

# Postgraduate Curriculum Framework -2024

Based on

## National Education Policy -2020

### M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

### Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

**Curricular Structures of 2<sup>nd</sup> Year of PG for Two-Year PG Programme (3+2)**  
**OR**  
**One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)**  
**Structure 1 (Level 6.5) : PG Curricular Structure with only course work**

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation /Academic Project/Entrepreneurship	Total Credit
<b>Semester - III</b>	<b>DSC 7</b> Stage Performance  <b>DSC 8</b> Raga, Tala and their Application  (2 x 4 = 8 Credits)	<b>HM-</b> <b>DSE 5A-</b> Aesthetics and appreciation of Indian Music  <b>DSE 6A-</b> Fundamental Study of Hindustani Music  <b>DSE 7A-</b> Evolution and Development of Musical Concepts  <b>KM-</b> <b>DSE 5B:</b> Musicological Study and Lakshana Granthas  <b>DSE 6B:</b> Ancient Music of Tamizh tradition  <b>DSE 7B:</b> Aesthetics and Appreciation of Indian Music  <b>PM-</b> <b>DSE 5C:</b> Application of Theoretical Terminology of Tabla  <b>DSE 6C:</b> Classification of Musical Instruments  <b>DSE 7C:</b> Documentation and Preservation Music  (3 x 4 = 12 Credits)	<b>GE 3A</b> Forms of Hindustani Music  <b>GE 3B</b> Karnatak Music Concerts Then and Now  <b>GE 3C</b> Rhythmic Aesthetics and Performance Techniques of Tabla  (1 x 4 = 4 Credits)	<b>SBC-</b> Playing Techniques of Harmonium  (2 Credits)	NIL	22
<b>Semester – IV</b>	<b>DSC 9</b> Stage Performance  <b>DSC 10</b> Raga, Tala and their Application  (2 x 4 = 8 Credits)	<b>HM-</b> <b>DSE 8A:</b> Indian Music and its Aesthetical Approach  <b>DSE 9A:</b> General Study of Hindustani Music  <b>DSE 10A:</b> Multidimensional Aspects of Indian Music  <b>KM-</b> <b>DSE 8B:</b> Multidimensional Values of Indian Music  <b>DSE 9B:</b> Keertana by Prominent Vag-geyakaras  <b>DSE 10B:</b> Comprehensive Study of Tala of Karnatak Music  <b>PM</b> <b>DSE 8C:</b> Aesthetical Analysis of Tala Vadyas  <b>DSE 9C:</b> Evolution and Influence of Gharana  <b>DSE 10C:</b> Theoretical Aspects of Avanaddha Vadyas  <b>DSE 11:</b> Research Methodology  (3 x 4 = 12 Credits)	<b>GE 4A</b> Semi-classical forms of Hindustani Music  <b>GE 4B</b> Musical Forms Attributed to Culture and Tradition in South India  <b>GE 4C</b> Theory and Practical Performance of Tabla  (1 x 4 = 4 Credits)	<b>SBC-</b> Advance Playing Techniques of Harmonium  (2 Credits)	NIL	22

**SEMESTER – III****DSC – 7****Stage Performance**

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance  DSC – 7	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the raga and tala covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

**Course Objectives:**

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert procedure. (Performance).

**Course Learning Outcomes:**

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

**Contents:****Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)**

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

**Unit 2: List of Ragas – (A) Prescribed for Composition (30 Hours)**

- Nayaki, Kuranji, Senjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari
- Amruthavarshini, Subhapantuvarali
- Kamalamanohari Hamsanadam

**Unit 3: List of Ragas: (B) Prescribed for Pallavi exposition (30 Hours)**

- Sankarabharanam, Kalyani,
- Kharaharapriya, Kedaragoula
- Kiravani, Shanmukhapriya
- Bilahari, Saveri

**Unit 4: List of Ragas: (C) Prescribed for Expositions (30 Hours)****(In addition to the Ragas which covered in Previous Semesters)**

- Nayaki, Senjurutti, Shubhapantuvarali, Bhouli
- Punnagavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

**Suggested Readings:****1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music****Book Centre, Chennai****2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai****3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai****4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

## DSC – 8                      Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Raga, Tala and their Application  DSC – 8	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the raga and tala covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- Students Understand the practical demonstration of raga, tala and compositions.
- Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

### Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi skilfully.

### Contents:

#### Unit 1: Viva Voce:

**(30 Hours)**

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

#### Unit 2: Practical test of Composition Learnt from (List A)

**(30 Hours)**

- Nayaki, Kuranji, Chenjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari,
- Kamalamanohari , Hamsanadam
- Amruthavarshini, Subhapantavarali

**Unit:3 Exposition of Pallavi in prescribed ragas from (List B) (30 Hours)**

- Sankarabharanam, Kalyani
- Kharaharapriya, Kiravani
- Saveri, Kedaragoula
- Bilahari, Shanmukhapriya

**Unit 4: List of Raga For Expositions from (List: C) (30 Hours)****(In addition to the Ragas which covered in Previous Semesters)**

- Nayaki, Chenjuruti, Subhapantuvarali, Bhoul
- Punnavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

**Suggested Readings:**

- 1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai**
- 2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**
- 3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**
- 4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

## DSE – 5 Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Musicological Study and Lakshana Granthas</b> <b>DSE – 5A</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the other topics covered in the M A 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>

### Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

### Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

### Contents

#### Unit 1: Study of Raga and Shruti (10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

#### Unit 2: Tradition and Contemporary changes (10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

#### Unit 3 : Musical Forms in Dance concerts (15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

**Unit 4: Study of Musical treatises****(10 Hours)**

(An in-depth study of the following Lakshanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Pr of. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala

13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
15. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
18. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
19. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
20. Bannerjee, Mallika, Dr. (2017), Music in Ancient Civilization, Kanishka Publishers

## DSE – 6      Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition DSE – 6A	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

### Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

### Contents

#### Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

#### Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

**Unit -3: Rhythmic Structure and Instruments**

**(10 Hours)**

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

**Unit – 4: Musical Forms of Ancient Tamizh Tradition**

**(15 Hours)**

- Tevaram, Tiruppavai, Tiruvempavai
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam
- Tirumandiram, Tiruppallandu, Tiruppugazh

**Suggested Readings: -**

1. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
2. Arivanar, (1956) Panchamarabu, Pollachi Mahalingam
3. The ragas of Tanjore, Dr. Gowri Kuppaswami, Dr. M Hariharan
4. Ganesan Anayambatti S 1988, Nataatoor Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri
5. Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai

## DSE – 7 Aesthetics and Appreciation of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Aesthetics and Appreciation of Karnatak Music  DSE – 7A	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- In this paper the student understands the concept of Aesthetics, approaches and Aesthetics as a study.
- Student also understand Aesthetical elements found in the Karnatak musical forms such as Varnam, Kriti, Padam, Javali etc.

### Course Learning Outcomes:

- Acquire the knowledge of Aesthetical elements found in the musical forms of Karnatak music i.e. Varnam, Kriti, Padam and Javali etc.
- Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as Swara, Nada, Sruti, Gamaka, Raga and Tala etc.
- Able to explain the Aesthetics as a theory of fine art and its appreciation.
- Gain the knowledge of importance of aesthetics in Karnatak musical forms.

### Contents

#### Unit 1: Aesthetics and its Application in Indian Performing Arts (10 Hours)

- Aesthetics, Its main approaches
- Concept of Aesthetics in Indian Music
- Concept of Aesthetics in Western Music
- Identification of aesthetics in Karnatak Music.

#### Unit 2: Aesthetics and Art (10 Hours)

- Importance of Aesthetics in Drama
- Importance of Aesthetics in Dance
- Bharata and the Theory of Rasa
- Rasa Siddhanta, Bhava and Rasa

#### Unit 3: Aesthetical elements contained in Indian Musicology (10 Hours)

- Nada, Shruti, Swara
- Sthayi, Gamaka
- Alankara, Tala
- Raga, Kaku

**Unit 4: Aesthetics in Karnatak Music performance**

**(15 Hours)**

- Aesthetical approaches in musical improvisation like Alapana, Tana, Sangati, Niraval, Swarkalpana.
- Aesthetical elements found in the Musical forms of Karnatak Music:
- Gitam, Swarajati, Varnam, Kriti
- Padam, Javali, Tillana, Ragam-Tanam-Pallavi

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London,
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshiram Manohar Lal Publishers Pvt. Ltd., NewDelhi
15. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

## General Elective (GE) - 3

### Karnatak Music Concerts Then and Now

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course (if any)
		L	T	P		
Modern Trends in Karnatak Music Concerts GE – 3	4	2	0	2	BA(Hons.) Any Diploma in Karnatak Music from recognized institute along with Bachelor's Degree in any discipline	Must have learnt the theory portions covered in the M A (I & II Semester) course or equivalent course

#### Course Objective

- The main focus of this course is to understand the details of Modern trends in Karnatak Music Concerts.
- It needs broader understanding about the exposition of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

#### Course Learning Outcome

- Students will gain the knowledge about the modern trends, changing trends in present day music concerts, various Semi classical Musical Forms.
- Students also will gain the knowledge of accompanying percussion instruments and its importance in a concert.

#### Contents

##### Theoretical component:

##### Unit-I Music Performance

**(15 Hours)**

- Origin and Evolution of music presentation over the centuries in South India.
- Influence of bhakti Movements
- Music performance in Royal Court
- Trends in present day music concerts

##### Unit-II Selection of Ragas and compositions

**(15 Hours)**

- Concept of Ghana – Naya - Desya in the selection of Ragas in music concert
- Selection of Raga and tala in contrast.
- Compositions by various Composers.
- Variety of Musical forms.

**Practical Component:**

**Unit-III Practical presentation**

**(30 Hours)**

- Varnam singing in Two speeds and Tishra Nadai
- Druta kaala Compositions
- Establishing the major ragas and main composition
- Presentation of Semi classical Musical Forms Viz -Padam, Javali and Tillana.

**Unit-IV Manodharma Sangita**

**(30 Hours)**

- Different methods of elaborating Raga
- Niraval in Compositions and Pallavi Exposition
- Singing Swara Kalpana for various compositions in different tala-s
- Construction of Koruvai for various talas.

**Suggested reading:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras.

## Skill Based Course-1

### Creation of Musical Compositions

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Creation of Musical Compositions  SBC	2	0	0	2	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

#### Course Objective

- The main focus of this course is to understand the details regarding compose small music pieces in south Indian languages.
- It needs broader understanding about the handling of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

#### Course Learning Outcome

- Students will gain the knowledge about the creation of musical pieces on experimental basis. For typical occasions.
- Students also will gain the knowledge of arranging typical musical instruments for various musical genres.
- They will be able to put music to a given lyric by adding melody and rhythm according to the feeling of lyrics and type of the music.

#### Contents

##### Unit 1: Creation of simple lyrics

(15 Hours)

- Selection of apt lyrics
- Understanding the style of lyrics and music according to prosodic rules.
- Knowledge of Notating for the musical Composition
- Giving music without rhythm and meter. As “Viruttam”

**Unit 2: Creation of simple musical Compositions (15 Hours)**

- Selection of Raga and tala according to the meter.
- Understanding the mood and meaning
- Knowledge of Notation for the selected Composition
- Creating full-fledged musical composition

**Unit – 3: Music for Pre-Trinity compositions (10 Hours)**

- Selection of ragas for particular compositions
- Selection of rhythmic patterns
- Melodic pattern according to the meaning and Bhava
- Notate the particular composition

**Unit -4: Arranging Background score (20 Hours)**

- Understanding the situation
- Musical instruments used for the particular situation
- Raga for the particular situation
- Notate the background score

**Suggested reading:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras.
3. Venugopal Rao Pappu, Sangita Sampradaya Pradarshini Vol- 1, Music Academy, Madras
4. Narayana Swami P P and Vidya Jayaraman, Sangita Sampradaya Pradarshini Vol -1,
5. Panchakesha Iyer, Ganamruta Bhodini, 1953, Ganamruta Prachuram, Chennai.

## SEMESTER - IV

### DSC – 9 Practical: Stage Performance - 4

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 9	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the raga and tala covered in the MA 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> Semester

#### Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert (Performance).

#### Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

#### Contents

##### Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

##### Unit: 2 List of Raga (A). For Composition (30 Hours)

- Lalita, Navaraj, Punnagavarali,
- Ranjani, Bhoopalam, Paras, Ahiri
- Jaganmohini, Hamsanandi,
- Natabhairavi, Manirang

##### Unit 3: List of Raga (B). For Pallavi – Any 3 (30 Hours)

- Kambhoji, Simhendramadhyamam,
- Mukhari, Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali
- Todi, Bhairavi

**Unit 4:** List of raga (C ). For Exposition

**(30 Hours)**

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

**Suggested Readings:**

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Dikshitar, Ganamandir Publications, Chennai

## DSC – 10      Raga, Tala and their Application -4

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Raga, Tala and their Application-4</b> <b>DSC – 10</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the raga and tala covered in the M A 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>

### Course Objectives:

- Student Understand the practical demonstration of ragas, talas and compositions.
- Students get wider awareness about the Raga, Tala and improvisation of music and its application.

### Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Ragam – Tanam - Pallavi skilfully.

### Contents

#### Unit 1: Viva Voce:

**(30 Hours)**

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Tast of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

#### Unit 2: List of Raga (A) for Composition

**(30 Hours)**

- Lalitha, Navaraj, Punnagavarali
- Manirangu, Ranjani, Bhoopalam
- Paras, Ahiri, Jaganmohini
- Hamsanandi, Natabhairavi

**Unit 3: List of raga (B) for Pallavi – Any 3**

**(30 Hours)**

- Kambhoji, Simhendramadhyamam
- Bhairavi, Mukhari
- Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali, Todi

**Unit 4: List of Raga (C ) for Non-Detailed Exposition**

**(30 Hours)**

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

**Suggested Readings:**

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai.

## DSE – 8 Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Multidimensional Values of Indian Music</b>  <b>DSE – 8</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the other topics covered in the M A 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> Semester</b>

### Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

### Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

### Contents:

#### Unit 1: Philosophy and Music

**(10 Hours)**

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

#### Unit 2: Psychology and Music

**(10 Hours)**

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of various tala for therapeutic purpose
- Raga and Rasa

#### Unit 3: Electronics and Music

**(10 Hours)**

- Learning music through digital media.
- Propagation of music through digital media

- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

**Unit 4: Mathematics and Music**

**(15 Hours)**

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

## DSE- 9 Keertana by Prominent Vag-geyakaras

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Keertana and its varieties by prominent Vag-geyakaras DSE -9	4	3	1		B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in the M.A. I and II semesters.

### Course objectives:

- The main aim of this unit is to create awareness and understanding about the varieties of keertanas composed by prominent Vag-geyakaras of Karnatak classical music and their special characteristics
- To provide the details of keertanas in different south Indian languages and various keertana Vag-geyakaras.

### Course learning outcomes:

- The student will be able to understand about various keertanas, aesthetic importance and their bhakti content.
- Students will be able to know the important aspects of keertanas and its difference from other musical forms in Karnatak music system.

### Contents:

#### Unit I Keerthana

(15 hours)

- Concept of Keertana,
- Origin and Evolution of Keertana
- Difference between Kriti and Keertana.
- Structure of Keertana

#### Unit II Introduction to Prominent Keertanakar

(10 hours)

- Tallapaka Composers
- Dasakuta Composers
- Bhadrachalam Ramadasu
- Tyagaraja,

**Unit III Keertana and its varieties**

**(10 hours)**

- Varieties of Keertanas - Divyanama Sankeertanas -Utsavasampradaya Keertana
- Shringara Sankeertana
- Ramadasa Keertana
- Dasara Padas

**Unit IV: Dasakoota composers**

**(10 hours)**

- Brief biographies of Dasara Pada Composers – Sri Pada Raya
- Vyasarayya, Kanaka Dasa
- Hari Dasa, Vijaya Dasa
- Gopala Dasa

**Suggested readings:**

1. Samba Murthy P, Great Composers, 1962, Indian Music Publishing House, Madras.
2. Karmakar A P, Kalamdani N B, Mystic Teachings of the Haridasas of Karnataka, 1939, The Golden Jubilee Publication, Dharwad, Karnataka
3. Raghavan V, Spiritual Heritage of Tyagaraja, 1957, Ramakrishna Muth, Mylapore, Madras
4. Govinda Rao T K, Compositions of Tyagaraja, 2003, Ganamandir Pathipagam (Productions) Chennai.
5. Krishna Murthy Nedunoori, Annamayya Padasaurabham, 2014 -Tirumala Tiruppati Devasthanam, Tirupathi, A P.
6. Krishna Murthy Nedunoori, Ramadasu Keertanalalu, 2015-

## DSE – 10 Comprehensive Study of Tala of Karnatak Music

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Comprehensive Study of Tala of Karnatak Music  DSE -10	4	3	1	0	B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in M.A.I & II semesters.

### Course objectives:

- The main focus of this unit is to understand the different kinds of talas and its nomenclature in the Karnatak music systems.
- Students will acquire the knowledge of different tala system applicable in the Karnatak music.

### Course learning outcomes:

- Students will understand the various talas nomenclatures and Ganas in Karnatak tala system.
- Students gain knowledge about talas and its applications in Karnatak music system.

### Contents:

#### Unit I: Tala system in Indian Music

**(10 Hours)**

- Importance of Tala system in Karnatak Music
- Study of Dasapranas in detail.
- Shadangas and its kriyas.
- Jati and its varieties

#### Unit II: Ancient talas

**(10 Hours)**

- Nomenclature of 108 talas
- Marga and Desi Talas
- Knowledge of Chandas and Ganas
- Tiruppugazh Talas

#### Unit III: Shodasanga

**(10 Hours)**

- Shodasanga and its nomenclature
- Shodashanga and its application in 108 talas
- Explanation of Shodashanga
- Symbols for Shodashangas

**Unit IV: Concurrent talas**

**(15 Hours)**

- Sooladi Sapta Talas and its applications
- Application of 5 Jatis and 5 Gatis for Sooladi sapta Talas.
- Concept of 175 talas
- Angas used in 175 Talas

**Suggested reading:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sharma Mallikarjuna Akella, 2003 Indian Geneus in Talaprasthara, Sai Sannidhi Sangita Publication, Malkaj Giri, Hyderabad

## DSE- 11: Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II) OR</li> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the notation system</li> </ul>

### Course Objective

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

### Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

### Contents

#### Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

#### Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes

- Selection of Research Topic, Report writing, Literature review and Research design

**Unit 3. (13 Hours) Primary sources**

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

**Unit 4. (10 Hours) Secondary sources**

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

Suggestive readings:

- Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
- The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers And Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
- Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
- “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980
- Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

## General Elective (GE) - 4

### Musical Forms Attributed to Culture and Tradition in South India

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musical forms Attributed to Culture and Tradition of South India  GE-4	4	2	0	2	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

#### Course Objective

- The main focus of this course is to create an aptitude and understanding about the Culture and Tradition attributed in South India and also deals with the importance of Music in expressing Culture.
- It also deals with the Music Tradition, Theatre of South India, Musical instruments used in Traditional Music in Southern part of India.

#### Course Learning Outcome

- Student will be able to understand the concept of Music culture and Tradition of South India
- Students will be able to acquainted with various Musical Forms applied in Traditional rituals in Southern part of India and the Music in Traditional Theatre of South India.

#### Contents - Theory Component

##### Unit-I Culture and tradition

(15 Hours)

- Introduction to Culture and Tradition of South India
- Music forms pertain to various occasions - Birth songs, Marriage songs, etc.
- The importance of Music in expressing Culture.
- Music and Musical Forms applied in Traditional rituals in Southern part of India.

Such as: Mudiyetu, Kanniyarkali, kartigai Deepam, Kanyadanam, Unjal etc.

**Unit-II Music and Culture**

**(15 Hours)**

- Raga and Tala applied in various musical forms.
- Music related to rituals in south Indian states.
- The Music in Traditional Theatres of south Indian states.  
Yakshaganam, Krishnanaattam, Kathakali, Bhagavatamelanataka, Batukamma Panduga etc.
- Sopana Sangeetam; Raga and Tala associated with Sopana Sangitam

**Contents:- Practical Component**

**Unit-III Traditional Musical Forms**

**(30 Hours)**

- **Non- Theatrical and Traditional Compositions**
- **Uga bhoga, Kathakali padam**
- **Tarangam**
- **Ashtapadi (Gitagovindam)**

**Unit-IV Music and occasions**

**(30 Hours)**

- **Popular Compositions in different occasions**
- **Marriage Songs in different regions**
- **Boat Songs, Popular lullaby**
- **Kummi, Kili Paattu, Kannan Paattu etc.**

**Suggested Reading:-**

1. Sinha Biswajit, South Indian Theatre (Encyclopedia of Indian Theatre), Raj Publications.
2. Rao Bapat, Re-Scribing Tradition (modernization of South Indian Dance Drama) 2012, Indian Institute of Advanced Study, Shimla
3. Rangaraj Anita Ratnam, Natya Brahman- Theatric Universe: A Concept of Ancient Indian Theatre, 1979, Society for Archaeological, Historical and Epigraphical Research, Madras.
4. Manikandan T V, Music of Krishnanattam, 2011, Manish Prakashan, Varanasi
5. Narayana Teertha, Srikrishna Leela Tarangini, 2021, Gauranganilayam Publications, Warangal
6. Phillip Zarrilli, Kathakali Dance -Drama: Where Gods and Demons Come to Play, 1999, Taylor & Francis Ltd.

## Skill Based Course-2

### Creation of Jingles and Music for Advertisement

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
SBC	2	0	0	2	B A (Hons.) Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 <sup>st</sup> 2 <sup>nd</sup> and 3 <sup>rd</sup> Semester

#### Course Objective

- The main focus of this course is to familiarize the students about composing small music pieces for promotional purpose.
- It needs broader knowledge about the demand and trend about market etc.

#### Course Learning Outcome

- By learning this paper, Students will be able to create promotional musical pieces and Jingles on occupational basis for typical occasions.
- Students also will able to arrange typical musical instruments for various musical shows.
- They will be able to put music to a given lyric by adding melody and rhythm according to the feeling of lyrics and type of the music.

#### Content

##### Unit: 1 Music and advertisement

**(15 Hours)**

- Understanding the nature and details of product
- Promotional / Music for advertisement
- Catchy melody according to the theme.
- Apt rhythmic structure according to the theme

##### Unit :2 Music for Ring tone

**(15 Hours)**

- Understanding the psychology of customers
- Types of Musical instruments used
- Preparing Musical pieces with given lyrics and situations
- Back ground music

**Unit: 3 Title song for Multimedia Productions (15 Hours)**

- Television Serials
- Reality Shows
- Animations
- Short films

**Unit: 4 Creation of music for dance recital (15 Hours)**

- Setting Swara patterns for different Ragas
- Creating Swara patterns for different Tala
- Setting the ragas for selected Shlokas
- Setting tune for the invocatory composition

**Suggested reading:**

1. Philip Kotler, 2014, How to create Win & Dominate markets, Free Press, CA, US.
2. Joe Pulizzi, 2013, Epic Content marketing, McGraw Hill
3. Donald Miller, 2017, Building a Story Brand, Harper Colins Leadership.
4. Robert Cialdini, 2006, Influence the psychology of Persuasion, Harper Business.
5. Venkat Meghna Dr., The Theory of Indian Classical Dance, Bharatanjali Natyashala, Karnataka
6. Ishwar Jayalakshmi, Bharatanatyam - A step by step approach, B R Rhythm, Delhi
7. Vaidyanathan Saroja, 1984, The Science of Bharatanatyam, Kanishka Publishers, New Delhi

# Postgraduate Curriculum Framework -2024

Based on

## National Education Policy -2020

M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

**Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research**

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
<b>Semester -III</b>	<b>DSC 7</b> Stage Performance  <b>DSC 8</b> Raga, Tala and their Application  <b>(2 x 4 = 8 Credits)</b>	<b>HM-</b> <b>DSE 5A:</b> Aesthetics and appreciation of Indian Music  <b>DSE 6A:</b> Fundamental Study of Hindustani Music  <b>KM-</b> <b>DSE 5B:</b> Musicological Study and Lakshana Granthas  <b>DSE 6B:</b> Ancient Music of Tamizh tradition  <b>PM-</b> <b>DSE 5C:</b> Application of Theoretical Terminology of Tabla  <b>DSE 6C:</b> Classification of Musical Instruments  <b>(2 x 4 = 8 Credits)</b>	<b>GE 3A</b> Forms of Hindustani Music  <b>GE 3B</b> Karnatak Music Concerts Then and Now  <b>GE 3C</b> Rhythmic Aesthetics and Performance Techniques of Tabla  <b>(1 x 4 = 4 Credits)</b>	<b>NIL</b>	<b>(6 credits)</b>	<b>22</b>
<b>Semester – IV</b>	<b>DSC 9</b> Stage Performance  <b>DSC 10</b> Raga, Tala and their Application  <b>(2 x 4 = 8 Credits)</b>	<b>HM-</b> <b>DSE 7A:</b> Evolution and Development of Musical Concepts  <b>DSE 8A:</b> Indian Music and its Aesthetical Approach  <b>KM-</b> <b>DSE 7B:</b> Aesthetics and Appreciation of Indian Music  <b>DSE 8B:</b> Multidimensional Values of Indian Music  <b>PM-</b> <b>DSE 7C:</b> Documentation and Preservation of Music  <b>DSE 8C:</b> Aesthetical Analysis of Tala Vadyas  <b>DSE 9:</b> Research Methodology  <b>(2 x 4 = 8 Credits)</b>	<b>GE 4A</b> Semi-classical forms of Hindustani Music  <b>GE 4B</b> Musical Forms Attributed to Culture and Tradition in South India  <b>GE 4C</b> Theory and Practical Performance of Tabla  <b>(1 x 4 = 4 Credits)</b>	<b>Nil</b>	<b>(6 credits)</b>	<b>22</b>

## SEMESTER – III

### DSC – 7          Stage Performance

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 7	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the raga and tala covered in the MA 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

#### Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert procedure. (Performance).

#### Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

#### Contents:

##### Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C)      (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

##### Unit 2: List of Ragas – (A) Prescribed for Composition      (30 Hours)

- Nayaki, Kuranji, Senjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari
- Amruthavarshini, Subhapantuvarali
- Kamalamanohari Hamsanadam

**Unit 3: List of Ragas: (B) Prescribed for Pallavi exposition (30 Hours)**

- Sankarabharanam, Kalyani,
- Kharaharapriya, Kedaragoula
- Kiravani, Shanmukhapriya
- Bilahari, Saveri

**Unit 4: List of Ragas: (C) Prescribed for Expositions (30 Hours)**

**(In addition to the Ragas which covered in Previous Semesters)**

- Nayaki, Senjurutti, Shubhapantuvarali, Bhouli
- Punnagavali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

**Suggested Readings:**

**1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music**

**Book Centre, Chennai**

**2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**

**3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**

**4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

## DSC – 8                      Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Raga, Tala and their Application</b>  <b>DSC – 8</b>	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the raga and tala covered in the M A 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>

### Course Objectives:

- Students Understand the practical demonstration of raga, tala and compositions.
- Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

### Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi skilfully.

### Contents:

#### Unit 1: Viva Voce:

**(30 Hours)**

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

#### Unit 2: Practical test of Composition Learnt from (List A)

**(30 Hours)**

- Nayaki, Kuranji, Chenjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari,
- Kamalamanohari , Hamsanadam
- Amruthavarshini, Subhapantavarali

**Unit:3 Exposition of Pallavi in prescribed ragas from (List B) (30 Hours)**

- Sankarabharanam, Kalyani
- Kharaharapriya, Kiravani
- Saveri, Kedaragoula
- Bilahari, Shanmukhapriya

**Unit 4: List of Raga For Expositions from (List: C) (30 Hours)**

**(In addition to the Ragas which covered in Previous Semesters)**

- Nayaki, Chenjuruti, Subhapantuvarali, Bhoul
- Punnavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

**Suggested Readings:**

- 1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai**
- 2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**
- 3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**
- 4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

## DSE – 5 Theory: Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musicological Study and Lakshana Granthas DSE – 5	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

### Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

### Unit 1: Study of Raga and Shruti

(10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

### Unit 2: Tradition and Contemporary changes

(10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

### Unit 3 : Musical Forms in Dance concerts

(15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

**Unit 4: Study of Musical treatises**

**(10 Hours)**

(An in-depth study of the following Lakshanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala

13. Sambamurthy, P, Prof. (1959), *Laya Vadyas*, All India Handicrafts Board, New Delhi
14. Venkatachalam, Radha, Prof. (2002), *Cruises of A Musical Researcher's Pen*, Karnatic Music Book Centre, Royapettah, Chennai – 14
15. Deva, B.C. (1987), *Musical Instruments of India*, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
16. Ghosh, Manmohan (edited - 1967), *Natya Shastra*, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Premlata, V. (1985), *Music through the Ages*, Sundeep Prakashan, Delhi
18. Manikandan, Dr. T.V. (2011 & 2016), *Music of Krishnanattam*, Manish Prakashan, Varanasi, Uttar Pradesh
19. Rao, Suvarnalata. (2000), *Acoustical perspective on Raga-Rasa Theory*, Kanishka Publishers, New Delhi.
20. Bannerjee, Mallika, Dr. (2017), *Music in Ancient Civilization*, Kanishka Publishers

## DSE – 6      Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition  DSE – 6	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

### Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

### Contents

#### Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

#### Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

**Unit -3: Rhythmic Structure and Instruments****(10 Hours)**

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

**Unit – 4: Musical Forms of Ancient Tamizh Tradition****(15 Hours)**

- Tevaram, Tiruppavai, Tiruvempavai, Tiruppugazh
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam

**Tirumandiram, Tiruppallandu****Suggested Readings: -**

1. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
2. Arivanar, (1956) Panchamarabu, Pollachi Mahalingam
3. The ragas of Tanjore, Dr. Gowri Kuppuswami, Dr. M Hariharan
4. Ganesan Anayambatti S 1988, Nataatoor Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri
5. Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai

## General Elective (GE) - 3

### Karnatak Music Concerts Then and Now

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course (if any)
		L	T	P		
Modern Trends in Karnatak Music Concerts GE – 3	4	2	0	2	BA(Hons.) Any Diploma in Karnatak Music from recognized institute along with Bachelor's Degree in any discipline	Must have learnt the theory portions covered in the M A (I & II Semester) course or equivalent course

#### Course Objective

- The main focus of this course is to understand the details of Modern trends in Karnatak Music Concerts.
- It needs broader understanding about the exposition of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

#### Course Learning Outcome

- Students will gain the knowledge about the modern trends, changing trends in present day music concerts, various Semi classical Musical Forms.
- Students also will gain the knowledge of accompanying percussion instruments and its importance in a concert.

#### Contents

##### Theoretical component:

##### Unit-I Music Performance

**(15 Hours)**

- Origin and Evolution of music presentation over the centuries in South India.
- Influence of bhakti Movements
- Music performance in Royal Court
- Trends in present day music concerts

##### Unit-II Selection of Ragas and compositions

**(15 Hours)**

- Concept of Ghana – Naya - Desya in the selection of Ragas in music concert
- Selection of Raga and tala in contrast.
- Compositions by various Composers.
- Variety of Musical forms.

**Practical Component:****Unit-III Practical presentation****(30 Hours)**

- Varnam singing in Two speeds and Tishra Nadai
- Druta kaala Compositions
- Establishing the major ragas and main composition
- Presentation of Semi classical Musical Forms Viz -Padam, Javali and Tillana.

**Unit-IV Manodharma Sangita****(30 Hours)**

- Different methods of elaborating Raga
- Niraval in Compositions and Pallavi Exposition
- Singing Swara Kalpana for various compositions in different tala-s
- Construction of Koruvai for various tala-s.

**Suggested reading:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras.

## SEMESTER - IV

### DSC – 9

### Stage Performance

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 9	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the raga and tala covered in the MA 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> Semester

#### Core course – Practical Stage Performance (Credit – 4)

#### Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert (Performance).

#### Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

#### Contents

#### Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

#### Unit: 2 List of Raga (A). For Composition (30 Hours)

- Lalita, Navaraj, Punnagavarali,
- Ranjani, Bhoopalam, Paras, Ahiri
- Jaganmohini, Hamsanandi,
- Natabhairavi, Manirang

#### Unit 3: List of Raga (B). For Pallavi – Any 3 (30 Hours)

- Kambhoji, Simhendramadhyamam,
- Mukhari, Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali
- Todi, Bhairavi

**Unit 4:** List of raga (C ). For Exposition

**(30 Hours)**

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

**Suggested Readings:**

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Dikshitar, Ganamandir Publications, Chennai

## DSC – 10      Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Raga, Tala and their Application</b> <b>DSC – 10</b>	4	0	0	4	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the raga and tala covered in the M A 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>

### Course Objectives:

- Student Understand the practical demonstration of ragas, talas and compositions.
- Students get wider awareness about the Raga, Tala and improvisation of music and its application.

### Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavis skilfully.

### Contents

#### Unit 1: Viva Voce:

**(30 Hours)**

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Tast of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

#### Unit 2: List of Raga (A) for Composition

**(30 Hours)**

- Lalitha, Navaraj, Punnavarali
- Manirangu, Ranjani, Bhoopalam
- Paras, Ahiri, Jaganmohini
- Hamsanandi, Natabhairavi

**Unit 3: List of raga (B) for Pallavi – Any 3****(30 Hours)**

- Kambhoji, Simhendramadhyamam
- Bhairavi, Mukhari
- Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali, Todi

**Unit 4: List of Raga (C ) for Non-Detailed Exposition****(30 Hours)**

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

**Suggested Readings:**

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai.

## DSE – 7 Aesthetics and Appreciation of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Aesthetics and Appreciation of Indian Music  DSE – 7	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Objectives:

- In this paper the student understands the concept of Aesthetics, approaches and Aesthetics as a study.
- Student also understand Aesthetical elements found in the Karnatak musical forms such as Varnam, Kriti, Padam, Javali etc.

### Course Learning Outcomes:

- Acquire the knowledge of Aesthetical elements found in the musical forms of Karnatak music i.e. Varnam, Kriti, Padam and Javali etc.
- Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as Swara, Nada, Sruti, Gamaka, Raga and Tala etc.
- Able to explain the Aesthetics as a theory of fine art and its appreciation.
- Gain the knowledge of importance of aesthetics in Karnatak musical forms.

### Contents

#### Unit 1: Aesthetics and its Application in Indian Performing Arts (15 Hours)

- Aesthetics, Its main approaches
- Concept of Aesthetics in Indian Music
- Concept of Aesthetics in Western Music
- Identification of aesthetics in Karnatak Music.

#### Unit 2: Aesthetics and Art (10 Hours)

- Importance of Aesthetics in Drama
- Importance of Aesthetics in Dance
- Bharata and the Theory of Rasa
- Rasa Siddhanta, Bhava and Rasa

#### Unit 3: Aesthetical elements contained in Indian Musicology (10 Hours)

- Nada, Shruti, Swara
- Sthayi, Gamaka
- Alankara, Tala
- Raga, Kaku

**Unit 4: Aesthetics in Karnatak Music performance****(10 Hours)**

- Aesthetical approaches in musical improvisation like Alapana, Tana, Sangati, Niraval, Swarkalpana.
- Aesthetical elements found in the Musical forms of Karnatak Music:
- Gitam, Swarajati, Varnam, Kriti
- Padam, Javali, Tillana, Ragam-Tanam-Pallavi

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London,
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshiram Manohar Lal Publishers Pvt. Ltd., NewDelhi
15. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

## DSE – 8 Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Multidimensional Values of Indian Music</b>  <b>DSE – 8</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the other topics covered in the M A 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> Semester</b>

### Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

### Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

### Contents:

#### Unit 1: Philosophy and Music

**(10 Hours)**

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

#### Unit 2: Psychology and Music

**(15 Hours)**

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of rhythmic syllables for therapeutic purpose
- Raga and Rasa

**Unit 3: Electronics and Music****(10 Hours)**

- Learning music through digital media.
- Propagation of music through digital media
- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

**Unit 4: Mathematics and Music****(10 Hours)**

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

## DSE- 9:                      Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II) OR</li> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the notation system</li> </ul>

### Course Objective

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

### Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

### Contents

#### Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

#### Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes
- Selection of Research Topic, Report writing, Literature review and Research design

**Unit 3. (13 Hours) Primary sources**

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

**Unit 4. (10 Hours) Secondary sources**

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

**Suggestive readings:**

- Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
- The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers  
• And Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New  
Delhi, 1985.
- Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam,  
• Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
- “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980
- Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

## General Elective (GE) - 4

### Musical Forms Attributed to Culture and Tradition in South India

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musical forms Attributed to Culture and Tradition of South India GE-4	4	2	0	2	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

#### Course Objective Credit:4

- The main focus of this course is to create an aptitude and understanding about the Culture and Tradition attributed in South India and also deals with the importance of Music in expressing Culture.
- It also deals with the Music Tradition, Theatre of South India, Musical instruments used in Traditional Music in Southern part of India.

#### Course Learning Outcome

- Student will be able to understand the concept of Music culture and Tradition of South India
- Students will be able to acquainted with various Musical Forms applied in Traditional rituals in Southern part of India and the Music in Traditional Theatre of South India.

#### Contents - Theory Component

##### Unit-I Culture and tradition

(15 Hours)

- Introduction to Culture and Tradition of South India
- Music forms pertain to various occasions - Birth songs, Marriage songs, etc.
- The importance of Music in expressing Culture.
- Music and Musical Forms applied in Traditional rituals in Southern part of India.

Such as: Mudiyetu, Kanniyarkali, kartigai Deepam, Kanyadanam, Unjal etc.

**Unit-II Music and Culture****(15 Hours)**

- Raga and Tala applied in various musical forms.
- Music related to rituals in south Indian states.
- The Music in Traditional Theatres of south Indian states.  
Yakshaganam, Krishnanaattam, Kathakali, Bhagavatamelanataka, Batukamma Panduga etc.
- Sopana Sangeetam; Raga and Tala associated with Sopana Sangitam

**Contents:- Practical Component****Unit-III Traditional Musical Forms****(30 Hours)**

- **Non- Theatrical and Traditional Compositions**
- **Uga bhoga, Kathakali padam**
- **Tarangam**
- **Ashtapadi (Gitagovindam)**

**Unit-IV Music and occasions****(30 Hours)**

- **Popular Compositions in different occasions**
- **Marriage Songs in different regions**
- **Boat Songs, Popular lullaby**
- **Kummi, Kili Paattu, Kannan Paattu etc.**

**Suggested Reading:-**

1. Sinha Biswajit, South Indian Theatre (Encyclopedia of Indian Theatre), Raj Publications.
2. Rao Bapat, Re-Scribing Tradition (modernization of South Indian Dance Drama) 2012, Indian Institute of Advanced Study, Shimla
3. Rangaraj Anita Ratnam, Natya Brahman- Theatric Universe: A Concept of Ancient Indian Theatre, 1979, Society for Archaeological, Historical and Epigraphical Research, Madras.
4. Manikandan T V, Music of Krishnanattam, 2011, Manish Prakashan, Varanasi
5. Narayana Teertha, Srikrishna Leela Tarangini, 2021, Gauranganilayam Publications, Warangal
6. Phillip Zarrilli, Kathakali Dance -Drama: Where Gods and Demons Come to Play, 1999, Taylor & Francis Ltd.

# Postgraduate Curriculum Framework -2024

Based on

## National Education Policy -2020

M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

### Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	1 DSC Multidimensional Values of Indian Music  (4 Credits)	DSE-1: Musicological Study and Lakshana Granthas  DSE-2: Ancient Music of Tamizh tradition  (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research  (2+2 = 4 Credits)	Outcomes are listed below the table  (10 Credits)	22
Semester - IV	-	DSE-3: Keertana by Prominent Vag- geyakaras  DSE-4: Comprehensive Study of Tala of Karnatak Music  (1 x 4 = 4 Credits)	Techniques of research Writing  (2 Credits)	(16 Credits)	22

## Semester – III

### DSC - Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Multidimensional Values of Indian Music</b>  <b>DSC</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<b>Must have learned the other topics covered in the M A 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> Semester</b>

#### Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

#### Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

#### Contents:

##### Unit 1: Philosophy and Music

**(10 Hours)**

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

##### Unit 2: Psychology and Music

**(10 Hours)**

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of various tala for therapeutic purpose
- Raga and Rasa

##### Unit 3: Electronics and Music

**(10 Hours)**

- Learning music through digital media.
- Propagation of music through digital media
- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

**Unit 4: Mathematics and Music****(15 Hours)**

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

## DSE – 1 Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
<b>Musicological Study and Lakshana Granthas</b>  <b>DSE – 1</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• <b>B A (Hons.)</b></li> <li>• <b>Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</b></li> </ul>	<b>Must have learned the other topics covered in the M A 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>

### Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

### Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

### Contents

#### Unit 1: Study of Raga and Shruti (10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

#### Unit 2: Tradition and Contemporary changes (10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

#### Unit 3 : Musical Forms in Dance concerts (15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

**Unit 4: Study of Musical treatises****(10 Hours)**

(An in-depth study of the following Lakshanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

**Suggested Readings:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Pr of. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
15. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
18. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
19. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
20. Bannerjee, Mallika, Dr. (2017), Music in Ancient Civilization, Kanishka Publishers

## DSE – 2      Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition DSE – 2	4	3	1	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

### Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

### Contents

#### Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

#### Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

**Unit -3: Rhythmic Structure and Instruments**

**(10 Hours)**

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

**Unit – 4: Musical Forms of Ancient Tamizh Tradition**

**(15 Hours)**

- Tevaram, Tiruppavai, Tiruvempavai
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam
- Tirumandiram, Tiruppallandu, Tiruppugazh

**Suggested Readings: -**

1. **Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi**
2. **Arivanar, (1956) Panchamarabu, Pollachi Mahalingam**
3. **The ragas of Tanjore, Dr. Gowri Kuppaswami, Dr. M Hariharan**
4. **Ganesan Anayambatti S 1988, Nataator Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri**
5. **Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai**

## A: Advance Research Methodology (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Advance Research Methodology Credit : 2	2	2	0	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the Research Methodology topics covered in BA 7 <sup>th</sup> 8 <sup>th</sup> & MA 1 <sup>st</sup> 2 <sup>nd</sup> Semester

### Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

### Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

### Content: (A) Advance research Methodology

#### Unit 1: Hypothesis in Research

(8 Hours)

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

#### Unit 2: Data analysis

(7 Hours)

- Analysis and interpretation of Data
- Methods of Analysis –
- Qualitative Analysis
- Quantitative Analysis

**Unit:3 Analysis of Variance****(7 Hours)**

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

**Unit : 4 Sampling fundamentals****(8 Hours)**

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

**Suggested Reading:**

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

## B: Tools for the Research (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Tools For The Research	2	2	0	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	Must have learned the other topics covered in the M A 1 <sup>st</sup> and 2 <sup>nd</sup> Semester

### Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

### Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

### Contents: B

#### Unit 1: Tools for the Research

(7 Hours)

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

#### Unit 2: Measurement Scales

(8 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

#### Unit 3: Tests of Sound Measurement

( 7 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

**Unit 4: Importance of publishing Skills****(8 Hours)**

- Indexing Database
- Patenting
- Citation
- Impact factor

**Suggested Reading:**

1. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
2. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
3. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
4. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
5. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
6. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
7. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

## Semester – IV

### DSE- 3 Keertana by Prominent Vag-geyakaras

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Keertana and its varieties by prominent Vag-geyakaras DSE -3	4	3	1		B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in the M.A. I and II semesters.

#### Course objectives:

- The main aim of this unit is to create awareness and understanding about the varieties of keertanas composed by prominent Vag-geyakaras of Karnatak classical music and their special characteristics
- To provide the details of keertanas in different south Indian languages and various keertana Vag-geyakaras.

#### Course learning outcomes:

- The student will be able to understand about various keertanas, aesthetic importance and their bhakti content.
- Students will be able to know the important aspects of keertanas and its difference from other musical forms in Karnatak music system.

#### Contents:

##### Unit I Keerthana

(15 hours)

- Concept of Keertana,
- Origin and Evolution of Keertana
- Difference between Kriti and Keertana.
- Structure of Keertana

##### Unit II Introduction to Prominent Keertanakar

(10 hours)

- Tallapaka Composers
- Dasakuta Composers
- Bhadrachalam Ramadasu
- Tyagaraja,

**Unit III Keertana and its varieties****(10 hours)**

- Varieties of Keertanas - Divyanama Sankeertanas -Utsavasampradaya Keertana
- Shringara Sankeertana
- Ramadasa Keertana
- Dasara Padas

**Unit IV: Dasakoota composers****(10 hours)**

- Brief biographies of Dasara Pada Composers – Sri Pada Raya
- Vyasarayya, Kanaka Dasa
- Hari Dasa, Vijaya Dasa
- Gopala Dasa

**Suggested Reading:**

1. Samba Murthy P, Great Composers, 1962, Indian Music Publishing House, Madras.
2. Karmakar A P, Kalamdani N B, Mystic Teachings of the Haridasas of Karnataka, 1939, The Golden Jubilee Publication, Dharwad, Karnataka
3. Raghavan V, Spiritual Heritage of Tyagaraja, 1957, Ramakrishna Muth, Mylapore, Madras
4. Govinda Rao T K, Compositions of Tyagaraja, 2003, Ganamandir Pathipagam (Productions) Chennai.
5. Krishna Murthy Nedunoori, Annamayya Padasaurabham, 2014 -Tirumala Tiruppati Devasthanam, Tirupathi, A.P.
6. Krishna Murthy Nedunoori, Ramadasu Keertanalalu, 2015

## DSE – 4 Comprehensive Study of Tala of Karnatak Music

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Comprehensive Study of Tala of Karnatak Music  DSE -4	4	3	1	0	B.A. (Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in M.A.I & II semesters.

### Course objectives:

- The main focus of this unit is to understand the different kinds of talas and its nomenclature in the Karnatak music systems.
- Students will acquire the knowledge of different tala system applicable in the Karnatak music.

### Course learning outcomes:

- Students will understand the various talas nomenclatures and Ganas in Karnatak tala system.
- Students gain knowledge about talas and its applications in Karnatak music system.

### Contents:

#### Unit I: Tala system in Indian Music

**(10 Hours)**

- Importance of Tala system in Karnatak Music
- Study of Dasapranas in detail.
- Shadangas and its kriyas.
- Jati and its varieties

#### Unit II: Ancient talas

**(10 Hours)**

- Nomenclature of 108 talas
- Marga and Desi Talas
- Knowledge of Chandas and Ganas
- Tiruppugazh Talas

#### Unit III: Shodasanga

**(10 Hours)**

- Shodasanga and its nomenclature
- Shodashanga and its application in 108 talas
- Explanation of Shodashanga
- Symbols for Shodashangas

**Unit IV: Concurrent talas****(15 Hours)**

- Sooladi Sapta Talas and its applications
- Application of 5 Jatis and 5 Gatis for Sooladi sapta Talas.
- Concept of 175 talas
- Angas used in 175 Talas

**Suggested reading:**

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sharma Mallikarjuna Akella, 2003 Indian Geneus in Talaprasthara, Sai Sannidhi Sangita Publication, Malkaj Giri, Hyderabad

## Techniques of Research Writing (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing  Credit: 2	2	2	0	0	<ul style="list-style-type: none"> <li>• B A (Hons.)</li> <li>• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline</li> </ul>	<p><b>Must have learned the Research Methodology topics covered in BA 7<sup>th</sup> or 8<sup>th</sup> &amp; MA 1<sup>st</sup> or 2<sup>nd</sup> Semester</b></p>

### Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

### Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

### Contents:

#### Unit 1: Significance of Report writing

**(8 Hours)**

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

#### Unit 2: Importance of Documentation

**(7 Hours)**

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

**Unit 3: Different steps in writing report (8 Hours)**

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

**Unit 4: Types of report (7 Hours)**

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

**Suggested Reading:**

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., "Shodh Pravidhi", 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.