

MANGALORE UNIVERSITY
KARNATIC MUSIC SYLLABUS for BA PROGRAMME
CBCS SCHEME :2019-20 Onwards

Course Content							
Course Code	Course	Instruction Hrs/Wk	Duration of Exam	Marks for Final Exam	Internal Assess	Total Marks	Credit
Semester I							
Group I							
BASCMC131(T) BASCMP132(P)	Pratham Basics in Karnatic Music	2 4	2 1	40 80	10 20	50 100	1 2
Group II							
BASBMCE131	Introduction to Performing Arts	2	2	40	10	50	1
Semester II							
Group I							
BASCMC181(T) BASCMP182(P)	Dwithiya Tana Varnas & Nottuswara,	2 4	2 1	40 80	10 20	50 100	1 2
Group II							
BASCMCE 181	Forms in Karnatic Music	2	2	40	10	50	1
Semester III							
Group I							
BASCMC231(T) BASCMP232(P)	Thrithiya Varnams&Krithis	2 4	2 1	40 80	10 20	50 100	1 2
Group II							
BARCMCE231	Indepth Study of Karnatic Music	2	2	40	10	50	1
Semester IV							
Group I							
BASCMC281(T) BASCMP282(P)	Chathurtha Alankara & Dasarapada	2 4	2 1	40 80	10 20	50 100	1 2
Group II							
BASCMCE 281	Introduction to Karnatic Music	2	2	40	10	50	1
Semester V							
BASCMC331(T) BASCMP332(P) BASCMP333(P)	Pancham Swarajathis Navagraha Kruthis	3 4 4	3 1 1	80 80 80	20 20 20	100 100 100	2 2 2
Semester VI							
BASCMC 381 BASCMP 382 BASCMP 383	Shashti Ata talaVarnam Raga Alapana, ,Tillana	3 4 4	3 1 1	80 80 80	20 20 20	100 100 100	2 2 2

Sd/
Dr.S.Geetha

Sd/
Sri.B.S.Anand

Dr.Araty H Shetty
Chairman

B.A KARNATIC MUSIC

SEMESTER -I

BASCMC 131 Pratham

Theory

30 hours

- 1 Definition and explanation of the following terms 5 hours
 - a Nada – Ahata and Anahata
 - b Shruthi – Sthayi , Swara – Prakrithi and Vikrithi
 - c Arohana and Avarohana , Avartha , Sangathi , Akshara , Graha – Sama and Vishama
 - d Poorvanga and Utharanga
- 2 Notation used in Karnatak music and writing of music – 3 hours
Dhatu and mathu
- 3 Lakshanas of the following types of Compositions 2 hours
 - a lakshanageethe b pillarigeethe c sancharigeethe
 - d swarajathi e jathiswara
- 4 Tala – Saptha tala and constituent angas (laghu , dhrutha , anudhrutha) 5 hours
- 5 Lakshanas of following ragas 5 hours
 - a mayamalavagowla b kalyanic mohana
 - d bilahari e shankarabharana f hamsadhwani g kambhoji
- 6 Short Biography sketches of the following Vaggeyakaras 5hours
 - a Purandaradasa b Tyagaraja c Muthuswamy Dikshithar
 - d ShyamaShastri
- 7 Musical Instruments – Tamboora ,Structure and basic techniques. 5 hours

BASCMP 132

Practicals - Basics in Karnatic Music

60 hours

- 1 8 types of sarale varases in 3 speeds 5 hours
- 2 4 types of janti varases in 3 speeds 12 hours
- 3 3 types of tara sthayi and mandra sthayi varases in 3 speeds 6 hours
- 4 2 types of dhatu varases in 3 speeds 2 hours
- 5 Saptha tala Alankaras in speeds 10 hours
- 6 Geethe - Pillari ,Sanchari &Lakshana 20 hours
- 7 Jathiswara-1 5 hours

SEMESTER -II

BASCMC 181 Dwithiya

Theory

30 hours

- 1 Janaka and Janya Ragas 6 hours
Classification of Janya ragas - Varjya , Oudava , Shadava , Sampoorna ,Vakra , Upanga , Bhashanga
- 2 Lakshanas of the following types of compositions 6 hours
a Tanavarna b Padavarna c Krithi d Keerthana
e Javali f Tillana g Ashtapadi
- 3 Tala - Saptha tala , the system of 35 talas , chapu tala and its varieties 6 hours
- 4 Ragalakshana of the following ragas 6 hours
a Chakravaka b Kamavardhini c Thodi d Hindola
e Kharaharapriya f Arabhi g Abhogi
- 5 Short Biographical sketches of the following vaggeyakaras 6 hours
a Patnam Subrahmanya Iyer b Mysore Vasudevacharya
c Mysore Sadashiva Rao d Kanadasa e Basavanna

BASCMP 182

Practical -Tana Varnas & Nottuswara

60 hours

- 1 Nottuswara of Dikshithar - 2 5 hours
- 2 Two Tanavarnas in Aditala in 2 speeds from following ragas
a Mohana b Hamsadhwani c Shankarabharana 15 hours
- 3 Three Madhyamakala Krithis from the following ragas 20 hours
a Mayamalavagowla b Hamsadhwani c Hindola d Kalyani
- 4 One Vilambakala Krithi 10 hours
- 5 Two Devaranamas 8 hours
- 6 One Vachana 2 hours

SEMESTER -III

BASCMC 231 Thritiya Theory

30 hours

- 1 Dwadasha mudras and decorative angas figuring in musical compositions and their importance (vaggeyakara , raga , tala , acharya , raja , vamsha , prabandha , nayaka , sthala , birudu , lakshana grantha and other mudras) 6 hours
- 2 Melakarta system of Venkatamakhi , brief introduction to Venkatamakhi , katapayadi formula , 12 chakras , chronological sequence of swaras followed in each chakra , 72 raga mela table 6 hours
- 3 Lakshanas of the following ragas 6 hours
 - a shriranjani b malayamarutha c harikambhoji
 - d madhyamavathi e vasantha f keeravani
- 4 Biographies of the following composers and their contributions to Karnatak music 6 hours
 - a Narayana Theertha b Sadashiva Brahmendra
 - c Kshetrajna d Annamacharya
- 5 Haridasas of Karnataka and their characteristic features 6 hours
 - a Narahari theertha b Sripada Rajaswami
 - c Sri Vyasraya d Sri Raghavendraswami

BASCMP 232

Practical -Varnams & Krithis

60 hours

- 1 Two Tana Varnas in Aditala in two speeds from the following ragas 12 hours
 - a Abhogi b Kalyani c Vasantha
- 2 Three Madhyamakala Krithis of Trinity from the following ragas 18 hours
 - a Thodi b Nata c Madhyamavathi
 - d Bilahari e Shankarabharana f Sriranjani
 - g Kamavardhini h Vasantha i Mohana
 - j Shanmukhapriya k Kambhoji l Kharaharapriya
 - m Bhairavi n Kamach o Arabhi
 - p Simhendramadhyama
- 3 One Vilambakala krithi 10 hours
- 4 Two Devaranamas and Two different compositions of Haridasas mentioned in theory 10 hours
- 5 One Vachana 5 hours
- 6 One Javali 5 hours

SEMESTER -IV

BASCMC 281 Chathurth

Theory

30 hours

Tala Dhashapranas and the system of Deshadi , Madhyadi and Chapu Talas
3 hours

- 2 Raga Classification into Shudha , Chayalaga , Sankeerna , Ghana ,
Naya , Desya , Nishadantya , Dhaivatantya ragas 3 hours
- 3 Lakshanas of the following ragas
a Kedaragowla b Nata c Shanmukhapriya d Khamach
e Bhairavi f Saveri g Anandabhairavi h Sri 4 hours
- 4 Biographies of the following composers and their contribution to the
Karnatic music 10 hours
a Muthaiah Bhagavathar b Koteeswar Iyer
c Veena Kuppier d Papanasam Sivan
- 5 Haridasas of Karnataka and their characteristic features 5 hours
a Vijayadasaru b Gopaladasaru c Jagannathadasaru
- 6 Biography and contributions of the following legends 5 hours
a Madurai Mani Iyer b M.S.Subbalakshmi

BASCMP 282

Practical Alankaras & Dasarapadas 60 hours

- 1 Alankaras in 35 talas in one speed 15 hours
- 2 One ragamalika varna in 2 speeds 10 hours
- 3 Two Madhyama kala krithis in the following ragas 10 hours
a Shankarabharana b Vasantha c Kambhoji
d Bhairavi e Thodi
- 4 Two Vilambakala krithis from the ragas mentioned in theory
15 hours
- 5 Dasara pada - 2 (Vijayadasaru , Jagannatha dasaru , Gopaladasaru)
10 hours

SEMESTER -V

BASCMC 331 Pancham

Theory **45 hours**

- 1 Gamaka – Definition – Reference to Mathanga , Shargnadeva and from other earlier sanskrit texts , panchadasha gamakas of Shargnadeva and Dashavidha Gamakas of Kohala 10 hours
- 2 Outline knowledge of the following Samudaya krithis 8hours
a Ghanaraga Pancharathna krithis 2 hours
- 3 Kacheri Dharma – The method adopted in South Indian Concerts 5 hours
- 4 The concept and style of following Hindusthani musical forms
a Dhrupad b Khayal c Thumrid Thappa 5 hours
- 5 The classification of the instruments used in South Indian Music 5 hours
- 6 Writing notation of a Varna in Karnatak music 5 hours
- 7 Study of the following Lakshana Granthas 5 hours
a Natyashastra b Geethagovinda

BASCMP 332

Practical SwaraJathis **45hours**

- 1 One Swarajathi of ShyamaShastri 15 hours
- 2 Bhairavi Ata tala Varna in 2 speeds 15 hours
- 3 One Ghana Raga Pancharatna Krithi of Tyagaraja 15 hours

BASCMP 333

Practical Navagraha Kruthis **45 hours**

- 1 Any one krithi from each section 25hours
a Navavarana krithi of Dikshithar
b Navagraha krithi of Dikshithar
c Navaratri krithi of Swathi Thirunal
- 2 Ragalapana of two ragas with kalpana swaras from the following ragas: 20 hours
a Mayamalavagowla b Mohana c Hamsadhwani
d Kamavardhini e Kalyani

SEMESTER -VI

BASCMC 332 Shashti

Theory

45 hours

1 Basic concept of Grahabhedha (Model Shift of Tonic) , its possibilities and limitations with reference to a few Melakarta ragas (ex- Shankaraabharana , todi , etc) 4 hours

2 Outline knowledge of following samudaya krithis
a Navagraha krithis b Navavarana Krithis c Navaragamalika 6 hours

3 History of South Indian Music - reference from Vedas - Samaganas - Grama system - Marga and Deshi Sangeetha - Shilappadikaram - Matanga's Bruhadhdheshi - Shargna Deva - Sangeetha Rathnakara - and mention some important Lakshana Granthas and their authors - Development of music through the age of Jayadeva and Haridasas , Geyanataka of Shahaji , Thiruppugazh of Arunagirinathar , Suladis of Dasas

8 hours

4 Manodharma Sangeetha - A brief account of Raga Alapana , Tana , Pallavi , Neraval and Kalpanaswara and the formation of Raga - Tana - Pallavi

10hours

5 Hindusthani music - Dadra , Tarana , Ghazal , Bhajan , Datt system of Bhatkhande , important instruments and gharanas .

6 hours

6 English notes (Nottuswara sahithya) of Dikshithar .

6 hours

7 Adoption of western musical instruments in Karnatic music (Violin , Saxophone , Mandolin , Clarionet)

5hours

Question Paper Pattern

Time : 3 Hrs

Marks-80

(Title of the Course)

Note: Answer all Sections

I. Answer any FIVE questions in 7-8 sentences each (4x5=20)

1. Q.
2. Q.
3. Q.
4. Q.
5. Q.
6. Q.
7. Q.

II. Answer any THREE questions in 12-15 sentences (10x3=30)

1. Q.
2. Q.
3. Q.
4. Q.
5. Q.

III. Answer any TWO questions in 20-25 sentences each (15x2=30)

1. Q.
2. Q.
3. Q.
4. Q.

Question Paper Pattern

Time : 2 Hrs

Marks-40

(Title of the Course)

Note: Answer all Sections

I. Answer any TWO questions in 7-8 sentences each (4x2=8)

1. Q.
2. Q.
3. Q.
4. Q.

II. Answer any TWO questions in 12-15 sentences (8x2=16)

1. Q.
2. Q.
3. Q.
4. Q.

III. Answer any ONE question in 20-25 sentences . (16x1=16)

1. Q.
2. Q.
3. Q.

Internal Assessment:

The internal assessment marks for a course shall be based on two tests (or one test in case of elective) and one assignment. The test shall be of at least one hour duration to be held during the Semester. The average marks of the test(s) and assignment shall be taken as the internal assessment marks. (Refer Rule 11 of the Regulation).