

Syllabus for Karnataka/Carnatic Music (ACPH03)

Note:

- i. There will be one Question Paper which will have 100 questions.
- ii. All questions will be compulsory.
- iii. The Question Paper will have two Parts i.e. Part A and Part B
- iv. Part A will have 50 questions based on Research Methodology
- v. Part B will have 50 questions based on Subject-Specific Knowledge.

Unit-I Technical Terms:

- ❖ Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad/vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga
- ❖ ,Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quid a, Peshkar, Uthaan, Gat, Paran, Rela, Tihai ,Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadanga's , Alapana, Tanam, Kaku, Akarmatrik notations.

Unit-II, Folk Music

- ❖ Origin, evolution and classification of Indian folk song / music Characteristics Detailed study of folk music, folk instruments and performers of various regions In India. Ragas and Talas used in folk music fairs & festivals in India.

Unit-III Rasa and Aesthetics:

- ❖ Rasa, Principles of Rasa according to Bharata and others. Rasa nishpatti and its application to Indian Classical Music. Bhava and Rasa
- ❖ Rasa in relation to swara, laya, tala, chhanda and lyrics. Aesthetics according to Indian and western Philosophers. General knowledge of 64 kalas according to Vatsyayan General History of Raga-Ragini Paintings and Raga Dhayana. Interrelation of Fine Arts.

Unit-IV Applied Theory:

- ❖ Musical scales (Indian & Western), Suddha and vikrita svaras , Sruti in ancient, medieval & modern period, Detailed study of grama, murchana- jaati , Jaati lakshana in ancient period , Concept of Raga, Classification of Raga from ancient to modern period, Ragalakshana-s of popular ragas, Mela
- ❖ Janya system, Katapayadi and Bhuta sankhya, Janya- Raga classification, Ancient-Palai-Pan system, 22 Sureties & their distribution among Swaras and Ragas, Salami sapta Tala- s, Scheme of 35 Talas, Tala dasa pranas, Marga and Desi talas, Talas of Tirupugazh, Shadangas and Shodasangas, important Ragas and Talas of Hindustani music. Notation systems in Hindustani, Karnatak and Western music (Staff Notation). Voice culture, Orchestration and Acoustics.

Unit-V Historical perspective of music- Contributions of Scholars, Musicologists, Musical concepts in Treatises:

- ❖ Narada - Naradiya siksha, Sangita makaranda; Bharata - Natya sastra; Dattila-Dattilam, Matanga – Brihaddesi; Someshwara – Manasollasa; Parsvadeva - Sangita Samayasara; Sarangadeva - Sangita Ratnakara, Simhabhupala; Nanyadeva- Bharata Bhashyam; Lochana kavi - Raga Tarangini; Jagadekamalla - Sangita Chudamani; Vidyaranya - Sangita Sara, Ramamatya - Swaramelakalanidhi; Rana Kumbha - Sangita Raja; Somnatha - Raga Vibodha, Ahobala - Sangita Parijata; Govinda Dikshita - Sangita Sudha; Venkatamakhi - Chaturdandi Prakasika; Tulaja - Sangita Saramrita ; Govinda Acharya - Sangraha Chudamani; Subbarama Dikshitar -Sangita Sampradaya Pradarsini; Abraham Panditar - Karunamrita Sagaram; Nadamuni Panditar - Swara Prastara Sagaram; Atoor krishna Pisharoti -Sangita Chandrika.
- References to Musical concepts in Silappadikaram, Sangam Texts, Panchamarabu, Tala Samudram, Mahabharata Chudamani, Yazhnool and other important texts in Tamil, Telugu, Kannada and Malayalam.

Musicologists

- ❖ V.N. Bhatkhande, V.D. Paluskar, Swami Prajnanananda, B.C. Deva, P. Sambamurthy, S. Seetha, V. Raghavan, Premalata Sharma, R. Satyanarayana, T.S. Parthasarthy, N. Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, R.C. Mehta & their works.
Contribution of western scholars to Indian Music; Curt Sachs, N.A. Willard, William Jones, C.R. Day, E. Clements, Fox Strangways, H.A. Popley & Alain Danielou.

Unit-VI Compositional forms and their evolution:

- ❖ Origin and development of Prabandha, Gitam, Swarajati, Jatisvarm, Tanavarnam, Padavarnam, Kirtana, Kriti, Padam, Javali, Tillana, Ragam - Tanam - Pallavi, Niraval, Kalpanasvara, Tevaram, Divyaprabandham, Tiruppugazh, Thaya, Raga Malika, Viruttam, Dandakam, Churnika, Shloka, Daru, Ashtapadi, Tarangam, Thiruvaimozhi, Thiruppavai, Chindu, Thiruvagasam, Group kritis. Geya nataka-a, Nritya nataka-s
Hindustani musical forms Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, Vrindgan.

Unit-VII Music Instruments of India:

- ❖ Indian concept of classification of music Instruments.
Origin, Evolution, Structure and playing Technique of Veena, Tambura, Violin, Chitra Vina, Viola, Mandolin, Flute, Nadasvaram, Pancha mukha vadyam, Mridangam, Taval, Kanjira, Dappu, Chenda, Maddalam, Timila, Jaltarang, Ghatam, Morsing, Chipla, Jalra, Kartala and other Talainstruments.
Outline knowledge of - Sitar, Sarangi, Sarod, Shehnai, Tabla, Pakhwaj, Piano, Guitar, and Clarinet.

Unit-VIII Contribution of Composers/Performers to Music (Indian and Western):

- ❖ Tevaram, Alwars, Jayadeva, Dasa Kuta, Purandara Dasa, Annamacharya, Tallapaka composers, Bhadrachala Ramadasa, Arunagirinathar, Muthutandavar, Marimuttupillai, Arunachala Kavirayar, Sangeeta Mummurthy viz., Syamasastri, Tyagaraja, Mutt swami Dikshitar, Swati Tirunal, Gopala Krishna Bharati, Tanjore Quartette, Patnam Subramanyalyer and other prominent post Trinity composers. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N. Balasubramaniam, Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavathar, K.V. Narayana Swamy, M.D. Ramanathan, R.K. Srikanthan, M. Balamurali Krishna, M.S. Subbalakshmi, D.K. Pattammal, M.L. Vasantkumari, Brinda, Mukta and other prominent vocalists.

Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander, Mysore Dora swami Iyengar, S.Balachander, ChittiBabu, Mysore Chowdiah, Lalgudi Jayaraman, Dwaram Venkataswami Naidu, T.N.Krishnan, M.S. Gopala Krishnan, Sarabha Sastri, T.R. Mahalingam, N. Ramani, Sheikh Chinna Moulana, Amabalapuzha Brothers, Namagiri Pettai Krishnan, Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram, Harishankar and other prominent musicians of Veena, Violin, Flute, Nadaswaram, Mridangam, Ghatam and Kanjira.

Unit-IX Prominent Banis, Music training, Education and Propagation:

- ❖ Merits and limitations of Guru Kula Sampradaya, Institutional training and Academic teaching system in Universities
Nagasvaram Bani - Tanjavur style, Mridanga Bani - Tanjavur, Pudukkottai and Palakadu Styles, Banis of Dhanammal School, Ariyakudi, Musiri, GNB, Maharajapuram, Chembai and Semmangudi.
Styles of Music Trinity and analysis of their Ragas, Compositions with various musical versions.
Music propagation through Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Tiruvaigaru, Chembai, Melattur etc.
Influence of other music systems on Karnatak music - Hindustani and Western.
National and International Awards in Music.