

Proposed Template for (PG Course) M.A. in Karnatak Music
(Vocal/Instrumental)

Semester-wise Course Details

Semester I

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 1	Study of Scales, Ragas and Forms	-	-	4
Core course 2	Historical Study of the Evolution of Ragas, Talas and Musical Instruments	-	-	4
Core course 3	-	Stage Performance	-	8
Core course 4	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				4
Total credits in core courses				24
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
Number of Open Electives	Credits in each open elective			
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective	-			
Total credits in Semester - I				24

SEMESTER – II

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 5	Interdisciplinary approach in Indian Music	-	-	4
Core course 6	Musical concepts, compositions and instruments	-	-	4
Core course 7	-	Stage Performance	-	8
Core course 8	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				4
Total credits in core courses				24
Number of elective courses				
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
Number of Open Electives				
Number of Open Electives	Credits in each open elective			
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective	-			
Total credits in Semester - II				24

SEMESTER – III

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 9	Musicological Study and Lakshana Granthas	-	-	4
Core course 10	-	Stage Performance	-	8
Core course 11	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				3
Total credits in core courses				20
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	1A – Aesthetics and Appreciation of Indian Music 1B – Evolution and Development of Musical Concepts 1C – Historical Development of Avanaddha Vadyas	-	-	4
Elective course 'n'				1
Total credits in elective courses				4
Number of Open Electives	Credits in each open elective			
	Theory	Practical	Tutorial	Credits
Open Elective 1	* See next page	-	-	2
Total credits in Open Elective				2
Total credits in Semester - III				26

*** Open Elective Paper – 1**

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List - I

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instruments
5. Music composing
6. Music & Psychology
7. Indian Music & History
8. Role of Music in Child Development
9. Music & Nature
10. Aspects of Music Presentation
11. Music & meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary Society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

SEMESTER – IV

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 12	Multidimensional Values of Hindustani Music	-	-	4
Core course 13	-	Stage Performance	-	8
Core course 14	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				3
Total credits in core courses				20
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 2	2A – Indian Music and its Aesthetical Approach 2B – Multidimensional Values of Indian Music 2C – Study of Percussion Instruments	-	-	4
Elective course 'n'				1
Total credits in elective courses				4
Number of Open Electives	Credits in each open elective			
	Theory	Practical	Tutorial	Credits
Open Elective 2	* See next page	-	-	2
Total credits in Open Elective				2
Total credits in Semester - IV				26

*** Open Elective Paper – 2**

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List - II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Philosophy
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

Total credits in Semester – I/II/III/IV

100

Total core papers: Theory – 6 (Credits = 24)

Practical – 14 (Credits = 64)

Total Elective Courses: Theory – 2 (Credits = 8)

Total Open Elective Courses: - 2 (Credits = 4)

TEMPLATE

Course Structure

[M.A. in Music]

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T/P)	Total Credits	No. of papers	Credits (L+T/)	Total Credits	No. of papers	Credits (L+T/P)	Total Credits	
I	4	8+16	24	-	-	-	-	-	-	24
II	4	8+16	24	-	-	-	-	-	-	24
III	3	4+16	20	1	4	4	1	-	2	26
IV	3	4+16	20	1	4	4	1	-	2	26
Total Credits for the Course			88			8			4	100

(Final) - Main.

Syllabus for M.A. (Previous) Karnatak Music
Vocal/Instrumental (Veena/ Violin)

SEMESTER-I

Core Course – 1

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Scales, Ragas and Forms

70 Marks

1. Detailed study of ragas Prescribed (List – A).
2. Comparative study of the basic scales of different systems of Music such as Karnatak, Hindustani, Ancient Tamil Music, western and Far Eastern.
3. Decorative angas figuring in kriti's and other Musical forms
4. Pallavi notation; Theory of Rettai Pallavi and Nadai Pallavi.
5. Different Mudras figuring in Musical compositions.
6. Evolution of Indian Musical scales.

Internal Assessment

30 Marks

Core Course – 2

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Historical Study of the evolution of Ragas, Talas and Music Instruments

70 Marks

1. The different periods of Musical History and their distinctive features, Landmarks in the history of Indian Music.
2. Evolution of Ragas, Ragalakshana and system of Raga classification, Ragas which owe their origin to folk Music.
3. Classification of Musical Instruments. Important musical instruments adopted in traditional music.
4. Evolution of Musical forms with special reference to Prabandhas and their classifications, Gita Prabandha, Vadya Prabandha, Nritya Prabandha, and Misra Prabandha.
5. Concept of "Marga" and "Desi" in the spheres of Raga, Tala, Prabandha.
6. Knowledge about the formation of 175 and 108 systems of talas. Rare talas figure in Tiruppugazh.

Core Course – 3

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the Prescribed Ragas(List A& B).

Internal Assessment

30 Marks

Core Course – 4

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce Practical test of Ragas

70 marks

- (a) Practical & Viva Voce test of compositions learned (List - A)
- (b) Exposition of prescribed Ragas (List – C)
- (c) Niraval&Kalpana Swaras in prescribed Ragas (List – A)

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(d) Exposition of Pallavis in prescribed Ragas (List – B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition:-

1. Abheri
2. Kannada
3. Garudadhvani
4. Yamunakalyani
5. Bahudari
6. Kapi
7. Devamanohari
8. Balahamsa
9. Hindolam
10. Vachaspati
11. Charukesi
12. Ramapriya
13. Mayamalavagoula

B. For Pallavi Exposition

1. Sankarabharanam
2. Saveri
3. Kalyani
4. Kedaragoula
5. Kharaharapriya
6. Mohanam
7. Mukhari

C. For exposition.

1. Sankarabharanam
2. Simhendramadhyamam
3. Kalyani
4. Kiravani
5. Nattai
6. Todi
7. Goula
8. Bhairavi
9. Arabhi
10. Kharaharapriya
11. Sri
12. Mukhari
13. Varali
14. Saveri
15. Sriranjani
16. Anandabhairavi
17. Vasanta
18. Kedaragoula
19. Dhanyasi
20. Madhyamavati
21. Bilahari
22. Hamsadhvani
23. Mohanam
24. Suddhasaveri
25. Purvikalyani
26. Begada
27. Pantuvarali
28. Khamas
29. Shanmukhapriya
30. Kambhoji

Note :-Compositions should include One each of

1. Swarajathi of either Syama Sastry, or Swathi Tirunal, or Ponnayya Pillai;
2. Navarathnamalika; Navaratri Kriti, Navaavarana Kriti; PanchaLingaSthala Kriti;
3. Ghana raga Pancharatnam, Thiruvottiyor Pancharathnam; Kovoor Pancharathnam; Venkatesa Pancharatnam of Vinakuppayyar
4. Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Interdisciplinary Approach in Indian Music

A.

- (1) Music and Mathematics
- (2) Analytical study of Musical sound based on principles of physics
- (3) Economical aspects of Music as a Profession
- (4) Philosophical aspects found in Musical forms
- (5) Positive aspects of Music in personality development – a psychological approach.
- (6) Anatomy of vocal tract and it's relation to sound production

B. Detailed study of Prescribed Ragas. (List – A)

Internal Assessment

30 Marks

Core Course – 6

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Musical concepts, compositions and instruments

- (1) Musical forms figuring in Concert Music.
- (2) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – gamakam, prasa and yati
- (3) Importance of Dhatu and Matu in Karnatak Music.
- (4) Study of western music system -history, scale and staff notation, important musical concepts
- (5) Construction and technique of playing of Stringed, Wind and Percussion Instruments in Music concerts.
- (6) Brief outline of folk instruments and musical instruments used in Temples.

Internal Assessment

30 Marks

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Core Course – 7

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the prescribed list of ragas (A+ B).

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce: Practical Test of Ragas

70 marks

- Practical and Viva – Voce, Practical test of composition learnt (List A)
- Exposition of Prescribed Ragas (List C)
- Niraval and Kalpanaswaras in Prescribed Ragas (List A)
- Exposition of Pallavi in Prescribed Ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition:-

- Chakravakam
- Dhenuka
- Malayamarutham
- Saraswathi
- Latangi
- Sama
- Hamirkalyani
- Harikambhoji
- Behag
- Purnachandrika
- Manji
- Mandari
- Vijayasri

B. For Pallavi Exposition: candidate may choose any three from the following-

- Kambhoji
- Todi
- Bhairavi
- Anandabhairavi
- Mohanam
- Dhanyasi

C. For Raga Exposition (In addition to the Ragas covered in the 1st Semester)

- Ritigoula
- Durbar
- Nadanamakriya
- Saranga
- Mayamalawagoula
- Natakuranji
- Kanada
- Malayamarutham
- Ramapriya
- Surati
- Vachaspathi
- Devagandhari
- Hindolam
- Neelambari
- Chakravakam

SEMESTER-III

Core Course – 9

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Musicological Study and Lakshana Granthas

70 marks

- Detailed study of Ragas with special reference to those, which are typical examples of various Srutis, used in Karnatak Music.
- Significance of Bharata's experiment relating to DhruvaVina and ChalaVina
- Musical Iconography and Musical Stone Pillars.
- Musical Concerts; Traditions and Contemporary changes.
- Musical forms pertaining to the field of classical dances of south India. Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Yakshagana, Krishnanattam.

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(6) An in-depth study of the following Lakshyanagranthas – "Natyasastra, Silapaddikaram, Brihaddesi, Sangita Ratnakara, SangitaSara, RagaVibhodha, Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradayapradarsini

Internal Assessment

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration, before an audience, planned by the candidate within the Prescribed Ragas. (List A, B & C) with accompaniments.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva Voce: Practical Test of Ragas

70 marks

- (1) Practical test of Composition Learnt (List A)
- (2) Exposition of Prescribed Ragas (List C)
- (3) Niraval and KalpanaSwaras in prescribed Ragas (List A+B)
- (4) Exposition of Pallavis in prescribed ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition

- (1) Nayaki (2) Kuranji (3) Senjuruti
- (4) Dwijavanthi (5) Bhouli (6) Bhairavam
- (7) Vagadhiswari (8) Kamalamanohari (9) Hamsanadam
- (10) Amruthavarshini (11) Subhapantumarali

B. For Pallavi exposition

- (1) Sankarabharanam (2) Kalyani (3) Kharaharapriya
- (4) Kiravani (5) Saveri (6) Kedaragoula
- (7) Bilahari (8) Shanmukhapriya

C. For Expositions (In addition to the Ragas which covered in Previous Semesters)

- (1) Nayaki (2) Senjuruti (3) Subhapantumarali
- (4) Bhouli (5) Punnagavarali
6. Latangi 7. Sourashtram 8. Athana
9. Sama 10. Sahana 11. Hamirkalyani
12. Asaveri 13. Harikambhoji 14. Yadukulakambhoji
15. Kapi 16. Behag

*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Aesthetics and Appreciation of Indian Music

70 marks

- (1) Aesthetics, Its main approaches, Linguistic - Analytical, Phenomenological
- (2) Aesthetics as a normative study.
- (3) Aesthetical elements found in the Musical forms of Karnatak Music.
- (4) Aesthetics as a theory of fine art and its appreciation.

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Standing Committee on Academic Matters dated 20.08.2018
Annexure No.-67

(5) Aesthetic experience, Aesthetic attitude

(6) Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, srutiSthaya, Gamaka, Alankara, Raga, Tala, Kaku etc.

(7) Importance of aesthetics in Karnatak Music- gitam, swarajati, varnam, kriti, padam, javali, tillana and Ragam-tanam-pallavi.

Internal Assessment

Elective Course – 1B

Theory

30 Marks

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Evolution and Development of Musical Concepts

70 marks

Study of the following musical concepts from Vedic period to present times:

- Samagana, Dhruvagana, Mahageetak, Geeti,
- Nibaddhagana and Anibaddhagana
- Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- Vaggeyakar Lakshan.
- Talas used for various musical forms.

Internal Assessment:

30 Marks

Elective Course – 1C

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Historical Development of Avanaddha Vadyas

70 marks

- Study of percussion instruments as mentioned in Natyasahastra and Sangeet Ratnakar
- Comparative study of following Talas with matras:-
 - 6,7,8,10 Matras
 - 12,14,15,16 Matras
- Tala's DasaPranas.
- Brief study of Gharanas of Tabla/Pakhawaj/Mridangam.
- Basic playing techniques of Tabla, Pakhawaj or Mridangam.
- Biography & Musical contribution of any eight percussion artists and scholars (one of each gharana/sampradaya to be covered).
 - Ustad Faiyaz Khan
 - Ustad Habbibuddin Khan
 - Ustad Afaq Hussain Khan
 - Ustad Karamatullah Khan
 - Pt. Kanthe Maharaj
 - Pt. Chhote Lal Mishra
 - Prof. SudhirSaxena
 - Pt. Nikhil Ghosh
 - Pt. Mahapurush Mishra
 - Pt. Kudau Singh Maharaj
 - Pt. Nana Panse
 - Pt. Pagala Das
 - Pt. RamashsisPathak
 - PalaniSubramanyapillai
 - Palghat Mani Iyer

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Internal Assessment	30 Marks
Open Elective Paper – 1	Credit - 2
	Theory : 35
	Internal Assessment : 15
	Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Project Work	35 marks
Topic for open elective List – I	

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instrument
5. Music composing with reference to film music
6. Music & Psychology
7. Role of Music in Personality Development
8. Role of Music in Child Development
9. Music and Nature
10. Music presentation
11. Music and meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment	15 Marks
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IV SEMESTER

Core Course – 12	<u>Theory</u>	Credit – 4
		Theory : 70
		Internal Assessment : 30
		Maximum Marks : 100
Multidimensional Values of Hindustani Music		70 marks

- 1) Comparative study of musical forms of Karnatak & Hindustani systems
- 2) Fundamentals of therapeutic aspects of music.
- 3) Learning music through digital media.
- 4) Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- 5) Critical appreciation of music compositions of Karnatak Music.
- 6) Importance of Musical mnemonics.

Internal Assessment	30 Marks
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Core Course – 13	<u>Practical</u>	Credit – 8
		Practical : 70
		Internal Assessment : 30
		Maximum Marks : 100
Stage Performance		70 marks

Performance of one hour duration before an audience planned by the Candidate within the Prescribed Ragas (List A, N & C) with accompaniments.

Internal Assessment	30 Marks
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Core Course – 14	<u>Practical</u>	Credit – 8
		Practical : 70

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Internal Assessment : 30
Maximum Marks : 100
70 marks

Viva Voce: Practical Test of Ragas

- (1) Practical test of the compositions learned (List A)
- (2) Exposition of Prescribed Raga (List C)
- (3) Niraval and KalpanaSwaras (List A, B)
- (4) Exposition of Pallavi in Prescribed Ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition

- (1) Lalitha (2) Navaraj (3) Punnagavarali (4) Manirangu (5) Ranjani (6) Bhoopalani
- (7) Paras (8) Ahiri (9) Jaganmohini (10) Hamsanandi (11) Natabhairavi

B. For Pallavi – Any 3

- (1) Kambhoji (2) Simhendramadhyamam (3) Bhairavi (4) Mukhari (5) Anandabhairavi (6) Dhanyasi
- (7) Bilahari (8) Pantuvarali (9) Todi

C. For Exposition

- (1) Jaganmohini (2) Bhupalam (3) Huseni (4) Manirangu (5) Ahiri

*For Elective courses, students may choose any one from 2A or 2B or 2C.

Elective Course – 2A

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

70 marks

Indian Music and its Aesthetical approach

- (1) Plato and Aristotle's – views on art and music
- (2) Art and Kala, Art and Craft.
- (3) Classification of Art, Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. "Rasa" and Bharatas theory of Rasa, Number of Rasa, Srutii intervals and Rasa, Raga and Raśa, Laya and Rasa.
- (5) Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty (Pratibha).
- (6) Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.
- (7) Subject, Technique, Element, Medium, Form & Content in music as an Art.

Internal Assessment

30 Marks

Elective Course – 2B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Multidimensional Values of Indian Music

70 marks

Study of the following musical concepts, their origin and development:

- A. i) Origin and Development of - Prabandha, Dhruvad, Dhamar, Khyal.
- ii) Comparative study of the ancient and modern compositional forms
- iii) Principles of musical composition in Indian Classical Music
- iv) Importance of Sanskrit treatises in Indian Music
- iv) Vocational aspects of Indian Music

Internal Assessment:

30 Marks

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Elective Course – 2C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Percussion Instruments

70 marks

1. Origin and Development of Pakhawaj, Tabla and Mridangam with their respective schools.
2. Origin and Development of various Avadhya regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
3. Brief study of Avadhya Vadyas of South India i.e. Tavil, Chenda, Edakka, Ghatam and Khanjira.
4. Comparative study of equal matratals:
 - a. Teentala-Tilwara
 - b. Jhaptala-Sultala
 - c. Ektala-Chartala
 - d. Adachartal-Dhamar
 - e. Panchamsawari-Gajjhampa
5. Comparative study of Talas of Hindustani & Karnatak Music system.

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

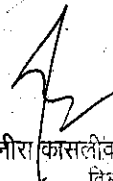
Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Sociology
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks


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Standing Committee on Academic Matters dated 20.08.2018
Annexure No.-67

Books / References:

Recommended Books (Core Course 1):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. Ranga RamanujaAyyangar, Published by the Author himself, Madras, 1972
4. History of Indian Music - Swami Prajnanananda, Ramakrishna Vedanta Math, Delhi, 1963
5. A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries -- Prof. V.N. Bhatkhande, RamchandraSangitalaya, Bombay, 1966
6. Music of the Nations -- Swami Prajnanananda, Munshiram Manohar Lal Publishers Pvt. Ltd., New Delhi-55, 1973
7. Story of Indian Music - O. Goswami, Asia Publishing House, Bombay, 1961
8. Patnam Subramanya Iyer-A "Beacon Light" Among Post-Trinity Composers -- Prof. P.B.Kanna Kumar-Kanishka Publishers, New Delhi, First Published 2007.

Recommended Books (Core Course 2):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. History of Indian Music - Swami Prajnanananda, Ramakrishna Vedanta Math, Delhi, 1963
5. A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries -- Prof. V.N. Bhatkhande, Ramchandra Sangitalaya, Bombay, 1966
6. Music of the Nations -- Swami Prajnanananda, MunshiramManohar Lal Publishers Pvt. Ltd., New Delhi-55, 1973
7. Story of Indian Music - O. Goswami, Asia Publishing House, Bombay, 1961

Recommended Books (Core Course - 5):

1. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
2. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
3. Raga Lakshanas (Ragas in Carnatic Music) -- Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
4. Laya Vadyas -- Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
5. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition- 2006
6. Cruises of A Musical Researcher's Pen -- Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai - 14. First Edition March 2002.
7. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
8. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
9. Music through the Ages - V.Premilata, SundeeepPrakashan, Delhi, 1985

Recommended Books (Core Course -6):

1. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
2. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
3. Raga Lakshanas (Ragas in Carnatic Music) -- Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
4. Laya Vadyas -- Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
5. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition- 2006
6. Musical Instruments of India -- Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987

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7. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
8. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985

Recommended Books (Core Course - 9):

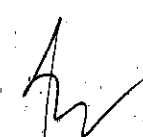
1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
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7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition-2006
9. Cruises of A Musical Researcher's Pen - Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai - 14: First Edition March 2002.
10. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
11. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
12. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
13. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
14. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi.
15. Music in Ancient Civilization - Dr. MallikaBannerjee, Kanishka Publishers

Recommended Books (Elective Course - 1A):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) - Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition-2006
9. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
10. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
11. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
12. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
13. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi
14. Music in the Ancient World - Dr. MallikaBannerjee, Kanishka Publishers, New Delhi.

Recommended Books (Elective Course - 1B):

1. Natya Shastra- Bharat.
2. Sangeet Ratnakar - Sharangadeva
3. Sangeet Raj - Maharana Kumbha
4. Ain -e-AkbariAbdul Fazal.
5. Rag Darpan - Faqirullah.
6. Bharatiya Sangeet ka Itihas -S.S.Paranjape.


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7. Bharat ka Ras Siddhant – K.C.D.Brahaspati.
8. Bhatkhande Sangeet Shastra Part I – IV – V.N.Bhatkhande.
9. Sangeet Shastra – K.Vasudev Shastri.

Recommended Books (Elective Course – 1C):

1. Classical Musical Instruments – Prof.Suneera Kasliwal
2. Musical Instruments of India- B.C.Deva
3. Tabala Vadan – Madhukar Ganesh Godbole
4. Bharateeya Sangeet Vadya – Dr.Lalmani Misra
5. Sangeet Ratnakar Saraswati Tika Vol III – Subhadra Chaudhury
6. Pakhawaj Evam Tabla ke Garane Evam Parampara – Dr.Aban E Mistry.
7. Pakhawaj ki Utpatti, Vikas Evam Vadan Shailiya – Dr. Ajay Kumar.
8. Tabla ka Udgam Evam Delhi Gharana – Dr. Kumar Rishitosh.

Recommended Books (Core Course - 12):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
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5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition- 2006
9. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
10. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
11. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
12. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.

Recommended Books (Elective Course - 2A):

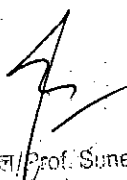
1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition- 2006
9. A Rational Approach to Manodharma Sangitam – Prof. Radha Venkatachalam, The karnatic Music Book Centre, Royapettah, Chennai – 14, First Published – July 2001.
10. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
11. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
12. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
13. Acoustical perspective on Raga-Rasa Theory – Suvarnalata Rao, Kanishka Publishers, Delhi.
14. Music Aesthetics – Manorama Sharma, Kanishka Publishers, New Delhi.
15. Karnatak Music As Aesthetic Form – Prof. R.Satya Narayana, Bangalore, Karnataka.

Recommended Books (Elective Course 2B) :

1. Sangeet Shastra – K.Vasudev Shastri, New Delhi.
2. Historical Development of Indian Music – Swami Prajnananda, Ramakrishna Vedanta Math, Delhi.
3. Features, Principles and Techniques of Indian Music – A.H.Fox Strangways –Oxford University Press, Amen House, London, 1965.
4. Abhinav Geetanjali I –V –Ramashrya Jha.
5. Sangeetanjali I –VI- Omkaranatha Thakur, Delhi
6. Sangeet Sanchayan – Smt. Subhadra Chaudhary.
7. Dhrupad – K.C.D.Brahaspati, Delhi.

Recommended Books (Elective Course 2C):

1. Laya Taal Vichar – Gokhale
2. Bharateeya Sangeet Me Tall Evam Rup Vidhan – Subhadra Chaudhury.
3. Taal Prabandha – Pt. Chhote Lal Mishra.
4. Bharateeya Talon ka Sashtriya Vivechan – Dr. Arun Kumar Sen.
5. Taal Vadya Sashtra – Dr. Bhal Chandra Rao Marathe.
6. Tabla Kaumudi , Vol.-II – Ramshankar Das 'Pagal Das'.
7. Mridang Vadan – Guru Purushottam Das.


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(Final) - Main.

Syllabus for M.A. (Previous) Karnatak Music
Vocal/Instrumental (Veena/ Violin)

SEMESTER-I

Core Course – 1

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Scales, Ragas and Forms

70 Marks

1. Detailed study of ragas Prescribed (List – A).
2. Comparative study of the basic scales of different systems of Music such as Karnatak, Hindustani, Ancient Tamil Music, western and Far Eastern.
3. Decorative angas figuring in kriti's and other Musical forms
4. Pallavi notation; Theory of Rettai Pallavi and Nadai Pallavi.
5. Different Mudras figuring in Musical compositions.
6. Evolution of Indian Musical scales.

Internal Assessment

30 Marks

Core Course – 2

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Historical Study of the evolution of Ragas, Talas and Music Instruments

70 Marks

1. The different periods of Musical History and their distinctive features, Landmarks in the history of Indian Music.
2. Evolution of Ragas, Ragalakshana and system of Raga classification, Ragas which owe their origin to folk Music.
3. Classification of Musical Instruments. Important musical instruments adopted in traditional music.
4. Evolution of Musical forms with special reference to Prabandhas and their classifications, Gita Prabandha, Vadya Prabandha, Nritya Prabandha, and Misra Prabandha.
5. Concept of "Marga" and "Desi" in the spheres of Raga, Tala, Prabandha.
6. Knowledge about the formation of 175 and 108 systems of talas. Rare talas figure in Tiruppugazh.

Core Course – 3

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the Prescribed Ragas(List A & B).

Internal Assessment

30 Marks

Core Course – 4

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce Practical test of Ragas

70 marks

- (a) Practical & Viva Voce test of compositions learned (List - A)
- (b) Exposition of prescribed Ragas (List - C)
- (c) Niraval & Kalpana Swaras in prescribed Ragas (List - A)

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(d) Exposition of Pallavis in prescribed Ragas (List – B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition:-

1. Abheri
2. Kannada
3. Garudadhvani
4. Yamunakalyani
5. Bahudari
6. Kapi
7. Devamanohari
8. Balahamsa
9. Hindolam
10. Vachaspati
11. Charukesi
12. Ramapriya
13. Mayamalavagoula

B. For Pallavi Exposition

1. Sankarabharanam
2. Saveri
3. Kalyani
4. Kedaragoula
5. Kharaharapriya
6. Mohanam
7. Mukhari

C. For exposition.

1. Sankarabharanam
2. Simhendramadhyamam
3. Kalyani
4. Kiravani
5. Nattai
6. Todi
7. Goula
8. Bhairavi
9. Arabhi
10. Kharaharapriya
11. Sri
12. Mukhari
13. Varali
14. Saveri
15. Sriranjani
16. Anandabhairavi
17. Vasanta
18. Kedaragoula
19. Dhanyasi
20. Madhyamavati
21. Bilahari
22. Hamsadhvani
23. Mohanam
24. Suddhasaveri
25. Purvikalyani
26. Begada
27. Pantuvarali
28. Khamas
29. Shanmukhapriya
30. Kambhoji

Note :-Compositions should include One each of

1. Swarajathi of either Syama Sastry, or Swathi Tirunal, or Ponnayya Pillai;
2. Navarathnamalika; Navaratri Kriti, Navaavarana Kriti; PanchaLingaSthala Kriti;
3. Ghana raga Pancharatnam, Thiruvottiyor Pancharathnam; Kovoor Pancharathnam; Venkatesa Pancharatnam of Vinakuppayyar
4. Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadichindu, Devarnama, Lakshana Gita, Suladis etc.

II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Interdisciplinary Approach in Indian Music

A.

- (1) Music and Mathematics
- (2) Analytical study of Musical sound based on principles of physics
- (3) Economical aspects of Music as a Profession
- (4) Philosophical aspects found in Musical forms
- (5) Positive aspects of Music in personality development – a psychological approach.
- (6) Anatomy of vocal tract and it's relation to sound production

B. Detailed study of Prescribed Ragas. (List – A)

Internal Assessment

30 Marks

Core Course – 6

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Musical concepts, compositions and instruments

- (1) Musical forms figuring in Concert Music.
- (2) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – gamakam, prasa and yati
- (3) Importance of Dhatu and Matu in Karnatak Music.
- (4) Study of western music system -history, scale and staff notation, important musical concepts
- (5) Construction and technique of playing of Stringed, Wind and Percussion Instruments in Music concerts.
- (6) Brief outline of folk instruments and musical instruments used in Temples.

Internal Assessment

30 Marks

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Core Course – 7

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the prescribed list of ragas (A+ B).

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce: Practical Test of Ragas

70 marks

- Practical and Viva – Voce, Practical test of composition learnt (List A)
- Exposition of Prescribed Ragas (List C)
- Niraval and Kalpanaswaras in Prescribed Ragas (List A)
- Exposition of Pallavi in Prescribed Ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition:-

- Chakravakam
- Dhenuka
- Malayamarutham
- Saraswathi
- Latangi
- Sama
- Hamirkalyani
- Harikambhoji
- Behag
- Purnachandrika
- Manji
- Mandari
- Vijayasri

B. For Pallavi Exposition: candidate may choose any three from the following-

- Kambhoji
- Todi
- Bhairavi
- Anandabhairavi
- Mohanam
- Dhanyasi

C. For Raga Exposition (In addition to the Ragas covered in the 1st Semester)

- Ritigoula
- Durbar
- Nadanamakriya
- Saranga
- Mayamalawagoula
- Natakuranji
- Kanada
- Malayamarutham
- Ramapriya
- Surati
- Vachaspathi
- Devagandhari
- Hindolam
- Neelambari
- Chakravakam

SEMESTER-III

Core Course – 9

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Musicological Study and Lakshana Granthas

70 marks

- Detailed study of Ragas with special reference to those, which are typical examples of various Srutis, used in Karnatak Music.
- Significance of Bharata's experiment relating to DhruvaVina and ChalaVina
- Musical Iconography and Musical Stone Pillars.
- Musical Concerts; Traditions and Contemporary changes.
- Musical forms pertaining to the field of classical dances of south India. Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Yakshagana, Krishnanattam.

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(6) An in-depth study of the following Lakshyanagranthas – "Natyasastra, Silapaddikaram, Brihaddesi, Sangita Ratnakara, SangitaSara, RagaVibhodha, Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradayapradarsini

Internal Assessment

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

Performance of one hour duration, before an audience, planned by the candidate within the Prescribed Ragas. (List A, B & C) with accompaniments.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva Voce: Practical Test of Ragas

70 marks

- (1) Practical test of Composition Learnt (List A)
- (2) Exposition of Prescribed Ragas (List C)
- (3) Niraval and KalpanaSwaras in prescribed Ragas (List A+B)
- (4) Exposition of Pallavis in prescribed ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition

- (1) Nayaki (2) Kuranji (3) Senjuruti
- (4) Dwijavanthi (5) Bhouli (6) Bhairavam
- (7) Vagadhiswari (8) Kamalamanohari (9) Hamsanadam
- (10) Amruthavarshini (11) Subhapantumarali

B. For Pallavi exposition

- (1) Sankarabharanam (2) Kalyani (3) Kharaharapriya
- (4) Kiravani (5) Saveri (6) Kedaragoula
- (7) Bilahari (8) Shanmukhapriya

C. For Expositions (In addition to the Ragas which covered in Previous Semesters)

- (1) Nayaki (2) Senjuruti (3) Subhapantumarali
- (4) Bhouli (5) Punnagavarali
6. Latangi 7. Sourashtram 8. Athana
9. Sama 10. Sahana 11. Hamirkalyani
12. Asaveri 13. Harikambhoji 14. Yadukulakambhoji
15. Kapi 16. Behag

*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Aesthetics and Appreciation of Indian Music

70 marks

- (1) Aesthetics, Its main approaches, Linguistic - Analytical, Phenomenological
- (2) Aesthetics as a normative study.
- (3) Aesthetical elements found in the Musical forms of Karnatak Music.
- (4) Aesthetics as a theory of fine art and its appreciation.

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(5) Aesthetic experience, Aesthetic attitude

(6) Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, srutiSthaya, Gamaka, Alankara, Raga, Tala, Kaku etc.

(7) Importance of aesthetics in Karnatak Music- gitam, swarajati, varnam, kriti, padam, javali, tillana and Ragam-tanam-pallavi.

Internal Assessment

Elective Course – 1B

Theory

30 Marks

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Evolution and Development of Musical Concepts

70 marks

Study of the following musical concepts from Vedic period to present times:

- Samagana, Dhruvagana, Mahageetak, Geeti,
- Nibaddhagana and Anibaddhagana
- Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- Vaggeyakar Lakshan.
- Talas used for various musical forms.

Internal Assessment:

30 Marks

Elective Course – 1C

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Historical Development of Avanaddha Vadyas

70 marks

- Study of percussion instruments as mentioned in Natyasahastra and Sangeet Ratnakar
- Comparative study of following Talas with matras:-
 - 6,7,8,10 Matras
 - 12,14,15,16 Matras
- Tala's DasaPranas.
- Brief study of Gharanas of Tabla/Pakhawaj/Mridangam.
- Basic playing techniques of Tabla, Pakhawaj or Mridangam.
- Biography & Musical contribution of any eight percussion artists and scholars (one of each gharana/sampradaya to be covered).
 - Ustad Faiyaz Khan
 - Ustad Habbibuddin Khan
 - Ustad Afaq Hussain Khan
 - Ustad Karamatullah Khan
 - Pt. Kanthe Maharaj
 - Pt. Chhote Lal Mishra
 - Prof. SudhirSaxena
 - Pt. Nikhil Ghosh
 - Pt. Mahapurush Mishra
 - Pt. Kudau Singh Maharaj
 - Pt. Nana Panse
 - Pt. Pagala Das
 - Pt. RamashsisPathak
 - PalaniSubramanyapillai
 - Palghat Mani Iyer

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Internal Assessment	30 Marks
Open Elective Paper – 1	Credit - 2
	Theory : 35
	Internal Assessment : 15
	Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Project Work	35 marks
Topic for open elective List – I	

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instrument
5. Music composing with reference to film music
6. Music & Psychology
7. Role of Music in Personality Development
8. Role of Music in Child Development
9. Music and Nature
10. Music presentation
11. Music and meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment	15 Marks
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IV SEMESTER

Core Course – 12	<u>Theory</u>	Credit – 4
		Theory : 70
		Internal Assessment : 30
		Maximum Marks : 100
Multidimensional Values of Hindustani Music		70 marks

- 1) Comparative study of musical forms of Karnatak & Hindustani systems
- 2) Fundamentals of therapeutic aspects of music.
- 3) Learning music through digital media.
- 4) Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- 5) Critical appreciation of music compositions of Karnatak Music.
- 6) Importance of Musical mnemonics.

Internal Assessment	30 Marks
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Core Course – 13	<u>Practical</u>	Credit – 8
		Practical : 70
		Internal Assessment : 30
		Maximum Marks : 100
Stage Performance		70 marks

Performance of one hour duration before an audience planned by the Candidate within the Prescribed Ragas (List A, N & C) with accompaniments.

Internal Assessment	30 Marks
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Core Course – 14	<u>Practical</u>	Credit – 8
		Practical : 70

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Internal Assessment : 30
Maximum Marks : 100
70 marks

Viva Voce: Practical Test of Ragas

- (1) Practical test of the compositions learned (List A)
- (2) Exposition of Prescribed Raga (List C)
- (3) Niraval and KalpanaSwaras (List A, B)
- (4) Exposition of Pallavi in Prescribed Ragas (List B)

Internal Assessment

30 Marks

List of Ragas Prescribed:

A. For Composition

- (1) Lalitha (2) Navaraj (3) Punnagavarali (4) Manirangu (5) Ranjani (6) Bhoopalani
- (7) Paras (8) Ahiri (9) Jaganmohini (10) Hamsanandi (11) Natabhairavi

B. For Pallavi – Any 3

- (1) Kambhoji (2) Simhendramadhyamam (3) Bhairavi (4) Mukhari (5) Anandabhairavi (6) Dhanyasi
- (7) Bilahari (8) Pantuvarali (9) Todi

C. For Exposition

- (1) Jaganmohini (2) Bhupalam (3) Huseni (4) Manirangu (5) Ahiri

*For Elective courses, students may choose any one from 2A or 2B or 2C.

Elective Course – 2A

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Indian Music and its Aesthetical approach

- (1) Plato and Aristotle's – views on art and music
- (2) Art and Kala, Art and Craft.
- (3) Classification of Art, Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. "Rasa" and Bharatas theory of Rasa, Number of Rasa, Srutii intervals and Rasa, Raga and Raśa, Laya and Rasa.
- (5) Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty (Pratibha).
- (6) Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.
- (7) Subject, Technique, Element, Medium, Form & Content in music as an Art.

Internal Assessment

30 Marks

Elective Course – 2B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Multidimensional Values of Indian Music

70 marks

Study of the following musical concepts, their origin and development:

- A. i) Origin and Development of - Prabandha, Dhruvad, Dhamar, Khyal.
- ii) Comparative study of the ancient and modern compositional forms
- iii) Principles of musical composition in Indian Classical Music
- iv) Importance of Sanskrit treatises in Indian Music
- iv) Vocational aspects of Indian Music

Internal Assessment:

30 Marks

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Elective Course – 2C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Percussion Instruments

70 marks

1. Origin and Development of Pakhawaj, Tabla and Mridangam with their respective schools.
2. Origin and Development of various Avadh regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
3. Brief study of Avadh Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.
4. Comparative study of equal matratals:
 - a. Teentala-Tilwara
 - b. Jhaptala-Sultala
 - c. Ektala-Chartala
 - d. Adachartal-Dhamar
 - e. Panchamsawari-Gajjhampa
5. Comparative study of Talas of Hindustani & Karnatak Music system.

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

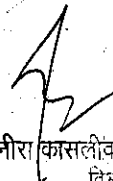
Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Sociology
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks


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Annexure No.-67

Books / References:

Recommended Books (Core Course 1):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. Ranga RamanujaAyyangar, Published by the Author himself, Madras, 1972
4. History of Indian Music - Swami Prajnanananda, Ramakrishna Vedanta Math, Delhi, 1963
5. A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries -- Prof. V.N. Bhatkhande, RamchandraSangitalaya, Bombay, 1966
6. Music of the Nations -- Swami Prajnanananda, Munshiram Manohar Lal Publishers Pvt. Ltd., New Delhi-55, 1973
7. Story of Indian Music - O. Goswami, Asia Publishing House, Bombay, 1961
8. Patnam Subramanya Iyer-A"Beacon Light" Among Post-Trinity Composers -- Prof. P.B.Kanna Kumar-Kanishka Publishers, New Delhi, First Published 2007.

Recommended Books (Core Course 2):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. History of Indian Music - Swami Prajnanananda, Ramakrishna Vedanta Math, Delhi, 1963
5. A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries -- Prof. V.N. Bhatkhande, Ramchandra Sangitalaya, Bombay, 1966
6. Music of the Nations -- Swami Prajnanananda, MunshiramManohar Lal Publishers Pvt. Ltd., New Delhi-55, 1973
7. Story of Indian Music - O. Goswami, Asia Publishing House, Bombay, 1961

Recommended Books (Core Course - 5):

1. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
2. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
3. Raga Lakshanas (Ragas in Carnatic Music) --Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
4. Laya Vadyas -- Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
5. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition- 2006
6. Cruises of A Musical Researcher's Pen -- Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai -14. First Edition March 2002.
7. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
8. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
9. Music through the Ages - V.Premilata, SundeeepPrakashan, Delhi, 1985

Recommended Books (Core Course -6):

1. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
2. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
3. Raga Lakshanas (Ragas in Carnatic Music) --Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
4. Laya Vadyas -- Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
5. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition- 2006
6. Musical Instruments of India -- Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987

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7. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
8. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985

Recommended Books (Core Course - 9):

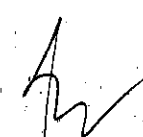
1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
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7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition-2006
9. Cruises of A Musical Researcher's Pen - Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai - 14: First Edition March 2002.
10. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
11. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
12. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
13. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
14. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi.
15. Music in Ancient Civilization - Dr. MallikaBannerjee, Kanishka Publishers

Recommended Books (Elective Course - 1A):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) - Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
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13. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi
14. Music in the Ancient World - Dr. MallikaBannerjee, Kanishka Publishers, New Delhi.

Recommended Books (Elective Course - 1B):

1. Natya Shastra- Bharat.
2. Sangeet Ratnakar - Sharangadeva
3. Sangeet Raj - Maharana Kumbha
4. Ain -e-AkbariAbdul Fazal.
5. Rag Darpan - Faqirullah.
6. Bharatiya Sangeet ka Itihas -S.S.Paranjape.


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7. Bharat ka Ras Siddhant – K.C.D.Brahaspati.
8. Bhatkhande Sangeet Shastra Part I – IV – V.N.Bhatkhande.
9. Sangeet Shastra – K.Vasudev Shastri.

Recommended Books (Elective Course – 1C):

1. Classical Musical Instruments – Prof.Suneera Kasliwal
2. Musical Instruments of India- B.C.Deva
3. Tabala Vadan – Madhukar Ganesh Godbole
4. Bharateeya Sangeet Vadya – Dr.Lalmani Misra
5. Sangeet Ratnakar Saraswati Tika Vol III – Subhadra Chaudhury
6. Pakhawaj Evam Tabla ke Garane Evam Parampara – Dr.Aban E Mistry.
7. Pakhawaj ki Utpatti, Vikas Evam Vadan Shailiya – Dr. Ajay Kumar.
8. Tabla ka Udgam Evam Delhi Gharana – Dr. Kumar Rishitosh.

Recommended Books (Core Course - 12):

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
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8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition- 2006
9. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
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11. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
12. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.

Recommended Books (Elective Course - 2A):

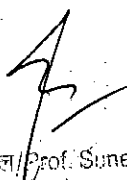
1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
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5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
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7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition- 2006
9. A Rational Approach to Manodharma Sangitam – Prof. Radha Venkatachalam, The karnatic Music Book Centre, Royapettah, Chennai – 14, First Published – July 2001.
10. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
11. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
12. Music through the Ages - V.Premalata, SundeepPrakashan, Delhi, 1985
13. Acoustical perspective on Raga-Rasa Theory – Suvarnalata Rao, Kanishka Publishers, Delhi.
14. Music Aesthetics – Manorama Sharma, Kanishka Publishers, New Delhi.
15. Karnatak Music As Aesthetic Form – Prof. R.Satya Narayana, Bangalore, Karnataka.

Recommended Books (Elective Course 2B) :

1. Sangeet Shastra – K.Vasudev Shastri, New Delhi.
2. Historical Development of Indian Music – Swami Prajnananda, Ramakrishna Vedanta Math, Delhi.
3. Features, Principles and Techniques of Indian Music – A.H.Fox Strangways –Oxford University Press, Amen House, London, 1965.
4. Abhinav Geetanjali I –V –Ramashrya Jha.
5. Sangeetanjali I –VI- Omkaranatha Thakur, Delhi
6. Sangeet Sanchayan – Smt. Subhadra Chaudhary.
7. Dhrupad – K.C.D.Brahaspati, Delhi.

Recommended Books (Elective Course 2C):

1. Laya Taal Vichar – Gokhale
2. Bharateeya Sangeet Me Tall Evam Rup Vidhan – Subhadra Chaudhury.
3. Taal Prabandha – Pt. Chhote Lal Mishra.
4. Bharateeya Talon ka Sashtriya Vivechan – Dr. Arun Kumar Sen.
5. Taal Vadya Sashtri – Dr. Bhal Chandra Rao Marathe.
6. Tabla Kaumudi , Vol.-II – Ramshankar Das 'Pagal Das'.
7. Mridang Vadan – Guru Purushottam Das.


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