
“Darbar, Vasantha, Mohanakalyani and Naata”.
- Unit 2. Any Two **Vilambakaala Krithis** in the following Ragas:
“Kamboji, Kharaharapriya, Simhendramadhyama and Poorvikalyani”.
- Unit 3. Any Two Compositions in the following **Janaka Ragas**, one each in the Madhyama kaala and Vilambakaala:
“Shubhapantuvarali, Kalyani, Charukeshi and Chakravaka”.
- Unit 4. Any Two Compositions in the following **Oudava Ragas**, one each in the Madhyama kaala and Vilambakala:
“Mohana, Abhogi, Hindola and Shuddhadhanyasi”.
- Unit 5. Any Two Compositions in the following **Minar Ragas**:
“Jaganmohini, Malahari, Mandari and Bahudari”.

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

Paper 1.7, **SOFT CORE, MRIDANGA BASICS**

Total marks - 100.

Practical - 70.

Internal assessment (Attendance, Seminar and Class assignments) - 5+10+15=30 respectively.

- Unit 1. Knowledge of different parts of Mridanga, Introduction to the word 'Thala' and its definitions.
- Unit 2. Knowledge of basic shabdaksharas(their characteristics) also to play basic shabdaksharas Tha, Dhi ,Thom, Nam, Ta,Dhin,Chapu, Meetu ,Sampoornachapu & Arachapu.
- Unit 3. Understanding the formation and Writing "Tha-Dhi-Thom-Nam", Jathis ,Paluvarse, Different types of Urutus(Pharans) in 3 speeds & Tekaverse lessons in one speed- in a tabular format for Adi tala and Sooladi Sapta Talas, Basic lessons (Baalapaata)in three speeds for oral rendering and playing-"Tha-Dhi-Thom-Nam" in Adi Tala and only one speed in Sooladi Sapta Talas.
- Unit 4. Ability to **render and play**- Jathis, Paluvarases, Korappu lessons - Thakita -Dhikita -Thomkita -Namkita in three speeds for Adi Tala and Roopaka Tala, & only one speed in Sooladi Sapta Talas.
- **Unit 5. Ability to render and play Different** types of Urutus(Pharans) & Teka varases-For Adi Tala and Roopaka Tala.

SECOND SEMESTER

Paper 2.1, **EVOLUTION OF INDIAN MUSIC.**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

- Unit 1. **VEENA THROUGH AGES:**

Primary knowledge of role and importance of Veena in the evolution of Indian Music and its different stages of development such as,

- a. Harp stage
- b. Addition of resonator
- c. Introduction of frets
- d. Range of note produced
- e. Plucking technics.
- f. Different types of Veenas evolved through ages.
 - Unit 2. **LAKSHANA GRANTHAS:**

Role and importance of Lakshana Granthas in the evolution of Music, outline knowledge of the data, authorship, contents of the chapters in Major Musical Treatises.

- a. Chaturdandi Prakashika
- b. Sangeetha Saramritha
- c. Ragalakshanam
- d. Sangraha Chudamani
- e. Sangita Sampradaya Pradarshini

A brief outline of some of the important works written in the 19th and 20th centuries in Telugu and Kannada.

▪ **Unit 3. RAGA CLASSIFICATIONS:**

Brief knowledge of Origin and Development of Scales and Ragas, a study of various Raga classifications of ancient, medieval and modern periods.

- A. Grama, Moorchana and Jathi,
- B. Bhaasha, Vibhaasha and Antarbhaasha Ragas,
- C. Shuddha, Chaayalaga and Sankirna Ragas,
- D. Raganga, Upanga, Bhashanga and Kriyanga Ragas,
- E. Poorva prasiddha and Adhuna prasiddha Ragas,
- F. Raga, Ragini and Putra Ragas,
- G. Sooryansha and Chandraamsha raagas,
- H. Uttama, Madhyama and Adhama Ragas,
- I. Ghana, Naya and Deshi Ragas,
- J. the Janaka and Janya Ragas.

▪ **Unit 4. EVOLUTION OF MUSICAL FORMS:**

Detail study of Ancient musical forms:

- A. Different Prabhandas,
- B. Thayas,
- C. Sulaadis,
- D. Vrittanamas and others.

▪ **Unit 5. VRINDAGAANA:**

Origin and development of Vrinda Gana, the different Kutapas and their functions; Vamsika Brinda, Chinna mela, periya mela; Sangeetha mela; Different compositional forms, used in kutapas.

Paper 2.2, SANGEETHA SHASTRA

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

▪ **Unit 1. TECHNICAL TERMS:**

Meaning and definition of the following technical terms of Karnatak Music:

Naada, Shruti, Sthayi; Madhya, Mandra and Anumandra, Tara and Atitaara, Swaras; Anuswara, Chittai swara, Etthugade swara, Graha swara, Amsha swara, Nyasa swara, Sangathi, Edupu, Thala, Laya, Thalaanga, Yathi, Prasthara, Kaala, Kale, Nade etc.

▪ Unit 2. **MUSICAL NOTES:**

Origen and development of Swaras, the Swara nomenclatures (The Vaidika and the Loukika names), The Prakriti and Vikriti swaras and their modifications, Vadi, Samvadi, Vivadi and Anuvadi swaras, Number of swaras and Swarasthanas of Karnatak Music in an octave.

▪ Unit 3. **RAAGA:**

The origin and definitions of Raaga, A brief knowledge of the ragas existed in the past, “Dashavidha lakshanas” and “Trayodasha lakshanas” of the Ragas mentioned in the ancient Sanskrit works, Acquaintance of different categories of Ragas such as

BattisaRagas,

VivadiRagas,

ApoorvaRagas,

Raktiragas,

PratimadhyamaRagas,

Deshi Ragas etc.

▪ Unit 4. **GAMAKAS:**

Understanding the importance of Gamakas in Karnatak Music.

- A. Different types of Varnaas and Alankaaras
- B. The Definitions of Gamaka
- C. Difference between Gamakas and anuswaras
- D. Dasha Vidha Gamakas
- E. Panchadasha vidha gamakas
- F. Muktaga kampita, Ardha kampita and Kampaviheena Ragas
- G. The Application of Gamakas in vocal and instrumental Music.

▪ Unit 5. **PALLAVI SINGING:**

Ragaalapti and its different connotations; The evolution of Ragalapana Paddhati; Types of Ragalapana; Different stages of raagaalapana and its later developments.

Thana, its ancient connotations; Shuddha, Bhinna and Kuta Tanas, Varieties of Taana, Ragamalika Thana, principles and styles of Taana singing.

The origin of Pallavi singing, Structure of Pallavi; Purvanga, Uttaranga, Eduppu, Padagarbha and Arudi.

Varieties of Pallavi; Chowka Kala, Madhyama Kala Pallavis, Nadai pallavis, Rattai pallavis, Avadhana pallavis, Ragamalika and Thalamalika Pallavis etc.,

Scholarly approach to Pallavi Singing, role of manodharma sangeetha in Pallavi singing.

Paper 2.3, **PROJECT WORK.**

Total MARKS - 100.

Desertation - 70.

Internal Assessment - 30.

NOTE: The STUDENT HAS TO WRITE A DISSERTATION ON THE SUBJECT GIVEN BY THE MUSIC FACULTY AND SHOULD SUBMIT THE SAME TO THE DEPARTMENT, WITH IN THE SPECIFIED DATE.

Paper 2.4, **VARNAS.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

PAPER ON DIFFERENT TYPES OF VARNAS.

▪ Unit 1. **ADITHALA VARNAS:**

Any Two Adi Thala Varnas in Three Degrees Speed, in the following Ragas:

“Saveri, Natikuranji, Arabhi and Shahana”.

▪ Unit 2. **ATATHALA VARNAS:**

Any Two Atathala Varnas in three degrees speed, in the following Ragas:

“Shankarabharana, Reetigowla, Dhanyasi and Kaanada”.

▪ Unit 3. **RARE THALA VARNA:**

Any one Rare Varna in two degrees speed, in the following Thalass:

“Khanda Triputa, Chaturashra Ata and Roopaka”.

▪ Unit 4. **SWARASTHANA VARNA:**

Any one Swarasthana Varna of any well-known composer in one degree speed.

▪ Unit 5. **PADAVARNA:**

Any one Padavarna of any well-known composer.

Paper 2.5, **GROUP COMPOSITIONS:**

Total marks - 100.
Practical - 70,
Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

PAPER ON A GROUP OF COMPOSITIONS, BASED ON PARTICULAR THEME.

▪ Unit 1. **NAVAVARANA KRITHIS:**

Any two Navavarana Krithis of Sri Muttuswami Dikshitar.

▪ Unit 2. **DIFFERENT PANCHARATNA KRITHIS OF SRI THYAGARAJA:**

Any Two compositions, one each from Tiruvattiyur and Lalgudi Pancharatnas or Kovor and Sriranga Pancharatna Krithis of Sri Thyagaraja.

▪ Unit 3. **PANCHALINGAKRITHIS:**

Any two Panchalinga Krithis of Sri Muttuswami Deekshitar.

▪ Unit 4. **UTSAVA SAMPRADAYA AND DIVYANAMAS:**

Any two compositions, one each from Utsavasampradaya and Divyanama Krithis of Sri Thyagaraja.

▪ Unit 5. **NAVARATRI KRITHIS:**

Any two Navaratri Krithis of Sri Swathi Tirunal.

Paper 2.6, **KALPANA SANGEETHA.**

Total marks - 100.
Practical - 70,
Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

PAPER ON MUSIC EXTEMPORIZATION.

▪ Unit 1. Any two **Madhyamakaala Krithis** in the following Ragas:

“Sriranjini, Kalyanavasantha, Malayamarutha and Arabhi”.

▪ Unit 2. Any two **Vilambakaala Krithis** in the following Ragas:

“Bhairavi, Kamavardhini, Vachaspathi and Bilahari”.

▪ Unit 3. Any two compositions in the following **Janaka Ragas**, one Each in Madhyamakaala and Vilambakaala:

“Shankarabharana, Shanmukhapriya, Mayamalavagoula and Lathangi”.

- Unit 4. Any two compositions in the following **Pratimadhyama Janya Ragas:**
“Saraswathi, Hamsanandi, Ranjini and Saranga”.
- Unit 5. Any two compositions in the following **Minar Ragas:**

“Naayaki, Kedara, Devamanohari and Kannada”.

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAI AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

Paper 2.7, **SOFT CORE, MRIDANGA ELEMENTARY**

Total marks - 100.

Practical - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

- Unit 1. Understanding the formation and Writing Basic lesson in three speeds-“Tha-Dhi-Thom-Nam”,Thakita- Dhikita- Thomkita- Namkita in Khanda Chapu Tala and Mishra Chapu Tala in a tabular format for any Graha or edupu, Rendering and **Playing** the same lessons in three speeds-“Tha-Dhi-Thom-Nam”,Thakita- Dhikita- Thomkita- Namkita in Khanda Chapu Tala and Mishra Chapu Tala for any graha or edupu.
- Unit 2. Understanding the formation and Writing Mohara and Mukthaya(one kaala) lessons in a tabular format for any Graha.(for Adi Thala ,Rupaka Thala , Khanda Chapu Tala and Mishra Chapu Tala). Ability **to play and render the same.**
- Unit 3. Writing lessons in a tabular format Tha - di- gi- na- thom lessons for Adi Thala ,Rupaka Thala , Khanda Chapu Tala and Mishra Chapu Tala, small Korappu for Adi tala and Mishra Chapu Tala. Ability **to play and render the same.**
- Unit 4. Knowledge of tuning Mridanga,Ghata,Khanjari and Morsing, the elements in a Thani Avarthana, ability to render nadais in Adi Thala ,Rupaka Thala , Khanda Chapu Tala and Mishra Chapu Tala, ability to render and to play these lessons for different Grahas **or edupus.**
- Unit 5. **Urutu + Mohara and Mukthaya in Adi Thala ,Rupaka Thala and Mishra Chapu Tala, to render these lessons in different Grahas or edupus and ability to play the same.**

THIRD SEMESTER

Paper 3.1, **SCIENCE AND MUSIC**

Total MARKS - 100.

Theory - 70,

Internal assessment (Attendance, Seminar and Class Assignments)-5+10+15=30 respectively.

▪ **Unit 1. MUSIC AND PHYSICS:**

Fundamental ideas about musical sounds and their characteristics:

Naada, Naadotpatti, aahaata-anaahata-pratyahata naada; Speed of transmission of sound; velocity of sound, mechanism of transmission; wave motion; longitudinal and transverse wave motion; the laws of transverse waves; vibration of strings and air column; source and its relations with the velocity of sound, Pitch, Intensity, Timbre. The international Philharmonic pitch, Absolute Pitch and relative Pitch; Elementary distinction between Pitch and frequency of sound; Physical significance of Harmony and discord; phenomenon of basis; fundamental and overtones; Node and Antinodes; resonance and Resonators; combination of Notes; musical interval (descriptive and non-mathematical).

▪ **Unit 2. ACOUSTICS:**

Acoustics of concert halls- production and transmission of sounds, reflection of sounds; echoes, Characteristic features of open air theatre, concert hall and opera house ; theatres with revolving stages; the sangita Mahal in Tanjore and the Gewandhaus in Leipzig, Germany and Sound proof chambers.

▪ **Unit 3. MUSIC AND TECHNOLOGY:**

Meaning and definition of the word technology, Knowledge of different types of technologies, Influence of technology on Music (Music education, Music performances, Music preservation and propagation) etc., Its necessity, scope and limitations, Advantages and disadvantages, Principles and usefulness of Radio, Television, Microphone, Gramophone, Tape Recorder, Voice recorder and Computer.

▪ **Unit 4. CLASSIFICATION OF INDIAN INSTRUMENTS:**

Detail knowledge of classification of Indian instruments;Tatha (string), Sushira (Wind), Avanaddha (Percussion), and Ghana (solid). A study of their parts, construction and techniques of play, The Science behind the manufacturing and sound production of Tamboora, Veena, Nagaswara, violin, Flute and Mridanga.

▪ **Unit 5. RAGALAKSHANA:**

Ability to write detail Raga lakshana of the Ragas studied under practical course.

Paper 3.2, MUSICOLOGY

Total MARKS - 100.

Theory - 70,

Internal assessment (Attendance, Seminar, Class Assignments) - 5+10+15=30 respectively.

▪ **Unit 1. THE TWENTY TWO SHRUTIS:**

Shruti and Shruti Nomenclatures, Bharata's experimentation of 'Dhruva and Chala veenas', Significance of the experiments, Various views regarding the number of Shrutis used in Indian Music, Cycles of third, fourth and fifth, Discussion of the validity of derivation of the 22 shrutis by the method of cycles of fourth and fifth, Musical intervals expressed in fractions and also in cyclic counts.

▪ **Unit 2. TAALA AND ITS PLACE IN KARNATAK MUSIC:**

Meaning and definition of Tala, Importance of Laya in Karnatak Music, Classification of Talas-Maarga & Deshi and Shuddha, Chayalaga and Sankeerna, Knowledge of different Forms of Tala; Ashtottarashata Talas, The Suladi sapta Talas, Navasandhi Talas used in temple rituals, The scheme of 175 Talas, Deshadi and Madhyadi Talas, Chapu Tala and its varieties, Detail knowledge of the 'Tala Dashapraanas' and its applications, The famous incident of 'Sharabhanandana Tala'.

▪ **Unit 3. MODEL SHIFT OF TONIC:**

Origen and development of Musical scales, Graha bhedha, its possibilities and limitations, murchanakaaraka melas and murchanakaaraka Janyaraagas.

▪ **Unit 4. MELA PADDHATHI:**

Concept of Mela, Evolution of Mela paddhathi, Different Mela Prastharas formulated by Lakshanakaras, Scheme of 72 melakartas, Mela nomenclatures.

▪ **Unit 5. DUAL RAGA SYSTEMS OF KARNATAK MUSIC:**

Asampoorna and Kramasampoorna paddhathis, Katapayadi soothra, Knowledge of their similarities and dissimilarities, Differences in their nomenclatures, Their relevance in the present-day context.

Paper 3.3,

NOTE: THIS PAPER WILL BE REPLACED BY THE THEMATIC GROUP PRESENTATION BY THE STUDENTS.

Paper 3.3, **THEMATIC GROUP PRESENTATION.**

Total marks 100,

Practical (Group Presentation) - 70,

Internal Assessment (Viva) - 30.

NOTE: THE STUDENTS SHOULD PRESENT A THEME BASED PROGRAM IN THE GROUP, IN FRONT OF THE INVITED AUDIENCE WITH SUITABLE ACCOMPANIMENTS.

THE THEME WILL BE GIVEN BY THE MUSIC FACULTIES AND IT NEED NOT BE WITH IN THE SYLLABUS.

THE VIVA WILL BE CONDUCTED DURING THE PRACTICAL EXAMINATIONS, BASED ON THE SAME PROGRAM.

Paper 3.4, **CREATIVE MUSIC.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class Assignments) - 5+10+15=30 respectively.

PAPER ON MUSIC EXTEMPORIZATION:

- Unit 1. Any two **Madhyamakaala Krithis** in the following Ragas: “Manirangu, Sourashtra, Sarasaangi and Kaanada”.
- Unit 2. Any two **Vilambakaala Krithis** in the following Ragas: “Varaali, Begade, Harikamboji and Madhyamavathi”.
- Unit 3. Any two compositions in the following **Janaka Ragas**, one each in Madhyamakaala and Vilambakaala: “Thodi, Dharmavathi, Hemavathi and Keeravani”.
- Unit 4. Any two compositions in the following **Bhashanga Ragas**, one each in the Madhyamakaala and Vilambakaala: “Atana, Hindusthani Kaapi, Kamach and Anandabhairavi”.
- Unit 5. Any two compositions in the following **Minar Ragas**: “Sama, Janjuti, Asaveri and Neelaambari”.

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

Paper 3.5, **PALLAVIS.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class Assignments) - 5+10+15=30 respectively.

PAPER ON ABSOLUTE CREATIVITY OF AN INDIVIDUAL:

- Unit 1. One **Dwikalai Pallavi**, in any Suladisapta Thalasa.
- Unit 2. One **Chouka kalai Pallavi** in any Suladisapta Thalasa.
- Unit 3. One **Eka kalai Pallavi** in any Sulaadisapta thalasa.
- Unit 4. One **Trishra Nadai Pallavi**, belonging to any Thala.
- Unit 5. One Chapu thala Pallavi (Either Khanda chapu or Mishra chapu).

NOTE: RENDERING PALLAVIS IN TRIKAALA, TRISHRANADE, ANULOMA, VILOMA AND PRATILOMA KRAMA, ALONG WITH DETAIL, HIGHLY CREATIVE AND IMAGINATIVE RAGAALAPANA, THANA, NERAVAL AND KALPANA SWARA IS A MUST.

THE PALLAVIS SHOULD BE TAUGHT IN THE FOLLOWING RAGAS:

SHANKARABHARANA, MOHANA, SHANMUKHAPRIYA, SAVERI, KALYANI, HINDOLA, KAMBOJI, KHARAHARAPRIYA AND KAMAVARDHINI.

NADAIS: TRISHRA, CHATURASHRA AND KHANDA NADAIS.

Paper 3.6, **OPEN ELECTIVE.**

FOURTH SEMESTER

Paper 4.1, **MUSIC, AN INTERDISCIPLINARY SUBJECT.**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

- **Unit 1. MUSIC AND PSYCHOLOGY:**

The psychological aspects of Music: Sensation, perception and cognition; Music and aesthetics; relation of music to emotions, Musical stimuli; Tonal relationships; musical (material, melody, rhythm, Harmony, Timbre, Overtones, Shruthis, volume, form - Vocal, Instrumental, Solo, ensembles etc.), effective response, raga and rasa, Navarasas and Gaanarasa, The therapeutic value of Music.

- **Unit 2. MUSIC AND PHYSIOLOGY:**

Structure and functions of human throat, ear and Larynx, Types of voice; Soprano, Alto, tenor and bass, Vowel quality, Voice culture, Gaayaka gunaas and doshaas.

- **Unit 3. INTERRELATIONSHIPS:**

interdisciplinary nature of Music with other subjects such as

- A. History
- B. Mathematics
- C. Literature
- D. Aesthetics
- E. Philosophy etc. and its growing trends.

- **Unit 4. GEOGRAPHICAL FACTORS:**

Various geographical factors and their influences on the growth of a country's Music.

- **Unit 5. RAGALAKSHANA:**
Ability to write detail Raga lakshana of the Ragas studied under practical course.

Paper 4.2, **DIFFERENT MUSICAL SYSTEMS AND INFLUENCES.**

Total MARKS - 100.

Theory - 70.

Internal assessment (Attendance, Seminar and Class assignments)- 5+10+15=30 respectively.

- **Unit 1. WESTERN MUSIC:**

Study of Major tone, Minor tone, semi tone, Lemma, disis octave, Major and minor Diatonic scales, sharp and flat notes, chords, Major and minor modes, Explanation of melody, Polyphony, Harmony and Antiphony. Knowledge of solfa and staff notations.

- **Unit 2. WESTERN MUSICAL FORMS:**

Primary knowledge of different Musical forms of the west such as Symphony, Sonata, Randeu, Fugue, Program Music, Chamber Music etc. Comparison between Indian and Western Musical forms.

- **Unit 3. WESTERN MUSICAL INSTRUMENTS:**

Keyed and Keyless instruments, Compound wind instruments, Pan pipes, Instruments with shruti coupling, Bowing technique, Plucking technique, Blowing technique, Cross fingering , Knowledge of instruments forming the western orchestra, Study of parts of the important instruments.

- **Unit 4. MUTUAL INFLUENCES:**

Knowledge of influence of Hindustani music and western music on Karnatak Music and vice versa. Comparison of the main ragas and talas of Hindustani music and Karnatic Music.

- **Unit 5. KATCHERI PADDHATI:**

The evolution of Katcheri Paddhati, the recent trends in concerts, duties, responsibilities, scope and limitations of an artist, Concert planning(the compositions chosen for a concert), Responsibilities of organizers, Qualities of an ideal listener, Music appreciation and criticism.

Paper 4.3, **VISHESHA RACHANAS:**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class Assignments) - 5+10+15=30 respectively.

PAPER ON SPECIAL COMPOSITIONS OF KARNATAK MUSIC.

- **Unit 1. Any two Swarajathis of Sri Shyama Shastry:**
“Bhairavi, Thodi, Yadukulakamboji”.
- **Unit 2. Any two Rare Krithis in the following Ragas:**

“Ishamanohari, Andholika, Naganandini, Umabharana, Kaikavashi, Kiranavali, Kuntala, Goulipanthu, Rasali, Gopikavasantha, Bangala, Shuddhaseemanthini, Suppradeepa, Gundakriya, Chenchukamboji”.

▪ Unit 3. Any three **Devotional compositions** from the following:

Prahlada Bhakti Vijaya,

Nowkacharitra,

Sankeertana of Sri Annamacharya,

Devaranama of Haridasas,

Vachana,

Composition of Bhadrachala Ramadas,

Composition of Sadashiva Brahmendra.

▪ Unit 4. Any three **Compositions** from the following:

Pada,

Javali,

Taranga,

Ashtapadi,

Thillana.

▪ Unit 5. Any two compositions, one each from the categories of **Ragamalika** and **Melaragamalika** (Any one Chakra) of Maha Vaidhyanatha Iyyar.

Paper 4.4, **IMPROVISED MUSIC.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class Assignments) - 5+10+15=30 respectively.

PAPER ON MUSIC EXTEMPORIZATION:

▪ Unit 1. Any two **Madhyamakaala Krithis** in the following Ragas:

“Gowla, Natikuranji, Abheri and Yadukulakamboji”.

▪ Unit 2. Any two **Vilambakaala Krithis** in the following Ragas:

“Mukhari, Devagandhari, Hameerkalyani, Saramathi and Shree”.

▪ Unit 3. Any two compositions in the following Janaka Ragas, one each in Madhyamakaala and Vilambakaala:

“Rishabhapriya, Vagadheeshvari, Gowrimanohari, Ramapriya and Bhavapriya”.

▪ Unit 4. Any two compositions in the following Rakti Ragas, one each in the Madhyamakaala and Vilambakaala:

“Reetigowla, Kedaragowla, Shahana, Saveri and Dhanyasi”.

▪ Unit 5. Any two compositions in the following Minar Ragas:

“Kuranji, Behaag, Huseni and Janaranjini”.

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

Paper 4.5, **RAGA, THANA, PALLAVI.**

Total marks - 100.

Practical - 70,

Internal assessment (Attendance, Seminar and Class Assignments) - 5+10+15=30 respectively.

PAPER ON ABSOLUTE CREATIVITY OF AN INDIVIDUAL:

- Unit 1. One **Dwikalai Pallavi**, in any Suladisapta Thalasa.
- Unit 2. One **Chouka kalai Pallavi** in any Suladisapta Thalasa.
- Unit 3. One Eka kalai pallavi in any Suladisapta Thalasa.
- Unit 4. One **Khanda Nadai Pallavi**, belonging to any Thala.
- Unit 5. One **Ragamalika Pallavi**, inclusive of any Raga.

NOTE: RENDERING PALLAVIS IN TRIKAALA, TRISHRA NADAI, ANULOMA, VILOMA AND PRATILOMA KRAMA, ALONG WITH DETAIL, HIGHLY CREATIVE AND IMAGINATIVE RAGAALAPANA, THANA, Ghanaraga Thana, NERAVAL AND KALPANA SWARA IS A MUST.

THE PALLAVIS OF THE FIRST FOUR UNITS SHOULD BE TAUGHT IN ANY OF THE FOLLOWING RAGAS:

Thodi, Bhairavi, Simhendramadhyama, Hemavathi, Varali, Poorvikalyani, Begade And Madhyamavathi.

NADAIS: Thrishra, Chaturashra and Khanda Nadais.

Paper 4.6, **VINIKE OR CONCERT.**

Total marks - 100.

Practical (Performance) - 70,

Seminar (Viva) - 30.

NOTE: THE STUDENT HAS TO PERFORM A CONCERT IN FRONT OF THE INVITED AUDIENCE, WITH SUITABLE ACCOMPANIMENTS. THE VIVA SHALL BE CONDUCTED DURING THE PRACTICAL EXAMS, BASED ON THE SAME PROGRAMME.

Note: The internal assessment marks of all the papers from semester 1 to 4 are for 30 marks, which shall include Attendance, Seminar and Class Assignments - 5+10+15=30 respectively.