

Sangeeta Pallava

Programme(s) in which it is offered: All programmes

Course Category: Generic Elective	Schedule of Offering: Odd/Even
Course Credit Structure: 3	Course Code: CVO9132
Total Number of Hours: 45	Contact Hours Per Week: 3
Lecture: Credits - 1, Hours - 15	Tutorial: Credits-2, Hours-30
Practical: NA	Medium of Instruction: English
Date of Revision: 20-01-2022	Skill Focus: Others
Short Name of the Course: CV_SP	Course Stream: Performing Arts
Grading Method: Pass/Fail, Regular	Repeatable: Credit/Audit/Non Repeatable
Course Level: Beginner	

Course Description

This is a generic elective course offered to students from all programmes, who have a basic knowledge of Swara-s, Sruti and Talam. The students will be introduced to secondary level of singing techniques with varisai and alankara exercises. A few basic Musical forms and a song will be taught. They will also learn basic theory and about the greatest names in Carnatic music history.

Course Introduction

This takes off from the foundation laid in the generic elective course ‘Sangeeta Pravesha – Carnatic vocal’. It is intended to carry the student forward up to the level of Abhyasa ganam. The content includes next level of practice techniques (Varisai-s and alankaram-s); 2 new talas and 2 new ragas will be familiarized with simple Abhyasa Ganas and compositions

Course Objective

- Introduce exercises to get control over rendering notes/combinations
- Familiarise singing to beat and off beat rhythm
- Introduction to new musical form – Jatiswaram
- Learn an oothukkadu song
- Introducing new Ragas (malayamarutam, hamsadhvani) to enhance musical exposure

Course Outcome

At the end of the course, students will be able to:

- Sing Alankaram-s (in reverse order too) which gives control over rendering notes
- Chant with gesture, the ‘Chollu-s’ in varying tempos like Tisram, Chaturasram and Khandam which helps to understand even and uneven beat rhythm.

- Be conversant with the basic terminology and concepts of music
- Sing three Janta Varisai-s, two Dhattu Varisai-s, Alankaram-s in Dhruva Talam and Misra Jhampa Talam,
- two Geetams, a Jatiswaram, , a composition of Oothukad Venkata Kavi, Andal Tiruppavai
- How to use the ancient Katapayadi technique of numerical coding in day to day life

Prerequisites and other constraints

Ability to sing Sarali Varisai-s in 1st and 2nd speeds and a Geetam.

Pedagogy

The methodology of instruction in this course is as follows

- Sadhakam (exercises - single/group) Training during tutorials to enhance singing & rhythm
- Theory sessions to understand concepts, terminology used in Carnatic music
- assignments on swara concept, notation techniques and talam
- Exposure to practice with accompaniments to enhance their coordination and confidence as artistes and interim performances, individual and group, in class
- The course will conclude with a live stage performance of the students to enable them to familiarize with Performance awareness
- E teaching / Video content etc to be used wherever possible.

Suggested Reading:

- (1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala.
- (2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals
- (3) Chelladurai, PT. The splendour of South Indian Music. Dindigul: Vaigarai publishers, Dindigul, Tamilnadu

Evaluation Pattern

Interim singing evaluation –

Four evaluations to assess sruti, laya and perfection in rendering of lyrics.

Interim theory evaluation –

Viva 1 -Evaluate Tala learning

Viva 2- Ragalakshanam.

Assignments –

- (1) Notation writing for Dhruva and Jhampa Tala Alankaram-s;
- (2) Sapta tala-s/Chapu Tala-s

Classroom participation – Class presence, involvement and performance.

End Semester Examination –

Evaluation at the end of the course for assessing-

Singing ability – swara exercises and compositions learnt in the course
Tala exercises learnt in the course
Ragalakshanam and other theory part

Evaluation Matrix

	Component Type	Weightage Percentage	Total Marks	Tentative Dates
Continuous Internal Assessment (CIA) Components*	Interim Singing Evaluation-4	15%	50	1 st after 8hrs 2 nd after 16hrs 3 rd after 24hrs 4 th after 32 hrs
	Interim theory evaluation-2	6%	20	1 st after 20 hours of classes 2 nd after 35 hours of classes
	Assignments-2	6%	20	1 st after 12 hours 2 nd after 27 hours
	Classroom Participation	3%	10	Throughout the course
	CIA Marks	30%	100	
	ESE – Theory(70marks) singing(30marks)	70%	100	
Total		100%	200	

* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

Note:

1. Course Outcome mapping of this matrix should match with the PO-CO Matrix.
2. The component type is based on the course and the instructor.
3. The Weightage Percentage for the internal components should be calculated based on the total CIA marks.

Module Sessions

Module 1: Tala

No. of Hours - 9

Adi Tala exercises - Swara patterns/Chollu-s.

Concept of Tisram, Chaturasram and Khandam.

Alankaram-s in Misra Jhampa and Dhruvam from Sapta Tala-s and its Anga-s.

Sapta Talam and Chapu Talam.

Reading:

(1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala. P: 76,290,292

(2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals, P:27,28,38

Activities:

Individual/group practice sessions of swara/ tala exercises

Listen to the audio/video content and e content provided/suggested during sessions

Module 2: Swaras & Varisai-s

No. of Hours - 13

Saptaswara dvaadasa swara and shodasha swara concept

3 Janta varisai-s and 2 Dhattu varisai-s

Sing all learnt varisai-s in 3 speeds. akaara sadhakam.

Techniques of writing notation.

Reading:

(1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala. P: 284,285,288

(2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals, P:10,11,12,32,33,36

Activities:

Individual/group practice sessions

Listen to the audio/video content and e content provided/suggested during sessions

Module 3: Alankaram

No. of Hours - 5

Alankaram-s in Misra Jhampa and Dhruva Talam in Raga Mayamalavagaula.

Alankara-s in ragas Mohanam, Malayamarutam and Hamsadhwani.

Reading:

(1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala. P:290,292,294

(2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals, P:39,40,

Activities:

Individual/group practice sessions on alankaram-s learnt in CVB1

Listen to the audio/video content and e content provided/suggested during sessions

Module 4: Compositions

No. of Hours - 13

Geetam in Raga Malayamarutam.

Any two Jatiswaram-s from Raga Mohanam, Hamsadhwani, Sankarabharanam and Abhogi,

Any two from - Oothukad song/ Tyagaraja Utsava sampradaya/ Swatitirunal Bhajan-s/

Dikshitar Nottuswaram/ Andal Tiruppavai.

Reading:

(1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala. P:94,95,96

(2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals, P:64

Activities:

Individual/group practice sessions of Geetam-s in Malahari and Mohana raga learnt in CVB 1
Listen to the audio/video content and e content provided/suggested during sessions

Module 5: General theory

No. of Hours - 5

Structural difference of Geetam and Jatiswaram.

Lives of the Musical Trinity.

Katapayadi Sankhya Paddhati.

Technical terms used in Carnatic music.

Reading:

(1) Raveendranath, AK. Dakshinenthyan sangeetam. Kerala: Department of cultural publications, Government of Kerala. P: 3,11,13,17

(2) Narayanan, Suresh. Carnatic music. Wayanad,Kerala: Suvarnaragam musicals, P:18-22

(3) Chelladurai, PT. The splendour of South Indian Music. Dindigul: Vaigarai publishers, Dindigul, Tamilnadu. P:4-8, 172-174, 40-42

Activities:

Collect information on the life and work of the Musical trinity

Note: The number of hours may be decided by the instructors based on the content and importance of the module.

Annexure A

Glossary

1. **Course Name:** Title of the course.
2. **Course Category:** Mention the various categories applicable to the course. It could have different categories for different programmes.
3. **Lecture:** A formal discussion by a lecturer with the students on a certain topic, during a particular time slot, with a clear purpose behind the discussion.
4. **Practical:** A lesson in which theories and procedures learned are applied to the actual making or doing of something.
5. **Tutorial:** A session focused on individual/small group interaction with the students, helping them to improve their understanding of a particular topic or concept.
6. **Short Name of the Course:** This will be the name used in the transcript. It can contain

a maximum of 40 characters including spaces.

7. **Core Course:** A course that comes under the category of courses which enable students to specialise in the core area of their degree and develop expertise for gainful living. It is a series or selection of courses that all students registered in a programme are required to complete before they earn a degree.
8. **Minor Course:** A course that is not related to the core areas under a Bachelor's degree or Integrated Masters programme but which is meant for enriching and broadening the students' knowledge base and to give them an interdisciplinary education. Students can opt for any Minor courses of their own interest. To be eligible for the award of a degree, students must successfully complete a fixed number of Minor courses, as determined by the University.
9. **Elective Course:** A course that is related to the core areas under a programme but where students can choose whether to opt for it or not. To be eligible for the award of a degree, students must successfully complete a fixed number of Core Elective courses, as determined by the University.
10. **Foundation Course:** A course that has been identified by the University as being central to the philosophy of enabling students to expand their thinking and discover their specific interests and passions other than "job oriented" learning. These are compulsory courses for all Programmes under which they are offered, and are common across similar degree programme types.
11. **Proficiency Course:** A course which provides useful skills and proficiency in certain areas, thereby equipping the students to face the competitive world as they step out of the portals of the University. A Proficiency course for any Programme is compulsory for all students undergoing that Programme.
12. **Self-Immersion Course:** A course, under any programme, that is determined by the University to be crucial for the overall development and growth of the student. Such a course may not necessarily lead to the award of credits; but it is mandatory for students to attend it and successfully complete it in order to be considered eligible for the award of their degree.
13. **Value Added Course:** A course offered beyond academics across the University/Department/School for improving the life skills of the students.
14. **Readings:** Different types of readings can be listed in the following formats:
 - a. <Reading 1: Second name, First name. Year. *Title of the book*. Place: Publisher. Page numbers>

- b. <Reading 2: Second name, First name. Year. "Article name." *Journal name*. Volume/Issue. Page numbers. >
- c. <Reading 3: (If the item is listed in the textbook/reading material/reference material section): Second name, First name. Year. Page numbers. >