


ದೂರವಾಣಿ ಸಂಖ್ಯೆ : 2419677/2419361

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ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಸ್ಥಾಪನೆ : 1916

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ಕಾರ್ಯಸೌಧ
 ಕ್ರಾಫರ್ಡ್ ಭವನ, ಮೈಸೂರು-570005

ದಿನಾಂಕ: 29.08.2020.

ಸಂಖ್ಯೆ:ಎಸಿ.6/387/2019-20

ಅಧಿಸೂಚನೆ

ವಿಷಯ:- Fine Arts - ಸ್ನಾತಕೋತ್ತರ ಪದವಿ ಕೋರ್ಸ್‌ಗಳಾದ (ಎಂ.ಮ್ಯೂಸಿಕ್, ಎಂ.ಡಾನ್ಸ್,) ಮತ್ತು ಡಿಪ್ಲೋಮಾ- ಮೃದಂಗ ಪಠ್ಯಕ್ರಮಗಳ ಪರಿಷ್ಕರಣೆ.

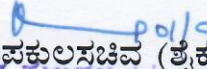

- ಉಲ್ಲೇಖ:-**
1. ದಿನಾಂಕ: 17.02.2020 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಸಭೆಯ ತೀರ್ಮಾನ.
 2. ದಿನಾಂಕ 18.06.2020ರಂದು ಜರುಗಿದ ಶಿಕ್ಷಣ ಮಂಡಳಿ ಸಭೆಯ ನಿರ್ಣಯ.

ದಿನಾಂಕ: 23.12.2019 ರಂದು ಜರುಗಿದ ಲಲಿತ ಕಲೆಗಳ ಅಧ್ಯಯನ ಮಂಡಳಿ ಸಭೆಯು (CB) ಸ್ನಾತಕೋತ್ತರ ಪದವಿ ಕೋರ್ಸ್‌ಗಳಾದ (ಎಂ.ಮ್ಯೂಸಿಕ್, ಎಂ.ಡಾನ್ಸ್,) ಮತ್ತು ಡಿಪ್ಲೋಮಾ- ಮೃದಂಗ ಪಠ್ಯಕ್ರಮಗಳನ್ನು ಪರಿಷ್ಕರಣೆ ಮತ್ತು ಎಂ.ಮ್ಯೂಸಿಕ್‌ಗೆ ಪ್ರವೇಶ ಪರೀಕ್ಷೆಗಳ ಪಠ್ಯಕ್ರಮ, ಪಿ.ಹೆಚ್.ಡಿ(ಸಂಗೀತ) ಪ್ರವೇಶ ಪರೀಕ್ಷೆ, ಕೋರ್ಸ್ ವರ್ಕ್‌ಗಳ ಪಠ್ಯಕ್ರಮಗಳನ್ನು ಬದಲಾವಣೆ ಮಾಡಿ 2020-21ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿಗೆ ಜಾರಿಗೆ ತರಲು ಶಿಫಾರಸ್ಸು ಮಾಡಿರುತ್ತಾರೆ.

ದಿನಾಂಕ: 17.02.2020 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಹಾಗೂ 18.06.2020ರಂದು ನಡೆದ ಶಿಕ್ಷಣ ಮಂಡಳಿ ಸಭೆಯು ಪರಿಷ್ಕರಣೆಯನ್ನು ಮಾಡಲು ಅನುಮೋದಿಸಿರುವುದರಿಂದ ಈ ಅಧಿಸೂಚನೆ ಹೊರಡಿಸಲಾಗಿದೆ.

ಮೇಲ್ಕಂಡ ಪಠ್ಯಕ್ರಮ ಹಾಗೂ ಇತರೆ ಅಂಶಗಳನ್ನು ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ವೆಬ್‌ಸೈಟ್ www.uni-mysore.ac.in ನಿಂದ ಪಡೆಯಬಹುದಾಗಿದೆ.

ಕುಲಸಚಿವರಿಂದ ಕರಡು ಅನುಮೋದಿಸಿದೆ.


 ಉಪಕುಲಸಚಿವ (ಶೈಕ್ಷಣಿಕ)
 ಕುಲಸಚಿವರು, (ಶೈಕ್ಷಣಿಕ)
 ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
 ಮೈಸೂರು-570 005


ಗೆ:-

1. ಡೀನರು, ಕಲಾ ನಿಕಾಯ, ಕುವೆಂಪು ಕನ್ನಡ ಅಧ್ಯಯನ ವಿಭಾಗ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
2. ಅಧ್ಯಕ್ಷರು, ಲಲಿತ ಕಲಾ ಅಧ್ಯಯನ ಮಂಡಳಿ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
3. ಕುಲಸಚಿವರು (ಪರೀಕ್ಷಾಂಗ), ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
4. ಉಪಕುಲಸಚಿವರು/ಸಹಾಯಕ ಕುಲಸಚಿವರು/ಅಧೀಕ್ಷಕರು, ಆಡಳಿತ ವಿಭಾಗ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಭಾಗ, ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
5. ರಕ್ಷಾ ಕಡತಕ್ಕೆ.


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Manasangotri, Mysore


ANNEXURE - 03

Diploma in Mridanga
I Year Syllabus (Existing)

Practical:

6 hours per Week

- ❖ ಚತುರಶ್ರ ಜಾತಿ ಏಕತಾಳಕ್ಕೆ ಬಾಲವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಅಭ್ಯಾಸ.
- ❖ ರೂಪಕ, ಮಠ್ಯ, ಆದಿತಾಳಗಳಿಗೆ ಬಾಲವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಅಭ್ಯಾಸ.
- ❖ ರೂಪಕ, ಮಠ್ಯ, ಆದಿತಾಳಗಳಿಗೆ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಅಭ್ಯಾಸ.
- ❖ ಆದಿತಾಳಕ್ಕೆ ಟೇಕಾ ವರಸೆಗಳನ್ನು ತಾಳ ಹಾಕಿಕೊಂಡು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಆದಿ ತಾಳ, ರೂಪಕ ತಾಳ, ಮಠ್ಯ ತಾಳಗಳಿಗೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯಗಳನ್ನು(ತದಿಗಿಣತೋಂ) ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಆದಿತಾಳಕ್ಕೆ ಮೊಹರ, ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಚತುರಶ್ರ ಜಾತಿ ರೂಪಕ ತಾಳಕ್ಕೆ ಟೇಕಾ ವರೆ(ನಡಿ) ಮೊಹರ, ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳಕ್ಕೆ ತಿಶ್ರನಡೆ ಹಾಗೂ ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಚತುರಶ್ರ ಜಾತಿ ಮಠ್ಯ ತಾಳಕ್ಕೆ ಐದು ಜಾತಿ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಕೋರವೆಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ❖ ಮಿಶ್ರಜಾತಿ ರೂಪಕ ತಾಳಕ್ಕೆ ಐದು ಜಾತಿ ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.



UNIVERSITY OF MYSORE
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Manasangotri, Mysore

Diploma in Mridanga
I Year Syllabus (Existing)

Theory:

3 hours per Week


- ❖ ಮೃದಂಗವಾದ್ಯದ ಅಂದವಾದ ಚಿತ್ರ ಬರೆದು ಭಾಗಗಳ ವಿವರಣೆ, ವಾದ್ಯ ತಯಾರಿಕೆಯ ಬಗ್ಗೆ, ಹಿನ್ನೆಲೆ, ವಾದ್ಯವನ್ನು ಸುರಕ್ಷಿತವಾಗಿ ಇಟ್ಟುಕೊಳ್ಳುವ ವಿಧಾನಗಳು.
- ❖ ಲಘುವಿನ ಐದು ಜಾತಿಯ ವಿವರಣೆ.
- ❖ ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳಕ್ಕೆ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಬರೆಯುವ ಕ್ರಮ.
- ❖ ರೂಪಕ ತಾಳ, ಮಠ್ಯ ತಾಳಕ್ಕೆ ಬಾಲಪಾಠಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಬರೆಯುವ ಕ್ರಮ.
- ❖ ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳ ಮತ್ತು ಚತುರಶ್ರ ಜಾತಿ ರೂಪಕತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯವನ್ನು ಬರೆಯುವ ಕ್ರಮ.
- ❖ ಗ್ರಹಗಳ ಬಗ್ಗೆ ಪರಿಚ್ಛಾನ (ಸಮಗ್ರಹ, ವಿಷಮಗ್ರಹ).
- ❖ ಷಡಾಂಗಗಳು ಹಾಗೂ ಛಾಪು ತಾಳಗಳ ವಿವರಣೆ.
- ❖ ಆದಿತಾಳ, ಚತುರಶ್ರಜಾತಿ ರೂಪಕ ತಾಳ ಹಾಗೂ ಚತುರಶ್ರಜಾತಿ ಮಠ್ಯ ತಾಳಕ್ಕೆ ಮೊಹರ ಮತ್ತು ಮುಕ್ತಾಯಗಳ ತಿಳುವಳಿಕೆ.
- ❖ ತತ (ತಂತಿ) ವಾದ್ಯಗಳ ವಿವರಣೆ.
- ❖ ಸಪ್ತತಾಳಗಳ ಬಗ್ಗೆ ಹಾಗೂ ಐದು ಜಾತಿಗಳ ವಿವರಣೆ.


UNIVERSITY OF MYSORE
University College of Fine Arts
Manasangangotri, Mysore

Diploma in Mridanga
II Year Syllabus (Existing)

II Practical:


- ❖ ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳ, ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳ ಹಾಗೂ ಖಂಡ ಜಾತಿ ಅಟ್ಟತಾಳಗಳಿಗೆ ಬಾಲ ಪಾಠಗಳು (ತದಿತೋನಂ).
- ❖ ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳ, ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳ ಹಾಗೂ ಖಂಡ ಜಾತಿ ಅಟ್ಟತಾಳಗಳಿಗೆ ಪಾಲುವರಸೆಗಳು.
- ❖ ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ಖಂಡಜಾತಿ ಅಟ್ಟತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳಗಳಿಗೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ ಹಾಗೂ ಮೊಹರ.
- ❖ ಆದಿತಾಳಕ್ಕೆ ಮನೋಧರ್ಮ ಪಾಠಗಳು.
- ❖ ಮಿಶ್ರಭಾಷು ತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ.


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University College of Fine Arts
Manasangangotri, Mysore

Diploma in Mridanga
II Year Syllabus (Existing)

II Practical:

- ❖ ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಮುಕ್ತಾಯ.
- ❖ ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳಕ್ಕೆ ತ್ರಿಕಾಲದಲ್ಲಿ ಮುಕ್ತಾಯ.
- ❖ ಆದಿತಾಳಕ್ಕೆ ತಿಶ್ರನಡೆ ಮತ್ತು ಮುಕ್ತಾಯ.
- ❖ ಸಂಕೀರ್ಣಜಾತಿ ಧೃವತಾಳ - ಬಾಲವರಸೆ ಹಾಗೂ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಅಭ್ಯಾಸ.
- ❖ ತಿಶ್ರಜಾತಿ ಧೃವತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯಗಳು.
- ❖ ಮಿಶ್ರಛಾಪು ತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಮುಕ್ತಾಯ (ಕೋರವೆ).


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Diploma in Mridanga
II Year Syllabus (Existing)

Theory:

- ❖ ಕರ್ನಾಟಕ ಸಂಗೀತ ವಾದ್ಯಗಳ ವರ್ಗೀಕರಣ.
- ❖ ಷೋಡಷಾಂಗಗಳ ಬಗ್ಗೆ ವಿವರಣೆ.
- ❖ ಕರ್ನಾಟಕ ಸಂಗೀತ ಕಛೇರಿಯಲ್ಲಿ ಬಳಸುವ ಲಯ ವಾದ್ಯಗಳ ವಿವರಣೆ.
- ❖ ಕರ್ನಾಟಕ ಸಂಗೀತ ತಾಳದ ದಶಪ್ರಾಣಗಳು.
- ❖ ಮೂವತ್ತೈದು ತಾಳದ ಹೆಸರು ಹಾಗೂ ಅಕ್ಷರ ಕಾಲದ ವಿವರಣೆ.
- ❖ ಮೃದಂಗ ವಾದಕನ ಗುಣ-ದೋಷಗಳು.
- ❖ 'ತಾಳ' ಪದದ ಉತ್ಪತ್ತಿ ಮತ್ತು ವೈಶಿಷ್ಟ್ಯಗಳ ವಿವರಣೆ.


UNIVERSITY OF MYSORE
University College of Fine Arts
Manasangangotri, Mysore

ANNEXURE - 03
Diploma in Mridanga
I Year Syllabus - 2020-2021 (Proposed)

Practical: 6 hours per Week

- ಚತುರಶ್ರ ಜಾತಿ ಏಕತಾಳಕ್ಕೆ ಬಾಲವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ರೂಪಕ, ಮಠ್ಯ, ಆದಿತಾಳಗಳಿಗೆ ಬಾಲವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ರೂಪಕ, ಮಠ್ಯ, ಆದಿತಾಳಗಳಿಗೆ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ಆದಿತಾಳಕ್ಕೆ ಟೇಕಾ ವರಸೆಗಳನ್ನು ತಾಳ ಹಾಕಿಕೊಂಡು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಆದಿ ತಾಳ, ರೂಪಕ ತಾಳ, ಮಠ್ಯ ತಾಳಗಳಿಗೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯಗಳನ್ನು (ತದಿಗಿಣತೋಂ) ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಆದಿತಾಳಕ್ಕೆ ಮೊಹರ, ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಚತುರಶ್ರ ಜಾತಿ ರೂಪಕ ತಾಳಕ್ಕೆ ಟೇಕಾ ವರೆ(ನಡೆ) ಮೊಹರ, ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳಕ್ಕೆ ತಿಶ್ರನಡೆ ಹಾಗೂ ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಚತುರಶ್ರ ಜಾತಿ ಮಠ್ಯ ತಾಳಕ್ಕೆ ಐದು ಜಾತಿ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಕೋರವೆಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಮಿಶ್ರಜಾತಿ ರೂಪಕ ತಾಳಕ್ಕೆ ಐದು ಜಾತಿ ಮುಕ್ತಾಯಗಳನ್ನು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.

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I Year Syllabus - 2020-2021 (Proposed)

Theory: 3 hours per Week

- ಮೃದಂಗವಾದ್ಯದ ಅಂದವಾದ ಚಿತ್ರ ಬರೆದು ಅದರ ಭಾಗಗಳ ವಿವರಣೆ, ವಾದ್ಯ ತಯಾರಿಕೆಯ
- ಬಗ್ಗೆ ವಿವರಗಳು
- ಹಿನ್ನೆಲೆ, ವಾದ್ಯವನ್ನು ಸುರಕ್ಷಿತವಾಗಿ ಇಟ್ಟುಕೊಳ್ಳುವ ವಿಧಾನಗಳು.
- ಲಘುವಿನ ಐದು ಜಾತಿಯ ವಿವರಣೆ - ಸಂಕೇತಗಳೊಡನೆ
- ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳಕ್ಕೆ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಬರೆಯುವ ಕ್ರಮ.
- ರೂಪಕ ತಾಳ, ಮಠ್ಯ ತಾಳಕ್ಕೆ ಬಾಲಪಾಠಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಬರೆಯುವ ಕ್ರಮ.
- ಚತುರಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳ ಮತ್ತು ಚತುರಶ್ರ ಜಾತಿ ರೂಪಕತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ
- ಮುಕ್ತಾಯವನ್ನು ಬರೆಯುವ ಕ್ರಮ.
- ಗ್ರಹಗಳ ಬಗ್ಗೆ ಪರಿಚ್ಛಾನ (ಸಮಗ್ರಹ, ವಿಷಮಗ್ರಹ).
- ಷಡಾಂಗಗಳು ಹಾಗೂ ಛಾಪು ತಾಳಗಳ ವಿವರಣೆ.
- ಆದಿತಾಳ, ಚತುರಶ್ರಜಾತಿ ರೂಪಕ ತಾಳ ಹಾಗೂ ಚತುರಶ್ರಜಾತಿ ಮಠ್ಯ ತಾಳಕ್ಕೆ ಮೊಹರ ಮತ್ತು
- ಮುಕ್ತಾಯಗಳ ತಿಳುವಳಿಕೆ.
- ಘಟಂ ಮತ್ತು ಖಂಜರಿ ವಾದ್ಯಗಳ ವಿವರಣೆ.
- ಸಪ್ತತಾಳಗಳ ಹಾಗೂ ಐದು ಜಾತಿಗಳ ವಿವರಣೆ.

Diploma in Mridanga
II Year Syllabus - 2020-2021 (Proposed)

I Practical:

- ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳ, ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳ ಹಾಗೂ ಖಂಡ ಜಾತಿ
- ಅಟ್ಟತಾಳಗಳಿಗೆ ಬಾಲ ಪಾಠಗಳು (ತದಿತೋಂನಂ) - ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳ, ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟತಾಳ ಹಾಗೂ ಖಂಡ ಜಾತಿ
- ಅಟ್ಟತಾಳಗಳಿಗೆ ಪಾಲುವರಸೆಗಳು - ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳ, ಖಂಡಜಾತಿ ಅಟ್ಟತಾಳ, ತಿಶ್ರ ಜಾತಿ ತ್ರಿಪುಟ ತಾಳಗಳಿಗೆ ಐದು ಜಾತಿಯ
- ಮುಕ್ತಾಯ ಹಾಗೂ ಮೊಹರ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ಆದಿತಾಳಕ್ಕೆ ಮನೋಧರ್ಮ ಪಾಠಗಳು - ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು
- ಮಿಶ್ರಭಾಷು ತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ - ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು

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II Practical:

- ಚತುರಶ್ರ ಜಾತಿ ಧೃವತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಮುಕ್ತಾಯ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಮಿಶ್ರಜಾತಿ ಝಂಪೆ ತಾಳಕ್ಕೆ ತ್ರಿಕಾಲದಲ್ಲಿ ಮುಕ್ತಾಯ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಆದಿತಾಳಕ್ಕೆ ತಿಶ್ರನಡೆ ಮತ್ತು ಮುಕ್ತಾಯ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಸಂಕೀರ್ಣಜಾತಿ ಧೃವತಾಳ - ಬಾಲವರಸೆ ಹಾಗೂ ಪಾಲುವರಸೆಗಳನ್ನು ತ್ರಿಕಾಲದಲ್ಲಿ ಅಭ್ಯಾಸ ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ತಿಶ್ರಜಾತಿ ಧೃವತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯಗಳು ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.
- ಮಿಶ್ರಭಾಷು ತಾಳಕ್ಕೆ ಐದು ಜಾತಿಯ ಮುಕ್ತಾಯ, ಮೊಹರ ಮತ್ತು ಮುಕ್ತಾಯ (ಕೋರವೆ) ಹೇಳುವುದು ಮತ್ತು ನುಡಿಸುವುದು.

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II Year Syllabus - 2020-2021 (Proposed)

Theory - ಶಾಸ್ತ್ರ

- ಕರ್ನಾಟಕ ಸಂಗೀತ ವಾದ್ಯಗಳ ವರ್ಗೀಕರಣ.
- ಷೋಡಷಾಂಗಗಳ ಬಗ್ಗೆ ವಿವರಣೆ.
- ಕರ್ನಾಟಕ ಸಂಗೀತ ಕಛೇರಿಯಲ್ಲಿ ಬಳಸುವ ಲಯ ವಾದ್ಯಗಳ ವಿವರಣೆ.
- ಕರ್ನಾಟಕ ಸಂಗೀತ ತಾಳದ ದಶಪ್ರಾಣಗಳು.
- ಮೂವತ್ತೈದು ತಾಳದ ಹೆಸರು ಹಾಗೂ ಅಕ್ಷರ ಕಾಲದ ವಿವರಣೆ.
- ಮೃದಂಗ ವಾದಕನ ಗುಣ-ದೋಷಗಳು.
- ಲಯ ಮತ್ತು ತಾಳ ಪದದ ಉತ್ಪತ್ತಿ ಮತ್ತು ವೈಶಿಷ್ಟ್ಯಗಳ ವಿವರಣೆ.



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Manasagangotri, Mysore - 570006

SYLLABUS M.DANCE PROGRAMME & REGULATION 2019-20

ANNEXURE - 02

BHARATHANATYAM – CBCS (EXISTING)

Semester I Credit 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	L:T:P	Total Marks			
			MAX	C1	C2	Total
1	ORIGIN OF DANCE (Theory)	3+1+0=4c	70	15	15	100
2	NATYASHASTRA AND OTHER TREATISES (Theory)	3+1+0=4c	70	15	15	100
3	NRITTA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
4	NRITYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
5	ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
Total		20 Hours	350	75	75	500

Semester II Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	NATYA SHASTRA	3+1+0=4c	70	15	15	100
2	RANGAMANDIRA(THEATRE)	3+1+0=4c	70	15	15	100
3	ADVANCED NRITTA COMPOSITIONS(PRACTICAL)	0+1+3=4c	70	15	15	100
4	ADVANCED ABHINAYA COMPOSITIONS(PRACTICAL)	0+1+3=4c	70	15	15	100
5	OPEN ELECTIVE	3+1+0=4c	70	15	15	100
Total		20 Hours	350	75	75	500

Semester III Credit 4 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam)32 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	FOLK DANCES OF INDIA	3+1+0=4c	70	15	15	100
2	CLASSICAL DANCE AND AESTHETICS	3+1+0=4c	70	15	15	100
3	GROUP PRODUCTION (PRACTICAL)	0+1+3=4c	70	15	15	100
4	ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
5	OPEN ELECTIVE	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semeter IV Credit 4 3L +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Paper No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
1	DANCE – DRAMA TRADITION INDIAN AND WESTERN	3+1+0=4c	70	15	15	100
2	DANCE PRODUCTION & DISSERTATION	3+1+0=4c	70	15	15	100
3	COMPOSITION (PRACTICAL)	0+1+3=4c	70	15	15	100
4	NRITTA, NRITYA COMPOSITIONS (PRATICAL)	0+1+3=4c	70	15	15	100
5	CLASSROOM PRODUCTION (PRACTICAL)	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

REFERENCE BOOKS PERTAINING TO NRITYADYAYA

1. Abhinayadarpana
2. Abhinavabharathi
3. Natyashastra of Bharata.
4. SangithaRathnakara of Sarangadeva
5. Nartana Nirnaya
6. Dasharoopaka
7. Monography of Natyashastra
8. History and Development of Indian classical Dance
9. Shruthi magazine
10. Journals of Bharatiya vidyabhavan
11. Padams and Javalis
12. Brihaddeshi of Matanga
13. Manasollasa of Someshwara
14. Bharathakosha of Ramakrishna kavi
15. A dictionary of South Indian Music and Musicians – Prof. P Samba Murthy
16. History of South Indian Music – R RangaRamanuja Iyengar
17. Theory of Indian Music – Dr. TS Vasantha Madhavi
18. Teaching of Music – Prof.PSambaMurthy
19. Journals of Madras Music Academy
20. Encyclopedia Indica
21. Musical Composers During Wodeyar Dynasty – Dr. Meera Rajaram Pranesh
22. Krishna and other Deities in Indian classical Dance.
23. Chaturveda and Shastra
24. Puranas and Legends of India
25. Lasya Ranjana

SYLLABUS OF M.DANCE

SEMESTER I

ORIGIN OF DANCE

Paper - 1

Unit -1 Origin of Natya according to Natyashastra & study of / classical dance forms – kuchipudi, Kathakali and Mohiniattam

Unit - 2 Detailed study of Bharatanatya Technicalities

Unit - 3 The traditional dance dramas – Yakshagana, Bhagvatamela and Koravanji

Unit – 4 South Asian traditional dance – dramas

Project Work – 72 melakartha raga ,Tala Dashaprana 175 talas, 35 talas and jathi bhedha, 108 navasandhi talas, and their variants.

Detailed Syllabus

1. Origin of Natya Veda according to Bharata's Natya Shastra- Detailed story of Amrita Manthana and the study of technical words used in classical dance. . Brief history of South Asian traditional dance dramas.

2. Study of Indian Classical Dance Forms – Kuchipudi of Andhra, Kathakali and Mohiniattam of Kerala – Historical Background, development of dance forms during 19th and 20th century, its repertoire. Uses of costumes and musical instruments.

3. Detailed study of origin and development of Bharatanatyam transition from Dassiattam to Bharatanatyam – History, present day Bharatanatyam dance recital along with biographies of important dancers.

4. The traditional dance – drama of South India – Yakshagana, Bhagavatamela and Koravanji, regional values and the performance from the temple to the proscenium stage.

NATYASHASTRA AND OTHER TREATISES

Paper - 2:

Unit - 1 Angika Abhinaya according to Natyashastra & Abhinayadarpana

Unit - 2 Use of vachika Abhinaya and it's application and adaptation of literature to dance

Unit - 3 Rasa theory and Bhava's in detail

Unit - 4 Nayaka and Nayikabheda according to different text and Ashtanayikas

Project work: Vijayanagara Dancers, Dance sculptures between 5th and 10th centuries, Karnataka and the royal patronage to preserve the art forms

Detailed Syllabus

1. Angikabhinaya according to Natya Shastra, Angikabhinaya according to Abhinayadarpana and Lasyaranjana and comparative study in depth.
2. Use of Vachikabhinaya and its application and adaptation of literature to dance. Special reference work to Sanskrit classics, works of kannada and tamil like Bharatheshavaibhava, SilapadhiKaram and Vyasabharatha.
3. Rasa theory according to Bharata's Natyashastra and Dhasharopaka of Dhananjaya. Study of Bhavas with Sthayibhava, Sancharibhava in detail and also study of rasa theory according to Sangetha Ratnakara.
4. Nayaka/Nayika bhedha according to different text like natyashastra, Dasharopaka and study of Ashtanayika in detail and special mention on the Nayikas in well known Sanskrit dramas.

NRITTA COMPOSITIONS (Practical)

Paper - 3

Unit - 1. Adavus in 3 speeds and 5 jathis

Unit - 2. One Alaripu (Kandajathi) and One jatiswara

Unit - 3. One Thilana

Unit - 4. Padabedas according to Abhinayadarpana, Viniyogas of Shiro and Drushtibedha

Bhoomi – Chaaris and Akasha – Chaaris preceded by relevant vyayamas of Bharatanatyam

Singing the above items with record.

NRITYA COMPOSITIONS (Practical)

Paper - 4:

Unit - 1. Shabdham – one

Unit - 2. Devaranama

Unit - 3. Dharuvarnam

Unit - 4. Hastaviniyoga – Samyutha and Asamyutha

Paper - 5 :

ABHINAYA COMPOSITIONS (Practical)

Unit - 1. Keerthanam – one

Unit - 2. Padam

Unit - 3. Javali in Kannada, telugu or Tamil

Unit - 4. Vachana – one and any kannada geethe adapted to Dance

Singing of all Dance items with record.

SEMESTER II

NATYA SHASTRA

Paper - 1:

Unit - 1. Study of Dasharopakas as given in Natyashastra

Unit - 2. Study of Purvarang according to Natya shastra and comparison with other classical dance forms

Unit - 3. Study of Purvaranga, Sattvika and Samanya Abhinaya, Vrittis and dramatic conventions

Unit - 4. Study of Kathak, Manipuri and odissi dance forms in detail

Project Work – On the Poorvarangavidhi, Chaturvadhyā, Natyashastrasangraha

Detailed Syllabus

1. Study of Dasharopaka in detail – study of some master pieces

2. Study of Purvaranga A detailed – study of purvaranga from Natya Shastra with references, stage orientation of Purvaranga, improvisation, chants etc. Comparison with other classical dance form's in Purvaranga.

3. Detailed study of Sattvika and samanya Abhinaya with reference to Natya Shastra and Dasharopaka & Study of Vrittis and dramatic conventions – the Vrittis and their innovative application and interpretation, detail study of the vrittis prevalent in the entire above classical dance forms.

4. Detailed study of features, significance, repertoires, music and ,musical instruments of Kathak, Manipuri, Oddisi.

RANGA MANDIRA (THEATRE)

Paper - 2:

Unit - 1. Study of playhouse and its constructions along with drawings according to Bharata's Natyashastra. Comparison with ancient open – air theatre

Unit - 2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description of other modern western theatre.

Unit - 3. Study of Asian theatres & Study of ancient Greek theatre

Unit - 4. Study of folk theatre (Indian)

Project Work – Make- up and costume design of any classical dance of india and presentation in seminar. Paraphernalia

Detailed Syllabus

1. Playhouse and its constructions along with drawings – Study from Natyashastra in detail, other references, Greek Playhouse.

2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description Of other modern western theatre.

3. In Asian theatres – Chinese and Japanese Kabuki. The students have to visit a theatre and give an analytical report & Study of ancient Greek theatre.

4. Study of folk theatre (Indian)

ADVANCED NRITYA COMPOSITIONS (Practical)

Paper - 3:

Unit - 1. Pushpanjali followed by Kannada Kriti

Unit - 2. Pada Varna

Unit - 3. Charanam part of Varna

Unit - 4. Padam of Kshetrappa or any composer

Singing of all dance items with record

ADVANCED ABHINAYA COMPOSITIONS (Practical)

Paper - 4:

Unit - 1. Ashtapadi one

Unit - 2. Two shlokas from Krishnakarnamruta of Leelashuka and one from any other Source

Unit - 3. One Kannada Devaranamas or one Anthaourageete

Unit - 4. One Thillana

Viniyogas of Devatahasta &

Singing of all Dance items with record

Paper – 5

OPEN ELECTIVE

SEMESTER III

FOLK DANCES OF INDIA

Paper - 1:

Unit - 1. Introduction to World Dance Theory in detail

Unit - 2. South Indian folk dances any two states other than Karnataka

Unit - 3. North Indian folk dances (Any two states)

Unit - 4. Folk dances of Karnataka in detail & . Folk dance -drama like Sangyabalya, Tamasha, Nautanki, Jatra, Ramaleela Rasaleela.(any three) Representing religious, social and cultural content.

Project Work – ‘Study of Folk dances from any one state of india with supporting documents’

Detailed Syllabus

1. Introduction to world dance theory in detail. A study of primitive dances – their themes and types, forms and choreography, family, social and professional influence on the world dances.

2. South Indian folk dances performed during different festivities and occasions. Study of costumes and musical Instruments used in folk dances.

3. North Indian folk dances – its influence in the regional climatic conditions and ecological factors. Different types (if danced according to themes, patterns and choreography).

4. Folk dances of Karnataka – special references on puppetry. Ritualistic influences, in – door and out – door & Origin, development, theme, costumes, music, instruments and their present status.

CLASSICAL DANCE AND AESTHETICS

Paper - 2:

Unit - 1. (a) Evolution of Nataraja figure and its philosophical concept

(b) Saptha Tandava

Unit - 2. Study of Karanas with Special reference to Chidambaram temple

(Reference Dr. PadmaSubramaniam’s research work and Anand Coomaraswamy’s “Dance of Shiva”)

Unit - 3. Study of Aesthetic concept and its use in Indian performing Arts (Reference to kapila Vatsyayan’s Kalatattvakosha”) & Western theories in aesthetics

Unit - 4. Relation to Dance to its Allied Arts and Religion and influence of these factors on Dance

Project Work – On Navarasas. The students have to present a paper highlighting any one Rasa with practical illustration in a Seminar.

Detailed Syllabus

1. Evolution of Nataraja figure and its philosophical concept – and the study of Badami Nataraja figure of Karnataka and other Nataraja figures in Indian art and culture.
2. Study of Karanas in general and its use in Sapta Tandavas, according to texts, Lasya Ranjana, Usage of Karanas in Nritya items.
3. Study of Indian aesthetic concepts and its use in performing arts. Adaptation of aesthetic values in a dance Performance & Western theories on aesthetics – Evolution of Art Form and the philosopher
4. Dance and its relation with music, sculpture, painting, literature. Dance in the vedic age and its influences in Hindu religion.

ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)

Paper - 3:

Unit - 1. Pada or one, Javali (One in Telugu or in Tamil)

Unit - 2. Bajan or Abhang

Unit - 3. Choornike one, Ashtapadhi – one

Unit - 4. Bandavya Hastas

Singing of all Dance items with record.

ADVANCED NRITTA COMPOSITIONS (Practical)

Paper - 4:

1. Composition of one Jathiswara to the music given by the faculty as in the Bharathanatyam margam
2. Kautvaam in the traditional Bharathanatyam style
3. Nritta padam in the Traditional Bharathanatyam style
4. Nritta Hastas in Natyashastra

Selected 25 Karanas from Natyashastra to be independently performed with practical illustrations

Singing the above dance items with record.

(GROUP COMPOSITION)

(Training the students in group composition, Natuvangam for a margam

The students have to compose and present one group folk dances from south india

The students have to compose and present one group folk dances from one from North India

Two group composition on contemporary themes in a creative way). For group production.

(Write up on the guest lectures and the workshop conducted)

Workshop to be arranged on relevant topics pertaining to Dance

Paper – 5

OPEN ELECTIVE

SEMESTER IV

INDIAN DANCE – DRAMA TRADITION

Paper - 1:

Unit - 1. Dance – drama tradition in India and study of various dance – dramas prevalent in India. Introduction to Western Ballet and its Social beginning

Unit - 2. Biographies of famous dancers – Meenakshi Sundaram Pillai, Dr. Venkatalakshamma, Kalyani Kuttiamma, Vedantam Satyanarayana Sharma, Guru. Shambu Maharaj, kelucharan Mohapatra and guru Bipin Singh

Unit - 3. Contributions made by famous Indian choreographers – Shri. UdayShankar, Smt. RukminiDevi, Smt. MrinaliniSarabhai and a brief history of Jetty Tayamma.

Unit - 4. Study of dance themes taken from Valmiki – Ramayana, (Two themes) Vyasa Bharata (2 themes) Bhagavata (2 themes) Vaishnava – Shaiva, Shaakta puranas (2+2+2) their symbolic and philosophical significance

Project Work: Presentation of a short critical essay in the **symbolic significance of any one epic theme** studied during the semester followed by a discussion.

DANCE PRODUCTION & DISSERTATION

Paper - 2:

Students have to chose the topic in consultation with the Dean and Faculty members.

Unit - 1. Applied Dance

Unit - 2. Dance Criticism

Unit - 3. Dance Appreciation

Unit - 4. Dance Performance Review – for Dissertation in relation to Dance & Music

Note: Dissertation Valuation From External Evaluators.

NRITTA, NRITYA COMPOSITIONS (PRACTICAL)

Paper - 3:

Unit - 1. Padavarnam

Unit - 2. Keertana – one

Unit - 3. Navarasa, Annamacharya Kriti – one

Unit - 4. Viniyogas of Dhashavatara and Navagraha hastas

Singing all the above items with record.

CLASSROOM PRODUCTION (PRACTICAL)

Paper - 4:

Unit - 1. Individual performance for 60 minutes (solo Bharatanatyam recital by each student)

Unit - 2. Viva – voice examination for 15 minutes. Total time for the examination 75 mins.

Unit - 3. Padavarnam is mandatory. The concert should include the items learnt during the entire course.

Unit - 4. Each teacher should give training for individual programme

Unit - 5. Music to be arranged by the students.

Unit - 6. Nattuvangam by respective teachers.

DANCE – DRAMA TRADITION (PRACTICAL)

(Along with Lecture Demonstration)

Paper - 5:

Objectives

1. To enable the students to learn dance drama production in a sustained way.
2. To enrich the stage experience and stage presence of the students and to enhance their abilities in organizing events and learning the spirit of cooperation and learn building.
4. To empower the students to understand concepts and present them effectively in their performances and the students are requested to give brief and purposeful verbal introductions.

Break – up of time duration

1. Adaptation of the script, theme and music
2. Rhythm, Dance, Rasa, Bhava, Abhinaya and choreography
3. Make-up, costumes according to the characters
4. Stage presentation, light and craft
5. Explanations with libretto writing

Internal Assessment:

Students will be assessed by the teachers for their Regularity, enthusiastic participation during practice and final performance, their willing co-operation and contribution in terms of creative ideas.



UNIVERSITY OF MYSORE

University college of Fine Arts

Manasagangotri, Mysore - 570006

SYLLABUS M.DANCE PROGRAMME & REGULATION 2020-2021

ANNEXURE - 02

BHARATHANATYAM – CBCS (PROPOSED)

Semester I Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Course No.	Title of the Paper	L:T:P	Total Marks			
			MAX	C1	C2	Total
COURSE - I	ORIGIN OF DANCE (Theory)	3+1+0=4c	70	15	15	100
COURSE – II	THEORY OF ABHINAYA AND OTHER TREATISES (Theory)	3+1+0=4c	70	15	15	100
COURSE – III	NRITTA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE – IV	ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE - V	STUDY OF NATYA SHASTHRA (THEORY)	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semester II Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Course No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
COURSE - I	RANGAMANDIRA(THEAT RE)	3+1+0=4c	70	15	15	100
COURSE – II	ADVANCED NRITTA COMPOSITIONS (PRACTICAL)	3+1+0=4c	70	15	15	100
COURSE – III	ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE – IV	ADVANCE STUDY OF NATYA SHASTRA (19 TO 36)	0+1+3=4c	70	15	15	100
COURSE - V	OPEN ELECTIVE	3+1+0=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

-

Semester III Credit 4 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam)32 hrs

Course No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
COURSE - I	FOLK DANCES OF INDIA	3+1+0=4c	70	15	15	100
COURSE – II	ADVANCED NRITYA COMPOSITIONS (PRACTICAL)	3+1+0=4c	70	15	15	100
COURSE – III	ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE – IV	CLASSROOM PRODUCTION SOLO PERFORMANCE (PRACTICAL)	0+1+3=4c	50+20	15	15	100
COURSE - V	OPEN ELECTIVE	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

Semeter IV Credit 4 3L +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Course No.	Title of the Paper	LTP	Total Marks			
			MAX	C1	C2	Total
COURSE - I	BIOGRAPHIES AND RAGA LAKSHANAS	3+1+0=4c	70	15	15	100
COURSE – II	NRITTA, NRITYA COMPOSITIONS (PRATICAL)	3+1+0=4c	70	15	15	100
COURSE – III	MANODHARMA (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE – IV	GROUP PRODUCTION (PRACTICAL)	0+1+3=4c	70	15	15	100
COURSE - V	OPEN ELECTIVE	0+1+3=4c	70	15	15	100
	Total	20 Hours	350	75	75	500

REFERENCE BOOKS PERTAINING TO NRITYADYAYA

1. Abhinayadarpana
2. Abhinavabharathi
3. Natyashastra of Bharata.
4. SangithaRathnakara of Sarangadeva
5. Nartana Nirnaya
6. Dasharopaka
7. Monography of Natyashastra
8. History and Development of Indian classical Dance
9. Shruthi magazine
10. Journals of Bharatiya vidyabhavan
11. Padams and Javalis
12. Brihaddeshi of Matanga
13. Manasollasa of Someshwara
14. Bharathakosha of Ramakrishna kavi
15. A dictionary of South Indian Music and Musicians – Prof. P Samba Murthy
16. History of South Indian Music – R RangaRamanuja Iyengar
17. Theory of Indian Music – Dr. TS Vasantha Madhavi
18. Teaching of Music – Prof. PSambaMurthy
19. Journals of Madras Music Academy
20. Encyclopedia Indica
21. Musical Composers During Wodeyar Dynasty – Dr. Meera Rajaram Pranesh
22. Krishna and other Deities in Indian classical Dance.
23. Chaturveda and Shastra
24. Puranas and Legends of India
25. Lasya Ranjana



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ANNEXURE - 02

SYLLABUS M.DANCE PROGRAMME – 2020-21

SEMESTER I

ORIGIN OF DANCE (Theory)

Course - 1

Unit -1 Origin of Natya according to Vishnudharmottara Purana study of / classical dance forms – kuchipudi, Kathakali and Mohiniattam

Unit - 2 Detailed study of Bharatanatya Technicalities

Unit - 3 The traditional dance dramas – Yakshagana, Bhagvatamela and Koravanji

Unit – 4 Study of Indian Classical Dance Forms – Kuchupudi , Katakali, Mohini Attam

Project Work – 72 melakartha raga ,Tala Dashaprana 175 talas, 35 talas and jathi bhedha, 108 navasandhi talas, and their variants.

Detailed Syllabus

1. Origin of Natya Veda according to Bharata's Natya Shastra- Detailed story of Amrita Manthana and the study of technical words used in classical dance. . Brief history of South Asian traditional dance dramas.
2. Study of Indian Classical Dance Forms – Kuchipudi of Andhra, Kathakali and Mohiniattam of Kerala – Historical Background, development of dance forms during 19th and 20th century, its repertoire. Uses of costumes and musical instruments.
3. Detailed study of origin and development of Bharatanatyam transition from Dassiattam to Bharatanatyam – History, present day Bharatanatyam dance recital along with biographies of important dancers.
4. The traditional dance – drama of South India – Yakshagana, Bhagavatamela and Koravanji, regional values and the performance from the temple to the proscenium stage.

THEORY OF ABHINAYA AND OTHER TREATISES (Theory)

Course - 2:

Unit - 1 Angika Abhinaya according to Natyashastra & Abhinayadarpana

Unit - 2 Use of vachika Abhinaya and it's application and adaptation of literature to dance

Unit - 3 Rasa theory and Bhava's in detail

Unit - 4 Nayaka and Nayikabheda according to different text and Ashthanayikas

Project work: Vijayanagara Dancers, Dance sculptures between 5th and 10th centuries, Karnataka and the royal patronage to preserve the art forms

Detailed Syllabus

1. Angikabhinaya according to Natya Shastra, Angikabhinaya according to Abhinayadarpana and Lasyaranjana and comparative study in depth.
2. Use of Vachikabhinaya and its application and adaptation of literature to dance. Special reference work to Sanskrit classics, works of kannada and tamil like Bharatheshavaibhava, SilapadhiKaram and Vyasabharatha.
3. Rasa theory according to Bharata's Natyashastra and Dhasharopaka of Dhananjaya. Study of Bhavas with Sthayibhava, Sancharibhava in detail and also study of rasa theory according to Sangetha Ratnakara.
4. Nayaka/Nayika bhedha according to different text like natyashastra, Dasharopaka and study of Ashtanayila in detail and special mention on the Nayikas in well known Sanskrit dramas.

Singing of all Dance items with record.

NRITTA COMPOSITIONS (Practical)

Course - 3

- Unit - 1. Adavus in 3 speeds and 5 jathis Mishra Alaripu
- Unit - 2. One Alaripu Mishra Sankeerna and One jatiswara – U 2
- Unit - 3. One Thilana
- Unit - 4. Padabedas according to Abhinayadarpana
Hasta Viniyogas

Singing of all Dance items with record.

ABHINAYA COMPOSITIONS (Practical)

Course - 4 :

- Unit - 1. Keerthanam – one
- Unit - 2. Padam
- Unit - 3. Javali in Kannada, telugu or Tamil
- Unit - 4. Vachana – one and any kannada geethe adapted to Dance
Singing of all Dance items with record.

NATYA SHASTRA (Theory)

Course – 5

- Unit – 1 General Study of Natya Shastra
- Unit 2 Chapter 1 to 7
- Unit – 3 Chapter 8 to 13
- Unit – 4 Chapter 14- to 18

SEMESTER II

RANGA MANDIRA (THEATRE)

Course - 1:

- Unit - 1. Sanskrit Theatre and Comparison with ancient open – air theatre
Unit - 2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description of other modern western theatre.
Unit - 3. Study of Asian theatres & Study of ancient Greek theatre
Unit - 4. Study of folk theatre (Indian)

Project Work – Make- up and costume design of any classical dance of india and presentation in seminar. Paraphernalia

Detailed Syllabus

1. Playhouse and its constructions along with drawings – Study from Natyashastra in detail, other references, Greek
Playhouse.
2. Study of proscenium and other modern theatres, lightings, design, make-up, and stage setting. A brief description
Of other modern western theatre.
3. In Asian theatres – Chinese and Japanese Kabuki.
The students have to visit any theatre and give an analytical report & Study of ancient Greek theatre.
4. Study of folk theatre (Indian)

Singing of all Dance items with record.

ADVANCED NRITYA COMPOSITIONS (Practical)

Course - 2:

- Unit - 1. Pushpanjali followed and Nartana Padam
Unit - 2. Pada Varna
Unit - 3. Charanam part of Varna or
Unit - 4. Nartana of Kshetravya or any composer Thillana in Different Tala

Singing of all dance items with record

ADVANCED ABHINAYA COMPOSITIONS (Practical)

Course - 3:

- Unit - 1. Ashtapadi one
Unit - 2. Two shlokas from Krishnakarnamruta of Leelashuka and one from any other Source
Unit - 3. One Kannada Devaranama
Unit - 4. Javali
Hasta Prakrana with Shloka
Singing of all Dance items with record

ADVANCED STUDY OF NATYA SHASTRA

Course- 1:

Unit - 1. Study of Dasharopakas as given in Natyashastra

Unit - 2. Study of Purvarang according to Natya shastra and comparison with other classical dance forms

Unit - 3. Study of Purvaranga, Sattvika and Samanya Abhinaya, Vrittis and dramatic conventions

Unit - 4. Study of Kathak, Manipuri and odissi dance forms in detail

Project Work – On the Poorvarangavidhi, Chaturvadhyā, Natyashastrasangraha

Detailed Syllabus

1. Study of Dasharopaka in detail – study of some master pieces

2. Study of Purvaranga A detailed – study of purvaranga from Natya Shastra with references, stage orientation of Purvaranga, improvisation, chants etc. Comparison with other classical dance form's in Purvaranga.

3. Detailed study of Sattvika and samanya Abhinaya with reference to Natya Shastra and Dasharopaka & Study of Vrittis and dramatic conventions – the Vrittis and their innovative application and interpretation, detail study of the vrittis prevalent in the entire above classical dance forms.

4. Detailed study of features, significance, repertoires, music and ,musical instruments of Kathak, Manipuri, Oddisi.

OPEN ELECTIVE

Course – 5

Paper – IV SC (Elective) Advance Study of Natya Shastra

Continuation of Natya Shastra from Chapter -19 to 36

Unit 1 – Commentaries of Commentators

Unit 2 – 19 to 24

Unit 3 – 25 to 30

Unit 4 – 31 to 36

Page No – 2

Practical Project on studied topic in II Sem

SEMESTER III FOLK DANCES OF INDIA

Course - 1:

Unit - 1. Introduction to World Dance Theory in detail

Unit - 2. South Indian folk dances (any Four States) Kerala, Tamil nadu, Andhra Pradesh & Maharashtra.

Unit - 3. North Indian folk dances (Any two states) Gujarat, Rajasthan, Assam & Punjab.

Unit - 4. Folk dances of Karnataka in detail & . Folk dance -drama like Sangyabalya, Tamasha, Nautanki, Jatra, Ramaleela Rasaleela.(any three) Representing religious, social and cultural content.

Project Work – ‘Study of Folk dances from any one state of india with supporting documents’

Detailed Syllabus

1. Introduction to world dance theory in detail. A study of primitive dances – their themes and types, forms and choreography, family, social and professional influence on the world dances.
2. South Indian folk dances performed during different festivities and occasions. Study of costumes and musical Instruments used in folk dances.
3. North Indian folk dances – its influence in the regional climatic conditions and ecological factors. Different types (if danced according to themes, patterns and choreography).
4. Folk dances of Karnataka – special references on puppetry. Ritualistic influences, in – door and out – door & Origin, development, theme, costumes, music, instruments and their present status.

ADVANCED NRITTA COMPOSITIONS (Practical)

Course - 4:

1. Class Room Production – C-1 C-2

Which has been learnt in M.A Course (Solo) Record – C-1 C-2

Singing the above dance items with record.

ADVANCED ABHINAYA COMPOSITIONS (PRACTICAL)

Course - 3:

Unit - 1. Koutuvam

Unit - 2. Bajan or Abhang

Unit - 3. Choornike one

Unit - 4. Composition of Nritta and Abhinaya with Manodharma - 1

DISSERTATION OF CLASSICAL DANCE AND AESTHETICS

50 – Viva – 20

C1 - C2 Topic Selection

Course - 2:

Unit - 1. (a) Evolution of Nataraja figure and its philosophical concept

(b) Saptha Tandava

Unit - 2. Study of Karanas with Special reference to Chidambaram temple

(Reference Dr. PadmaSubramaniam’s research work and Anand Coomaraswamy’s “Dance of Shiva”)

Unit - 3. Study of Aesthetic concept and its use in Indian performing Arts & Western theories in aesthetics

Unit - 4. Relation to Dance to its Allied Arts and Religion and influence of these factors on Dance

On Navarasas. The students have to present a paper highlighting any one Rasa with practical illustration in a Seminar.

Detailed Syllabus

1. Evolution of Nataraja figure and its philosophical concept – and the study of Badami Nataraja figure of Karnataka and other Nataraja figures in Indian art and culture.
2. Study of Karanas in general and its use in Sapta Tandavas, according to texts, Lasya Ranjana, Usage of Karanas in Nritya items.
3. Study of Indian aesthetic concepts and its use in performing arts. Adaptation of aesthetic values in a dance Performance & Western theories on aesthetics – Evolution of Art Form and the philosopher
4. Dance and its relation with music, sculpture, painting, literature. Dance in the vedic age and its influences in Hindu religion.

Course – 5 OPEN ELECTIVE

SEMESTER IV

BIOGRAPHIES AND RAGA LAKSHANAS

Course - 1:

Unit - 1. Biographies of famous composers Tyagraja Purandara Dasa, Kanakadasa, Muttu Swamy Dixitaru, Shyamashastri

Unit - 2 Annamacharya, Papanasam Shivam muttayya Bhagavata, Uttukadu Venkatasubba Iyer, Kshethragna, Narayana Theertha Yathindra

Unit - 3. Contributions made by famous Indian choreographers – Shri. UdayShankar, Smt. RukminiDevi, Smt. MrinaliniSarabhai and a brief history of Jetty Tayamma Meenakshi Sundaram Pillai, Dr. K Venkantalakshamma K. Kuttiyamma

Unit - 4. 72 Melakarta and Raga lakshanas 1) Mohana, 2) Saveri, 3) Natakunanji, 4) Purvi Kalyani, 5) Behag, 6) Yadukulakamboji, 7) Kapi, 8) Hindola, 9) Nata, 10) Suruti.

Project Work: Presentation of a short critical essay in the **symbolic significance of any one epic theme** studied during the semester followed by a discussion.

Singing of all Dance items with record.

NRITTA, NRITYA COMPOSITIONS (PRACTICAL)

Course - 2

Unit - 1. Taana Varna

Unit - 2. Keertana – one

Unit - 3. Navarasa, Annamacharya Kriti – one

Unit – 4 Vachana / Antanpurageete

Singing of all Dance items with record.

MANODHARMA - NRITYA (Practical)

Course - 3

Unit 1 - composite of Jatiswara or Tillana

Unit 2 – Padovarna Composition

Unit 3 – Padam or Ashtapadi

Unit 4 – Manodharma Composition (on spot Composition)

Instructions:

1. Individual performance for 60 minutes (solo Bharatanatyam recital by each student)
2. Viva – voice examination for 15 minutes. Total time for the examination 75 mins.
3. Padavarnam is mandatory. The concert should include the items learnt during the entire course.
4. Each teacher should give training for individual programme
5. Music to be arranged by the students.
6. Nattuvangam by respective teachers.

GROUP PRODUCTION (Practical)

Course - 4:

Students have to chose the topic in consultation with the Dean and Faculty members.

Unit - 1. Applied Dance

Unit - 2. Dance Criticism

Unit - 3. Dance Appreciation

Unit - 4. Dance Performance Review – for Dissertation in relation to Dance & Music

Group Production Along with Lecture Demonstration

Break – up of time duration

1. Adaptation of the script, theme and music
2. Rhythm, Dance, Rasa, Bhava, Abhinaya and choreography
3. Make-up, costumes according to the characters
4. Stage presentation, light and craft
5. Explanations with libretto writing

Note: Dissertation Valuation From External Evaluators.

Review of Dissertation – 50, Viva-20

C1-C2 - 15 Each

Course - 5:

Indian Dance Drama Tradition - Western Ballet

Objectives

1. To enable the students to learn dance drama production in a sustained way.
2. To enrich the stage experience and stage presence of the students and to enhance their abilities in organizing events and learning the spirit of cooperation and learn building.
4. To empower the students to understand concepts and present them effectively in their performances and the students are requested to give brief and purposeful verbal introductions.

Internal Assessment:

Students will be assessed by the teachers for their Regularity, enthusiastic participation during practice and final performance, their willing co-operation and contribution in terms of creative ideas.

PROGRAMME: M.DANCE

OBJECTIVES AND OUTCOMES OF THE PROGRAMME AND COURSES

The main objective of M.Dance programme is to make students well versed in Literature and theory to prepare them as professional Dancers - Singers / Nattuvanars /Danciologists/Art critics / good spectators. The aim is to grow students as cultured human beings and also to prepare them to preserve and develop the cultural heritage of India through Music and Dance.

Programme outcome: On successful completion of M. Dance programme,

- The students will be able to understand the practical and theoretical aspects of Indian Classical Dance in general and other allied arts. The students will become successful musicians' namely good vocalists / Instrumentalists.
- The students will become successful good Theorists and critics.
- Moreover, all students will become highly cultured human beings and uphold cultural legacy our state and country.

The Holistics Course of M.Dance Programme promotes - Culture civilizes the society and refers man Dance, Music, Painting, Sculptures and other aesthetics occupations kindled finer instincts in the human being. Since the inception of Fine arts college which has dream baby of De Ja gows Revival of this Traditional performing arts of Indian culture.

The generation responsibility is taking forward the tradition to promote the arts to academic excellence. It leads to valuable contributions and departments respectful tribute to this, illustrious university of India through humanitarian society educational work.

Aims – to promote true Indian values and Traditions. Which is in danger of being lost under the influence of British educational system.

Department has the courage and vision to establish alternative educational systems to impart education based on true Indian values.

Challenge: Braving public outcry and social ostracism at every turn.

Department will continue to flourish and contribute to further growth and development of our fine arts.

Vision of captivating students by the beautiful ambience of the campus created by department. institution that reflects aesthetic approach to life and environment. It has its inspiration in our past classic culture and university is trying to re create conditions amongst our aspirants in which they grow, academically so that they can grow and that they may live the life which our ancestors lived and held up as ideals for all of us. we have undoubtedly a great future before us, and when we realize that there is

Something in US, Something in our past, something in our History, something in our Tradition, Culture, Religion, which we can give it to the world, the future becomes brighter, enlivened inspired by legends.

Hope anything that goes from our institution will certainly carry not only the message of art, useful and inspiring as that may be, but also the message of the spiritual part which is required and which the world requires so much

The institution though it may teach performing arts. its appeal is universal. It opens itself out to a universal perspective. If it does not it is not true art.



UNIVERSITY OF MYSORE

M-MUSIC SYLLABUS 2019-20 - (EXISTING)

KARNATAKA MUSIC (Common to Vocal, Veena, Flute, Violin)

ANNEXURE - I

I Semester

Paper I Samudaya Krithis HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I – Navagraha Kriti – 1,

Unit I – Navarathnamalika Kriti -1, NavavaranaKriti – 1

Unit III – Navaratri Kriti – 1

Unit IV – KovurPancharathna – 1,

Paper II Madhyama Kala Kritis HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I :Kritis in the Ragas : Nata , Nagaswaravali,

Unit II :Kritis in the Ragas : Sriranjani, Bahudari, Harikambhoji

Unit III :Kritis in the Ragas : Purvikalyani, varali

Unit IV :: Alapane and Swarakalpana for the above Kritis. Neraval Suitably

Paper III Instrumental Music(Flute /Violin) SC Credit 4 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: Sarale – 7, Alankara 3

Unit II : Janti Varase 3

Unit III – Pillarigeethe 2

Unit IV – SanchariGeethe – 2

Paper IV Distinctive Features of Karnataka Music HC Credit 4 3L +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I : Shruti Nomenclature, The various views regarding the number of Shruthis used in Indian music. Bharathas experiment with the Dhruva and CHala veena. Its significance.

Unit II :Manodharma Sangeetha and its branches. Advanced (Ragaalapana – Stages of Alapana – Tana – Types of Tana, Shuddha and KutaTanas – Pallavi – Structure, PadagarbhaAnuloma , Viloma, Pratiloma , Method of singing Varieties of Pallavi – neraval – Swarakalpana)

Unit II :Ragalakshana For the ragas studied under Paper I and Paper II

Unit IV : Music and Psychology – Raga and Rasa – Navarasa – Ragas useful for portraying particular rasas and shades of those rasas.

Paper V Opera of Karnataka Music(Any one) SC Credit 4 3L +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

A. Prahlada Bhakti Vijaya

B. Nauka Charitra

Unit I : Origin and development of Opera

Unit II : Forms of Poetry figuring in Opera

Unit III: Allusions and contents of the Opera

Unit IV : Influence of Folk Traditional features on Opera

II Semester

Paper I Compositions HC Credit 4 3P +1T Max.Marks 100 (15+15IA + 70 for Exam) 64 hrs

Unit I: Vilamba Kala Compositions in the Ragas: Kalyani, Kharaharapriya

Unit II: Group Compositions :Swarajati of ShyamaShastri

Unit III :Alapana and Swara Kalpana to the above vilamba kala kritis

Unit IV : Melaragamalika Of MahaVaidyanathaIyer – Any 1 Chakra

Paper II Pallavis HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: Chowka Kale Pallave – 1

Unit II :Dwi Kale Pallavi – 1, Eka Kale Pallavi – 1,

Unit III :presentation of the Pallavis learnt in different degrees of speed

Unit IV: Alapane , Tana , Neraval, Swarakalpana and Ragamalikaswarakalpane for the above pallavis.

Paper III Instrumental Music(Flute /Violin) SC Credit 4 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam) 32 hrs

Unit I: Jatiswara – 1

Unit II : swarajathi 1

Unit III: Aditala varna 1

Unit IV :Devaranama -1

Paper IV Theory of Music HC Credit 4 3L +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I : Madhura Bhakti – Nayaka , Nayika Theme , - Musical forms whose sahitya pertain to this theme.

Unit II : Musical Acoustics. Distinction between Musical Sound and Noise. Amplitude and sound characterization, Pitch , Timbre , Intensity, Forced Vibration and Resonance, beats, Consonance, and dissonance , Voice Culture

Unit III Marga and desi talas

Unit IV: Knowledge of 108 Talas, Sharabhanandana Tala and Nava sandhi Talas used in Temple Rituals

III Semester

Paper I Kruthis in Scholarly Ragas HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I :Kruthis in raga Bhairavi and Begade

Unit II: Kruthis in Chapu Talas 2

Unit III :Kritis in the following Ragas: Shahana, Suruti, AnandaBhairavi

Unit IV : Detailed Raga Alapana and SwaraKalpana to the above KRitis

Paper II Kritis in Prati Madhyama Ragas HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: AmrithaVarshini, Saraswarthi

Unit II :Pantuvarali, Dharmavathi,

Unit III: Shanmukhapriya,

Unit IV:Detailed Raga Alapana and SwaraKalpana to the above Kritis, and Neraval Suitably

Paper III Instrumental Music (Flute/ Violin) SC Credit 2 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: Adi Tala Varna – 1

Unit II: Madhyama Kala Kriti – 1

Unit III: Devaranama – 1

Unit IV : Vachana - 1

Paper IV Music in different Periods HC Credit 4 3L +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: Brief study of History of Karnataka Music from Samaveda to Musical Trinity

Unit II: Music of Post Thyagaraja period and recent developments in music.

Unit III: Asampurna and SampurnaMela tradition in Karnataka Music and it's nomenclature.

Unit IV: Ragalakshana for the kritis of Paper I, Paper II and Unit III

Paper V Study of Musical Treatise(Any 1) SC Credit 2 1L+1T Max.Marks 100 (15+15 IA + 70 for Exam) 32 hrs

- A. Brihaddeshi
- B. Sangeeta Ratnakara
- C. Manasollasa
- D. ChaturdandiPrakashike
- E. Natya Shastra

IV Semester

Paper I Raga Tana Pallavi HC Credit 4 3P +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: a) Chowka Kale Pallave – 1

Unit II :Dwi Kale Pallavi -1 with Trikala and Tisra

Unit III: Detailed Raga Alapana , Tana, Neraval , Swarakalpana, RagamalikaSwara Kalpana for the above Pallavis

Unit IV: Anuloma and Viloma for the chowka kale Pallavis

Paper II Project : Planning and Presentation of a concert HC Credit 4; 2P+2T Max.Marks 100 (15+15 IA +70Exam) 64 Hrs

Paper III Instrumental Music(Flute /Violin) SC Credit 2 1P+1T Max.Marks 100 (15+15 IA + 70 for Exam) 32 hrs

Unit I: Adi Tala Varna - 1

Unit II: Madhyama kala Krithi – 1

Unit III: javali -1

Unit IV :Devaranama – 1

Paper IV Theory and History of Music HC Credit 4 3L +1T Max.Marks 100 (15+15 IA + 70 for Exam) 64 hrs

Unit I: Musical inscription of KudumiyaMalai and Thirumayam

Unit II: a) comparison of Main ragas and Talas of Karnataka music and Hindusthani Music

b) Influence of Karnataka music on the development of Hindustani music and vice versa

Unit III: Detailed study of styles with reference to trinity's compositions

Unit IV: Marga and Desi Talas, Knowledge of 108 talas, Sharabhanandana Tala and Nava sandhi Talas used in Temple Rituals

Paper V Western Music SC Credit 2 1L+1T Max.Marks 100 (15+15 IA + 70 for Exam) 32 hrs

Unit I : Melody and Harmony

Unit II: History of Western Music. Different Periods: Medieval Age, Renaissance, Baroque, classical, Romantic and 20th century composers' biographies of Mozart, Beethoven

Unit III: Concept of chords, Homophony, monophony, heterophony and Polyphony, Soprano, Alto , Tenor , Bass , Wholetone, Semitone, and Microtone.

Unit IV: A) Scales , Major scale, Minor Scale – 3 Varieties in Minor scale , Diatonic scale, Pentatonic Scale , Chromatic Scale

B) Staff Notation

Open Elective Credit 4;(For Other than Music Students) 3L+1T Max.Marks 100 (15+15 IA + 70 for Exam) 64hrs

Karnataka Music / BharataNatya /Theatre Arts

Karnataka Music:

Unit I: Fine arts in General, Music in Particular.Place of Music in Life

Unit II : Knowledge of Technical Terms: Sangeetha, Shruthi, Nada , Swara , Sthayi.

Unit III: Tala ,SuladiSapta Tala, Shadangas, Kala, Laya

Unit IV : History of Karnataka Music

REFERENCE BOOKS:

1. Natyashastra of Bharata.
2. SangithaRathnakara of Sarangadeva
3. Brihaddeshi of Matanga
4. Manasollasa of Someshwara
5. Sangeeta Sudha of Govindadikshitar
6. ChaturdandiPrakashika of Venkatamakhi
7. Sangeeta saramruta of Tulaja
8. SangrahaChudamani of Govinda
9. Sangeetha Sampradaya Pradarshini of SubbaramaDikshitar
10. South Indian Music Vol 1 – 6 Prof. P Samba Murthy
11. History of Indian Music – Prof. P Samba Murthy
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25. Musical instruments of India – S. Krishnaswamy
26. History of Indian Music – B.A Pingle
27. Hindusthani Music – G.H Ranade
28. Theory of Indian Music – Dr. TS Vasantha Madhavi
29. Teaching of Music – Prof.PSambaMurthy
30. Great Composers – Vol1 &2 Prof. P Samba Murthy
31. Teaching of Music – Dr. Gowri Kuppaswamy and Dr.M Hariharan
32. Journals of Madras Music Academy
33. Indian Music Journal New Delhi
34. Encyclopedia Indica
35. Garland Vol 1-6N Rajagopalan
36. Hindu Music S.M Tagore
37. Raga Thana Pallavi – Dr.M B Vedavalli
38. Raga Nidhi – B Subbarao
39. NookaCharitre – Dr. Y Bhagavathi
40. Pallakkisevaprabandha – Gowri Kuppaswamy& Hariharan
41. Musical Composers During Wodeyar Dynasty – Dr. Meera Rajaram Pranesh
42. Sri Mahavaidyanaatha Iyer avara 72 melaragamalika- Dr.C.A.Sreedhar

M-MUSIC PROGRAMME SYLLABUS - 2020-2021 (PROPOSED)

KARNATAKA MUSIC (Common to Vocal, Veena, Flute , Violin)

ANNEXURE - 1

I Semester

Course I Samudaya Krithis HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I – Navagraha Kriti – 1, Navaratri Krithi – 1

Unit II – Navarathnamalika Kriti -1, Navavarana Krithi – 1

Unit III – Pancharatna Kriti - 1

Unit IV – Kovur Pancharathna – 1,

Course II Madhyama Kala Kritis HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I :Kritis in the Ragas : Nata , Nagaswaravali,

Unit II :Kritis in the Ragas : Sriranjani, Bahudari, Harikambhoji

Unit III :Kritis in the Ragas : Purvikalyani, varali

Unit IV :: Alapane and Swarakalpana for the above Kritis. Neraval Suitably

Course III Instrumental Music(Flute /Violin) SC Credit 4 1P+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Sarale – 7, Alankara 3

Unit II : Janti Varase 3

Unit III – Pillarigeethe 2

Unit IV – SanchariGeethe – 1

Course IV Distinctive Features of Karnataka Music HC Credit 4 3L +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I : Shruti Nomenclature, The various views regarding the number of Shruthis used in Indian music. Bharathas experiment with the Dhruva and CHala veena. Its significance.

Unit II :Manodharma Sangeetha and its branches. Advanced (Ragaalpana – Stages of Alapana – Tana – Types of Tana, Shuddha and KutaTanas – Pallavi – Structure, PadagarbhaAnuloma , Viloma, Pratiloma , Method of singing Varieties of Pallavi – neraval – Swarakalpana)

Unit II :Ragalakshana For the ragas studied under Paper I and Paper II

Unit IV : Music and Psychology – Raga and Rasa – Navarasa – Ragas useful for portraying particular rasas and shades of those rasas.

Course V Opera of Karnataka Music(Any one of the following Operas) SC Credit 4 3L +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

A. Prahlada Bhakti Vijaya

B. Nauka Charitra

Unit I : Origin and development of Opera

Unit II : Forms of Poetry figuring in Opera

Unit III: Allusions and contents of the Opera

Unit IV : Influence of Folk Traditional features on Opera

II Semester

Course I Compositions HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Vilamba Kala Compositions in the Ragas: Kalyani, Kharaharapriya

Unit II: Swarajati of ShyamaShastri in the Raga Bhairavi

Unit III :Alapana and Swara Kalpana to the above vilamba kala kritis

Unit IV : Melaragamalika Of MahaVaidyanathaIyer – Any 1 Chakra

Course II Pallavis HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Chowka Kale Pallavi – 2

Unit II :Dwi Kale Pallavi – 1, Eka Kale Pallavi – 1,

Unit III :presentation of the Pallavis learnt in different degrees of speed

Unit IV: Alapane , Tana , Neraval, Swarakalpana and Ragamalikaswarakalpane for the above pallavis.

Course III Instrumental Music (Flute /Violin) SC Credit 4 1P+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Pillari Geethe - 1, Sanchari Geethe - 1

Unit II: Jatiswara – 1

Unit III: Aditala varna 1

Unit IV :Devaranama -1

Course IV Theory of Music HC Credit 4 3L +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I : Madhura Bhakti – Nayaka , Nayika Theme , - Musical forms whose sahitya pertain to this theme.

Unit II : Musical Acoustics. Distinction between Musical Sound and Noise. Amplitude and sound characterization, Pitch , Timbre , Intensity, Forced Vibration and Resonance, beats, Consonance, and dissonance , Voice Culture

Unit III Marga and desi talas

Unit IV: Knowledge of 108 Talas, Sharabhanandana Tala and Nava sandhi Talas used in Temple Rituals

III Semester

Course I Kruthis in Scholarly Ragas HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I :Kruthis in the raga Bhairavi and Begade

Unit I: Kruthi each in the raga simhendra Madhyama and Kharaharapriya set to MishraChapu Tala

Unit III :Kritis in the following Ragas: Shahana, Suruti, AnandaBhairavi

Unit IV : Detailed Raga Alapana and SwaraKalpana to the above KRitis

II Kritis in Prati Madhyama Ragas HC Credit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: AmrithaVarshini, Saraswarthi

Unit II :Pantuvrali, Dharmavathi,

Unit III: Shanmukhapriya, Varali

Unit IV:Detailed Raga Alapana and SwaraKalpana to the above Kritis, and Neraval Suitably

Course III Instrumental Music (Flute/ Violin) SC Credit 2 1P+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Adi Tala Varna – 1

Unit II: Madhyama Kala Kriti – 1

Unit III: Devaranama – 1

Unit IV : Vachana - 1

Course IV Music in different Periods HC Credit 4 3L +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Brief study of History of Karnataka Music from Samaveda to Musical Trinity

Unit II: Music of Post Thyagaraja period and recent developments in music.

Unit III: Asampurna and SampurnaMela tradition in Karnataka Music and it's nomenclature.

Unit IV: Ragalakshana for the kritis of Paper I, Paper II and Unit III

Course V Study of Musical Treatise (Any 1) SC Credit 2 1L+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 32 hrs

- A. Brihaddeshi
- B. Sangeeta Ratnakara
- C. Manasollasa
- D. ChaturdandiPrakashike
- E. Natya Shastra

IV Semester

Course I Raga Tana Pallavi HCCredit 4 3P +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: a) Chowka Kale Pallave – 2

Unit II :Dwi Kale Pallavi -2 with Trikala and Tisra

Unit III: Detailed Raga Alapana , Tana, Neraval , Swarakalpana, RagamalikaSwara Kalpana for the above Pallavis

Unit IV: Anuloma and Viloma for the chowka kale Pallavis

Course II Project : Planning and Presentation of a concert HC Credit 4; 2P+2T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 Hrs

Paper III Instrumental Music(Flute /Violin) SC Credit 2 1P+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 32 hrs

Unit I: Adi Tala Varna - 1

Unit II: Madhyama kala Krithi – 1

Unit III: Vachana -1

Unit IV :Devaranama – 1

Course IV Theory and History of Music HC Credit 4 3L +1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64 hrs

Unit I: Musical inscription of KudumiyaMalai and Thirumayam

Unit II: a) comparison of Main ragas and Talas of Karnataka music and Hindusthani Music

b) Influence of Karnataka music on the development of Hindustani music and vice versa

Unit III: Detailed study of styles with reference to trinity's compositions

Unit IV: Marga and Desi Talas, Knowledge of 108 talas, Sharabhanandana Tala and Nava sandhi Talas used in Temple Rituals

Course V Western Music SC Credit 2 1L+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 32 hrs

Unit I : Melody and Harmony

Unit II: History of Western Music. Different Periods: Medieval Age, Renaissance, Baroque, classical, Romantic and 20th century composers' biographies of Mozart, Beethoven

Unit III: Concept of chords, Homophony, monophony, heterophony and Polyphony, Soprano, Alto , Tenor , Bass , Wholetone, Semitone, and Microtone.

Unit IV: A) Scales , Major scale, Minor Scale – 3 Varieties in Minor scale , Diatonic scale, Pentatonic Scale , Chromatic Scale

B) Staff Notation

Open Elective Credit 4;(To non Music Students of other PG Programmes) 3L+1T Max.Marks 100 (C1-15 + C2-15 IA + C3-70 for Exam) 64hrs

Course: Karnataka Music

Karnataka Music:

Unit I: Fine arts in General, Music in Particular.Place of Music in Life

Unit II : Knowledge of Technical Terms: Sangeetha, Shruthi, Nada , Swara , Sthayi.

Unit III: Tala ,SuladiSapta Tala, Shadangas, Kala, Laya

Unit IV : History of Karnataka Music

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7. Sangeeta saramruta of Tulaja
8. SangrahaChudamani of Govinda
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36. Hindu Music S.M Tagore
37. Raga Thana Pallavi – Dr.M B Vedavalli
38. Raga Nidhi – B Subbarao
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40. Pallakkisevaprabandha – Gowri Kuppaswamy& Hariharan
41. Musical Composers During Wodeyar Dynasty – Dr. Meera Rajaram Pranesh
42. Sri Mahavaidyanatha Iyer avara 72 melaragamalika- Dr.C.A.Sreedhar
43. Indian Musicological Journals, Musicological Society Baroda
44. Lakshanagranthas
45. of Inidian Music by Dr. Bhagyalakshmi
46. Karnataka Sangeetha Deepika by Prof. V Ramaratnam and
Dr. V. S. Sampatkumaracharya.
47. Karnataka Sangeetha Paribhashika Vishwakosha by Vol. I, II & III
by Dr. V. S. Sampatkumaracharya
48. Karnataka Sangeetha Vahini by Dr. R. Satyanarayan

PROGRAMME: M.MUSIC

OBJECTIVES AND OUTCOMES OF THE PROGRAMME AND COURSES

The main objective of M.Music programme is to make students well versed in music and musicology and to prepare them as professional musicians- vocalists/ Instrumentalists /musicologists/music critics / good music listeners. The aim is to grow students as cultured human beings and also to prepare them to preserve and develop the cultural heritage of India through Music.

Programme outcome: On successful completion of M. Music programme,

- The students will be able to understand the practical and theoretical aspects of Indian music in general and Karnataka classical music.
- The students will become successful musicians' namely good vocalists / Instrumentalists.
- The students will become successful good musicologists /musicologists/ Music critics.
- Moreover, all students will become highly cultured human beings and uphold cultural legacy our state and country.

M.Music programme

Semester - 1

Course-1: Samudaya Kritis

Objective:

This course is intended to introduce the students to the musical and literary stuff embedded in group compositions through singing or playing on musical instruments.

Outcome:

The students will be able to:

- Understand the dhatu and mathu of samudaya kritis.
- Present samudaya kritis with full understanding of the same in vocal or on the instruments based on the discipline.

Course-2: Madhyama kala Kritis

Objective:

This course is intended to give students adequate knowledge about madhyama kala compositions and make them to sing or play on instruments the same with good perception.

Outcome:

The students will be able to:

- Perceive musical beauty embedded in madhyama kala compositions.
- Present madhyama kala kritis set to respective ragas and talas in vocal or on the instruments based on the discipline.

Course-3: Instrumental Music (Flute/Violin)

Objective:

This course is intended to provide students with introductory practical knowledge about instrumental music (Flute/Violin).

Outcome:

The students will get introduced to practical knowledge about instrumental music (Flute/Violin).

Course-4: Distinctive features of Karnataka Music

Objective:

This course intends to give in-depth knowledge to students about the fundamental concepts of music such as shruti, raga, rasa and the scholarly improvisation in music.

Outcome:

The students will:

- Get good insight pertaining to the basic concepts-shruti, raga and navarasas.
- Understand the lakshanas of all ragas studied in course 1 and 2.
- Understand the scholarly concept of improvisation (Manodharma Sangeetha) in Karnataka Music.

Course-5: Opera of Karnataka Music

Objective:

This course is intended to introduce the students to the inter-disciplinary concept in music considering the interdisciplinary nature of music, theatre and literature.

Outcome:

The students will be benefitted by:

- Exposure to the interdisciplinary concept in music.
- Understanding the beauty embedded in the interdisciplinary aspects of music, theatre and literature.

Semester-2

Course-1: Compositions

Objective:

The aim of this course is to introduce the students to good practical knowledge about different musical compositions in different ragas set to different talas.

Outcome:

The students will be able to present the compositions set to different ragas and talas in vocal or on the instruments based on the discipline.

Course-2: Pallavis

Objective:

The main objective of this course is to bestow upon students a comprehensive understanding of advanced concepts and practical knowledge of pallavis.

Outcome:

The students will be able to:

- Present pallavis with ragalapana, tana, neraval and kalpana swaras in vocal or on the instruments based on the discipline.

Course-3: Instrumental Music (Flute/Violin)

Objective:

The course is intended to give introductory practical knowledge about instrumental playing (Flute/ Violin).

Outcome:

The students will be able to:

- Play simple compositions on the respective instruments.
- Enjoy the beauty of instrumental music.

Course-4: Theory of Music

Objective:

The main objective of this course is to give comprehensive knowledge about bhakti tradition in India, Tala system in Karnataka /music, Musical Acoustics and voice culture.

Outcome:

The students get comprehensive knowledge about:

- Bhakti cult associated with music.
- Different tala systems in Karnataka music.
- Musical acoustics and voice culture.

Semester-3

Course-1: Kritis in scholarly ragas

Objective:

This course intends to induce advanced practical knowledge to the students.

Outcome:

The students will:

- Perceive delicate vibrations of different scholarly ragas and compositions.
- Be able to present kritis with good understanding of improvisation in vocal or on instruments based on the discipline.

Course-2: Kritis in pratimadhyama ragas

Objective:

This course is designed to incorporate advanced practical knowledge to students in pratimadhyama ragas.

Outcome:

- The students will be able to present kritis in pratimadhyama ragas with good understanding of improvisation in vocal or on instruments based on the discipline.

Course-3: Instrumental Music (Flute/Violin)

Objective:

The main objective of the course is to give basic practical knowledge about instrumental music(Flute/ Violin).

Outcome:

The students will be get basic practical knowledge about instrumental music(Flute/ Violin).

Course-4: Music in different periods

Objective:

This main aim of this course is to provide more dimensions to musical knowledge and understanding pertaining to musicology.

Outcome:

The students will understand:

- The great musical heritage of India.
- The classicism of music which is to be well preserved and developed.

Semester-4

Course-1: Raga-Tana-Pallavi

Objective:

In Karnataka music, Raga-Tana-Pallavi is the highest peak to be explored by the students. Main objective of this course is to induce proficiency in the Raga-Tana-Pallavi concepts.

Outcome:

The students will understand the concept of RTP in depths in a scholarly manner. Also, the students will be able to:

- Present RTP in a scholarly manner in vocal or on instruments based on the discipline.

Course-2: Project: Planning and presentation of a Concert

Objective:

This course is intended to prepare the student for the presentation of a full-fledged Karnataka Music Concert, which is considered as one of the major objective.

Outcome:

The student will be prepared to

- Present a full-fledged Karnataka Music Concert (Vocal/Instrumental) before the audience.

Course 3: Instrumental Music (Flute/Violin)

Objective :

The main objective of this course is to prepare the student to understand and to play advanced Karnataka Music compositions on the Instruments.

Outcome:

The student will understand the concepts of advanced compositions of Karnataka music and will be able to play the same on their respective Instruments.

Course 4: Theory and History of Music

Objective:

To prepare the student to understand the role of Inscriptions and different Tala systems in Karnataka Music and to study both Karnataka Music and Hindustani Music comparatively pertaining to ragas and talas.

Outcome:

The students will

- Study and understand the prominent role of Inscriptions and different Tala systems in the development of Karnataka Music.
- Study both Karnataka Music and Hindustani Music with special reference to Ragas and Talas and will be able to know about mutual Influences.

Course 5: Western Music

Objective:

The main aim of this course is to understand some of the fundamental concepts of Western Music including achievements of some great composers of Western Music.

Outcome:

The student will be able to study and understand the basic concepts of Western Music including Staff Notation.

PG Open Elective – Karnataka Music (For Non Music students)

Objective:

To incorporate general knowledge about Karnataka Music to non-music PG students.

Outcome:

The students will get general knowledge about Karnataka Music and its role in the cultural heritage of Karnataka.