

Content Details for M.A. Hindustani Music (Vocal/ Instrumental) Programme

Master of Hindustani Music (Vocal/ Instrumental)

Semester I

Course Code: H 1

Core Course Code: H 1- Theory: Historical and Theoretical study of Ragas

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

Students will learn about the historical development of the prescribed ragas throughout the medieval period, with respect to their scales and classification systems, along with different ragangas.

Course Learning Outcomes:

1. Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
2. Students learn about various raga classification systems.
3. Students learn about various ragangas in Hindustani Music.

Contents

Unit 1: Detailed study of following ragas from the period of Sangeet Ratnakar onwards to modern times: -

1. Gaul/Gaud
2. Bhairav
3. Bilawal
4. Kanhada
5. Malhar
6. Todi

Unit 2: Development of Raga Classification system in Ancient, Medieval and Modern times.

Unit 3: Study of the following Ragangas in the modern context: -

1. Sarang,
2. Malhar,
3. Kanhada,
4. Bhairav,
5. Bilawal,
6. Kalyan,
7. Todi

Unit 4: Detailed and comparative study of the Ragas prescribed in Appendix – I: -

APPENDIX – I (Prescribed Ragas)

1. Ahir Bhairav
2. Nat Bhairav
3. Basant
4. Paraj
5. Devgiri Bilawal
6. Yamani Bilawal
7. Bahar
8. Miyan Malhar
9. Puriya
10. Marwa
11. Shuddha Sarang
12. Shyam Kalyan

Recommended books:

1. Sharangdeva (Adayar Edition) - Sangeet Ratnakar
2. R. K. Shringy & Premlata Sharma - Sangeet Ratnakar
3. Ahobal - Sangeet Parijat
4. V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
5. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
6. Omkar Nath Thakur - Sangeetanjali Part I - VI
7. V.R. Patvardhan - Rag Vigyan Part I- VII
8. V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
9. Ramashraya Jha- Abhinav Geetanjali, Vol I-V
10. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III

Suggested Readings

1. A.N. Sanyal - Ragas and Raginis
2. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

Week 1: Lectures on ragas from the period of Sangeet Ratnakar onwards to modern times: -

Week 2: Lectures on ragas from the period of Sangeet Ratnakar onwards to modern times: -

Week 3: Lectures on ragas from the period of Sangeet Ratnakar onwards to modern times: -

Week 4: Development of Raga Classification system in Ancient, Medieval and Modern times.

Week 5: Development of Raga Classification system in Ancient, Medieval and Modern times.

Week 6: Development of Raga Classification system in Ancient, Medieval and Modern times.

Week 7: Lectures of the prescribed Ragangas in the modern context: -

Week 8: Lectures of the prescribed Ragangas in the modern context: -

Week 9: Lectures of the prescribed Ragangas in the modern context: -

Week 10: Lectures and demonstration of comparative study of the Ragas prescribed

Week 11: Lectures and demonstration of comparative study of the Ragas prescribed

Week 12: Lectures and demonstration of comparative study of the Ragas prescribed

Week 13: Lectures and demonstration of comparative study of the Ragas prescribed

Week 14: Lectures and demonstration of comparative study of the Ragas prescribed

Week 15: Lectures and demonstration of comparative study of the Ragas prescribed

Week 16: Revision of course by lectures and Questions and answer session and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students gain knowledge about the historical development of ragas prescribed in unit- 1	Theoretical teaching about the historical development of prescribed ragas.	Assessment through assignments and classes tests.
2	Knowledge about various raga classification systems.	Theoretical teaching about various raga classification systems.	Assessment through assignments and tests.
3	Knowledge about the perscribed ragangas.	Theoretical teaching about various ragangas.	Assessment through assignments and tests.

Course Code: H 2

Core Course

Code: H 2- Theory: Music of the Asian Continent

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

Course Learning Outcomes:

1. The students get to know about the origin, development and historical background of music of:
 - a. China
 - b. Arabia
 - c. Persia
 - d. South East Asia
2. The students learn about various musical scales and the important musical instruments of above mentioned nations.
3. The students get comparative understanding of the music of those nations with that of Indian Music.

Contents

Unit 1: Study of the Music of the following - China, Arabia, Persia, South East Asia, with special reference to:

- i) Origin, development and historical background of Music
- ii) Musical scales
- iii) Important Musical Instruments

Unit 2: A comparative study of the music systems mentioned above with Indian Music.

Recommended books:

- Music of the Nations: A comparative Study - Swami Prajnananda :- Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi- 2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
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Suggested Readings

- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Teaching Plan:

- Week 1:** Lecture on Music of - China, with special reference to Origin, development and historical background of Music
- Week 2:** Lecture on Music of - China, with special reference to Musical Scales
- Week 3:** Lecture on Music of - China, with special reference to Important Musical Instruments
- Week 4:** Lecture on Music of - Arabia, with special reference to Origin, development and historical background of Music
- Week 5:** Lecture on Music of - Arabia, with special reference to Musical Scales
- Week 6:** Lecture on Music of - Arabia, with special reference to Important Musical Instruments
- Week 7:** Lecture on Music of - Persia, with special reference to Origin, development and historical background of Music
- Week 8:** Lecture on Music of - Persia, with special reference to Musical Scales
- Week 9:** Lecture on Music of - Persia, with special reference to Important Musical Instruments
- Week 10:** Lecture on Music of - South East Asia, with special reference to Origin, development and historical background of Music
- Week 11:** Lecture on Music of - South East Asia, with special reference to Musical Scales
- Week 12:** Lecture on Music of - South East Asia, with special reference to Important Musical Instruments
- Week 13:** Lecture on comparative study of China music systems with Indian Music.
- Week 14:** Lecture on comparative study of Arabia music systems with Indian Music.
- Week 15:** Lecture on comparative study of Persia music systems with Indian Music.
- Week 16:** Lecture on comparative study of South East Asia music systems with Indian Music.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Knowledge about the origin, development and historical background of the music of given nations.	Theoretical teaching through lectures and suggested reading	Assessment through assignment and tests.
2	Knowledge about the origin, development and historical background of music of given nations compared with Indian Music.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.

Course Code: H 3

Code: H 3- Practical: Stage Performance

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course comprises of the practical component i.e. various ragas prescribed for practical performance. The students will learn to perform different compositions in prescribed ragas, gaining an invaluable stage experience.

Course Learning Outcomes:

1. The students will learn various prescribed ragas practically.
2. The students learn to perform and present ragas on stage, in a proper format before the audience.

Contents

Unit 1: Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – I

Candidate may plan his/her performance in the following manner: -

Classical Vocal Music

i) Khyal - Vilambit & Drut Khyal with elaborations for Vocal Music. Tarana is optional.

Classical Instrumental Music

ii) Alap, Jor, Jhala, Masitkhani and Razakhani Gat with eleaborations.

Semi Classical Music

iii) A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Suggested books:

1. V.N. Bhatkhande - Kramik Pustak Malika Vol. I – VI
2. V. R. Patwardhan - Raag Vigyan, Vol I-VIII
3. S. N. Ratanjankar - Abhinav Geet manjari, Vol. I- III
4. Ramashraya Jha - Abhinav Geetanjali, Vol I-V

Suggested Readings

3. A.N. Sanyal - Ragas and Raginis
4. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture-demonstration of development and main structure of ragas.
Week 2: Teaching-demonstration of main frasis of raga with the help of alap.
Week 3: Teaching-demonstration of Vilambit Khayal / Gat of ragas.
Week 4: Taching -demonstration of tanas of vilambit khayal / Masitkhani Gat of ragas.
Week 5: Teaching-demonstration of development of Bandish.
Week 6: Practice session with tabla.
Week 7: Teaching-demonstration of Drut Khayal / Razakhani Gat of ragas.
Week 8: Taching -demonstration of tanas of vilambit khayal /Gat of ragas.
Week 9: Teaching-demonstration of development of Bandish.
Week 10: Practice session with tabla.
Week 11: Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
Week 12: Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
Week 13: Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
Week 14: Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
Week 15: Practice Session with tabla players and class tests.
Week 16: Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
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1	Practical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration in classes.	Assessment through practical demonstration in classes
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Course Code: H 4

Core Course

Code: H 4 - Practical: Viva- Voce

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragas and compositions therein.

Contents

Unit 1: Any eight ragas for detailed study and the remaining four ragas for non-detailed study, from the list of prescribed ragas given below:

APPENDIX – I (Prescribed Ragas)

1. Ahir Bhairav
2. Nat Bhairav
3. Basant
4. Paraj
5. Davgiri Bilawal
6. Yamani Bilawal
7. Bahar
8. Miyan Malhar
9. Puriya
10. Marwa
11. Shuddha Sarang
12. Shyam Kalyan

Recommended books:

1. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI
2. V. R Patwardhan – Raag Vigyan, Vol I-VIII
3. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
4. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

5. A.N. Sanyal - Ragas and Raginis
6. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 2:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 3:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 4:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 5:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 6:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 7:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 8:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 9:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 10:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 11:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 12:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 13:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 14:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 15:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
2	Practical and theoretical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration and theoretical discussion in classes.	Assessment through demonstration and assignments in classes

Semester II
Course Code: H 5

Core Course

Code: H 5 - Theory: Interdisciplinary Approach in Indian Music

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

The main focus of this paper lies up on understanding the inter relation of Music with Mathematics and Physics. Student also understand that the positive aspects of Music in personality development. This course further guides students in understanding methods of documentation and preservation of music, as well as the inter- relation of classical music with folk music

Course Learning Outcomes:

1. Student gain knowledge about the relation between music mathematics and physics.
2. Students get to understand the positive aspect of music in personality development.
3. Students learn about proper documentation and preservation of music.
4. Students get an understanding about the interrelation of classical music folk music
5. Students learn about use and application of Indian Classical music in Film music.

Contents

Unit 1: Analytical study of musical sound based on principles of physics.

Unit 2: Music and Mathematical approach in Laya and Tala of Indian Music.

Unit 3: Physiology of Human Throat and its application in voice culture.

Unit 4: Role of Music in maintaining the traditional values of Indian culture.

Unit 5: Positive aspects of Music on personality development: Psychological approach.

Unit 6: Documentation and Preservation of Music with equipment and technology.

Unit 7: Interrelationship of classical music & folk music

Unit 8: Application of Indian classical music elements in film music

Recommended books:

1. Lalit Kishore Singh - Dhvani Aur Sangeet
2. G.H. Ranade - Hindustani Music
3. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
4. M.R. Gautam - Evolution of Rag and Tala in Music

5. Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
6. V.N. Bhatkhande - Kramik Pustak Malika
7. Omkarnath Thakur - Sangeetanjali Part I- VI
8. V.R. Patvardhan - Rag Vigyan Part I- VII
9. Uma Garg – Sangeet ka Saundaryabodh

Teaching Plan:

- Week 1:** Analytical study of musical sound based on principles of physics.
- Week 2:** Analytical study of musical sound based on principles of physics.
- Week 3:** Music and Mathematical approach in Laya and Tala of Indian Music.
- Week 4:** Music and Mathematical approach in Laya and Tala of Indian Music.
- Week 5:** Physiology of Human Throat and its application in voice culture.
- Week 6:** Physiology of Human Throat and its application in voice culture.
- Week 7:** Role of Music in maintaining the traditional values of Indian culture.
- Week 8:** Role of Music in maintaining the traditional values of Indian culture.
- Week 9:** Positive aspects of Music on personality development: Psychological approach
- Week 10:** Positive aspects of Music on personality development: Psychological approach
- Week 11:** Documentation and Preservation of Music with equipment and technology.
- Week 12:** Documentation and Preservation of Music with equipment and technology.
- Week 13:** Interrelationship of classical music & folk music
- Week 14:** Normal of Indian classical music elements in film music
- Week 15:** Normal of Indian classical music elements in film music
- Week 16:** Revise course lecture and class test .

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Gain knowledge about the relation between music and mathematics.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
3	Gain skills in the music and in personality development.	Teaching through group discussion	Internal assessment : Conducting theory and practical examinations in each semester.
4	Students get the knowledge of philosophical aspects found in the musical forms	Teaching through lectures	Internal assessment : Conducting theory and practical examinations in each semester.

5	Students get to know the positive aspects of music	Teaching through lectures	Internal assessment : Conducting theory and practical examinations in each semester.
6	Students get a better understanding of the anatomy of vocal tract and its function of sound production.	Teaching through lectures	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: H 6

Core Course

Code: H 6 - Theory: Study of western System

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

It is to give the students an understanding of the western music system. This course will help them understanding various concepts of western music, including different scales, instruments and staff notation systems. Students will also learn about the contribution of prominent musicians as well.

Course Learning Outcomes:

1. Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.
2. Students to get to know about various scales in western music.
3. Students get to learn about Staff Notation System.
4. Students get the knowledge about western string and wind instruments
5. Students get to know about the prominent western musicians.

Contents

Unit 1: Knowledge of the following concepts: -Harmony, Melody, Chords.

Unit 2: Scales of western music

Unit 3: Staff Notation System

Unit 4: Description of Western String & Wind Musical Instruments.

Unit 5 Contribution of Bach, Beethoven & Mozart to western musician.

Recommended Books :

1. Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1 . 2008
2. The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
3. Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
4. History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London-1952
5. Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
6. Evolution of Music Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

Teaching Plan:

- Week 1:** Lecture to knowledge of the concept of Harmony
Week 2: Lecture to knowledge of the concept of Melody
Week 3: Lecture to knowledge of the concept of Chords
Week 4: Demonstration to know about Harmony, Melody and chords
Week 5: Lecture to know about western music scales.
Week 6: Lecture to know about western music scales.
Week 7: Lecture to know about western Staff notation System and how to write it.
Week 8: Lecture to know about western Staff notation System and how to write it.
Week 9: Description of Western String & Wind Musical Instruments.
Week 10: Description of Western String & Wind Musical Instruments.
Week 11: Description of Western String & Wind Musical Instruments.
Week 12: Contribution of Bach, to western musician.
Week 13: Contribution of Beethoven to western musician.
Week 14: Contribution of Beethoven to western musician.
Week 15: Contribution of Mozart to western musician.
Week 16: Practice session to write western notation and class test.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.	Theoretical teaching through lectures.	Assessment through assignments and classes tests.
2	Students to get to know about various scales in western music.	Theoretical teaching through lectures.	Assessment through assignments and classes tests.
3	Students get to learn about Staff Notation System.	Theoretical teaching through lectures.	Assessment through assignments and classes tests.
4	Students get the knowledge about western string and wind instruments	Theoretical teaching through lectures.	Assessment through assignments and classes tests.
5.	Students get to know about the prominent western musicians.	Theoretical teaching through lectures.	Assessment through assignments and classes tests.

Course Code: H 7

Core Course

Code: H7 – Practical: Stage Performance

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. The students will learn various prescribed ragas practically.
2. The students learn to perform and present ragas on stage, in a proper format before the audience.

Contents

Unit 1: Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – II

Appendix – II (Prescribed Ragas)

1. Adana
2. Darbari Kanhada
3. Bageshree
4. Rageshri
5. Poorvi
6. Shri
7. Jhinjhoti
8. Maru Bihag
9. Shudha Kalyan
10. Ramdasi Malhar
11. Gaud Malhar
12. Vibhas

Unit 2 : Candidate may plan his/her performance in the **Classical Vocal Music** Bada and Chota Khyal with elaborations, Tarana is optional.

Unit 3: Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations.

Unit 4 : Semi Classical Music

A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

Recommended books:

7. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI
8. V. R Patwardhan – Raag Vigyan, Vol I-VIII
9. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
10. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

11. A.N. Sanyal - Ragas and Raginis
12. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture-demonstration of development and main structure of ragas.
- Week 2:** Teaching-demonstration of main frasis of raga with the help of alap.
- Week 3:** Teaching-demonstration of Vilambit Khayal / Gat of ragas.
- Week 4:** Teaching -demonstration of tanas of vilambit khayal / Masitkhani Gat of ragas.
- Week 5:** Teaching-demonstration of development of Bandish.
- Week 6:** Practice session with tabla.
- Week 7:** Teaching-demonstration of Drut Khayal / Razakhani Gat of ragas.
- Week 8:** Teaching -demonstration of tanas of vilambit khayal /Gat of ragas.
- Week 9:** Teaching-demonstration of development of Bandish.
- Week 10:** Practice session with tabla.
- Week 11:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 12:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 13:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 14:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 15:** Practice Session with tabla players and class tests.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
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1	Practical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration in classes.	Assessment through practical demonstration in classes
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Course Code: H 8

Core Course

Code: H 8 - Practical: Viva - Voce

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragas and compositions therein.

Contents

Unit 1: Viva-voce Practical test of Ragas Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – II (Prescribed Ragas)

1. Adana
2. Darbari Kanhada
3. Bageshree
4. Rageshri
5. Poorvi
6. Shri
7. Jhinjhoti
8. Maru Bihag
9. Shudha Kalyan
10. Ramdasi Malhar
11. Gaud Malhar
12. Vibhas

Recommended books:

13. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI

14. V. R Patwardhan – Raag Vigyan, Vol I-VIII
15. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
16. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

17. A.N. Sanyal - Ragas and Raginis
18. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 2:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 3:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 4:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 5:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 6:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 7:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 8:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 9:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 10:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 11:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 12:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 13:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 14:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 15:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
2	Practical and theoretical	Practical teaching	Assessment through

	knowledge of the prescribed ragas and gaining skill and ability to perform as well.	through demonstration and theoretical discussion in classes.	demonstration and assignments in classes
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Semester III
Course Code: H 9

Core Course

Code: H 9 - Theory: Evolution and Development of musical concepts

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives: Students will get to know in detail about the prescribed musical concepts from vedic period to modern times. Also they will get in knowledge about the prescribed ragas.

Course Learning Outcomes:

1. Able to acquire the knowledge of Vedic music.
2. Students gain good knowledge of Vaggeyakar Characteristics.
3. An in-depth knowledge of prescribed ragas.

Contents

Unit 1: Samagana, Dhruva gana, Maha geetak, Geeti,

Unit 2: Nibaddha gana and Anibaddha gana

Unit 3: Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti

Unit 4: Vaggeyakar Lakshan.

Unit 5: Detailed study of the Ragas prescribed in Appendix – III

Suggested Readings:

1. S.S. Paranjape - Bhartiya Sangeet ka Itihas
2. Sharangdeva - Sangeet Ratnakar
3. K. Vasudev Shastri - Sangeet Shastra
4. Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
5. Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
6. Vasudev Shastri - Sangeet Shastra
7. Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
8. Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
9. Madhubala Saxena - Khyal Shaily ka Vikas
10. Ab Ramashrya Jha - Abhinav Geetanjali-I
11. Vishbharnath Bhatt - Sangeet Kadambani
12. V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
13. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
14. Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers

Teaching Plan:

Week 1: Lecture to know basic feature Samagana,

- Week 2:** Lecture to know about Samagana,
Week 3: Lecture to know Basic feature of Dhruva gana.
Week 4: Lecture to know about Dhruva gana
Week 5: Lecture to know about Mahageetak
Week 6: Lecture to know about geeti.
Week 7: Lecture to know about Ragalap.
Week 8: Lecture to know about Rupakalap.
Week 9: Lecture to know about Alapti.
Week 10: Lecture to know about Ragalapti.
Week 11: Lecture to know about Rupakalapti.
Week 12: Lecture to know about Vaggeyakar Lakshan.
Week 13: Lecture to understand the prescribed ragas and their qualities.
Week 14: Lecture to understand the prescribed ragas and their qualities.
Week 15: Lecture to understand the prescribed ragas and their qualities.
Week 16: Question answer session and class test.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	4. Able to acquire the knowledge of Vedic music.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
2	5. Students gain good knowledge of Vaggaykar Characteristics.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
3	6. An in-depth knowledge of prescribed ragas.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: H 10

Core Course

Code: H 10 - Practical: Stage Performance

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragas and compositions therein.

Contents

Performance of half an hour's duration before an audience in Ragas selected from the list of

Ragas prescribed in Appendix III.

Appendix – III (Prescribed ragas)

1. Desi
2. Barwa
3. Bhatiar
4. Jog
5. Kaunsi Kanhada
6. Nayaki Kanhada
7. Shahana/ Abhogi
8. Hansdhvani/ Sindhura
9. Megh Malhar.
10. Puriya Kalyan
11. Madhmad Sarang
12. Bhairavi

Unit 1: Candidate may plan his/her performance in Classical Vocal Music manna Bada & Chota Khyal with elaborations, Tarana is optional

Unit 2: Candidate may plan his/her performance in **Classical Instrumental Music** Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations

Unit 3: Candidate may plan his/her performance in **Semi Classical Music** A short piece of light classical music / Thumri / Bhajan / Dhun / Gat in a tala other than teental may also be presented.

Recommended books:

19. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI
20. V. R Patwardhan – Raag Vigyan, Vol I-VIII
21. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
22. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

23. A.N. Sanyal - Ragas and Raginis
24. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture-demonstration of development and main structure of ragas.
- Week 2:** Teaching-demonstration of main frasis of raga with the help of alap.
- Week 3:** Teaching-demonstration of Vilambit Khayal / Gat of ragas.
- Week 4:** Taching -demonstration of tanas of vilambit khayal / Masitkhani Gat of ragas.
- Week 5:** Teaching-demonstration of development of Bandish.
- Week 6:** Practice session with tabla.
- Week 7:** Teaching-demonstration of Drut Khayal / Razakhani Gat of ragas.
- Week 8:** Taching -demonstration of tanas of vilambit khayal /Gat of ragas.
- Week 9:** Teaching-demonstration of development of Bandish.
- Week 10:** Practice session with tabla.
- Week 11:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 12:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 13:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 14:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 15:** Practice Session with tabla players and class tests.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Practical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration in classes.	Assessment through practical demonstration in classes

Course Code: H 11

Core Course

Code: H 11 - Practical: Viva- Voce

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and compositions therein.

Contents

Unit 1: Viva-voce Practical test of Ragas Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – III (Prescribed ragas)

1. Desi
2. Barwa
3. Bhatiar
4. Jog
5. Kaunsi Kanhada
6. Nayaki Kanhada
7. Shahana/ Abhogi
8. Hansdhvani/ Sindhura
9. Megh Malhar.
10. Puriya Kalyan
11. Madhmad Sarang
12. Bhairavi

Recommended books:

25. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI

26. V. R Patwardhan – Raag Vigyan, Vol I-VIII
27. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
28. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

29. A.N. Sanyal - Ragas and Raginis
30. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 2:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 3:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 4:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 5:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 6:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 7:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 8:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 9:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 10:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 11:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 12:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 13:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 14:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 15:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Practical and theoretical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration and theoretical discussion in classes.	Assessment through demonstration and assignments in classes

***For Elective courses, students may choose any one from following Course code:
HE1A or HE1B or HE1C
Course Code: HE 1A**

Elective Course

Code: HE 1A - Theory: Aesthetics and Appreciation of Indian Music

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

In this paper the students understanding will get about the concept of Aesthetics, various approaches and Aesthetics as a study. They will also get to know about the scope of aesthetics along with the views of Plato and Aristotle. This course also covers the rasa theory as given by Bharat in detail.

Course Learning Outcomes:

1. Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
2. Students will get an understanding about aesthetics in relation to Bharat's rasa theory and the concept of Rasa dhyana.

Contents

Unit 1: Definition of Aesthetics (Western and Indian View points), Aesthetical approaches - linguistic, phenomenological.

Unit 2: Aesthetics as a normative study

Unit 3: Plato and Aristotle's view point on Aesthetics.

Unit 4: Aesthetics as a theory of fine art and its appreciation

Unit 5: Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.

Unit 6: Aesthetical Concept of Nayak- Nayika Bheda, its depiction through Raga Dhyān and its relevance in Indian Music.

Suggested Readings:

1. Nelson Goodman - Ways of World making Indianapolis, 1978.
2. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
3. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
4. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
5. Abrahim Adil Shah - Kitab-e- Nauras
6. S.K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
7. Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
8. O.C. Gangoli - Ragas and Raginis
9. Ganpati Chandragupt - Ras Siddhant ka Punarvivechan
- 10 Surendra Nath Dikshit - Rasa Vishleshan
11. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
12. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
13. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
- 3 Maharana Kumbha : Sangeet Raja

Teaching Plan:

- Week 1:** Lecture to gain knowledge about Aesthetics (Western and Indian View points),
- Week 2:** Lecture to gain knowledge about Aesthetical approaches - linguistic.
- Week 3:** Lecture to gain knowledge about phenomenological.
- Week 4:** Lecture to understand Aesthetics as a normative study
- Week 5:** Lecture to know about Plato and Aristotle's view point on Aesthetics.
- Week 6:** Lecture to know about Aristotle's view point on Aesthetics.
- Week 7:** Lecture to understand Aesthetics as a theory of fine art and its appreciation
- Week 8:** Lecture on Bharata's theory of Rasa.
- Week 9:** Lecture on Bharata's theory of Rasa based on applicability to Indian music and Drama with special reference to musical interval.
- Week 10:** Lecture on Bharata's theory of Rasa based on applicability to Indian music and Drama with special reference to Laya.
- Week 11:** Lecture on Bharata's theory of Rasa based on applicability to Indian music and Drama with special reference to Raga.
- Week 12:** Lecture on Aesthetical Concept of Nayak- Nayika Bheda.
- Week 13:** Lecture to understand the origin of Raga Dhyān in Indian music.
- Week 14:** Lecture on Raga Dhyān, relevance in Indian Music.

Week 15: Question Answer session with students

Week 16: Class test

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.	Theoretical teaching of aesthetics and appreciation of Indian music.	Assessment through assignments and classes tests.
2	Students will get an understanding about aesthetics in relation to bharat's rasa theory and the concept of Rasa dhyan.	Theoretical teaching of Rasa according to Bharat's rasa theory and rasa dhyan.	Assessment through assignments and classes tests.

Course Code: HE 1B

Elective Course

Code: HE 1B - Theory: Musicological Study in Karnatak Music

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

The course will guide the students towards the in-depth knowledge about prescribed lakshan granthas, the ancient experiments relating to Dhruva Veena and Chala Veena as well as the musical forms related to classical dances of India. The students will learn about Natakas, musical iconography and stone pillars traditional and contemporary musical concerts.

Course Learning Outcomes:

1. Students gain knowledge about significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- (2) They will get knowledge about Musical forms related to the classical dances of south India and Natakas pertaining to the field of classical dances of south India.
- (3) Musical Iconography and Musical Stone Pillars.
- (4) Traditions and Contemporary changes in Karnatak Music concerts.
- (5) The prescribed Lakashanagranthas – "Silapaddikaram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini

Contents

Unit 1: Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina

Unit 2: Musical forms pertaining to the field of classical dances of south India. A Knowledge of Geya Nataka, Nritya, Nataka, Bhagavata Mela Nataka.

Unit 3: Musical Iconography and Musical Stone Pillars.

Unit 4: Musical Concerts ; Traditions and Contemporary changes in Karnatak Music.

Unit 5: A study of the following Lakashanagranthas – "Silapaddikaram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini

Suggested Readings:

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972

4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition-2006
9. Cruises of A Musical Researcher’s Pen – Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai – 14. First Edition March 2002.
10. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
11. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
12. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
13. Music through the Ages - V.Premlata, Sundeep Prakashan, Delhi, 1985
14. Acoustical perspective on Raga-Rasa Theory – Suvarnalata Rao, Kanishka Publishers, New Delhi.
15. Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers

Teaching Plan:

This paper is conducted by Karnatak Section with their teaching plan.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
	Students gain knowledge about significance of Bharata’s experiment relating to Dhruva Vina and Chala Vina	Theoretical teaching through lectures and suggested reading.	Assessment through assignments and classes tests.
	They will get knowledge about Musical forms related to the classical dances of south India and Natakas pertaining to the field of classical dances of south India.	Theoretical teaching through lectures and suggested reading.	Assessment through assignments and classes tests.
	Musical Iconography and Musical Stone Pillars.	Theoretical teaching through lectures and suggested reading.	Assessment through assignments and classes tests.
	Traditions and Contemporary changes in Karnatak Music concerts.	Theoretical teaching through lectures and suggested reading.	Assessment through assignments and classes tests.
	The prescribed Lakshanagranthas – “Silapaddikaram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini	Theoretical teaching through lectures and suggested reading.	Assessment through assignments and classes tests.

Course Code: HE 1C

Elective Course

Code: HE 1C - Theory: Historical Development of Avanaddha Vadyas

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

Student understand the relevance of percussion instruments as mentioned in the lakshana granthas such as Natyasastra and sangeeta Ratnakara. And also understand the comparative study of various units used for different talas, playing techniques of Tabla, Pakhawaj and Mridangam, Musical contributions of various scholars of Tabla payers.

Course Learning Outcomes:

1. Gain the knowledge of percussion instruments mentioned in the Lakshana granthas.
2. Acquire the knowledge of comparative study of various talas and its units.
3. Able to explain the playing techniques of Tabla/Pakhawaj/ Mridangam.
4. Gain the knowledge of contributions of Tabla artists of various schools or Gharanas.

Contents

Unit 1: Study of percussion instruments as mentioned in Natayshastra and Sangeeta Ratnakara

Unit 2: Comparative study of following Talas with matras: -

- a) 6,7,8,10 Matras
- b) 12,14,15,16 Matras

Unit 3: Tala Dasa Pranas

Unit 4: Brief study of Gharanas of Tabla/Pakhawaj/Mridangam

Unit 5: Basic playing techniques of Tabla, Pakhawaj or Mridangam

Unit 6: Biography & Musical contribution of any eight percussion artists and scholars (one of each Gharana / Sampradaya to be covered).

- a. Ustad Faiyaz Khan
- b. Ustad Habbibuddin Khan
- c. Ustad Afaq Hussain Khan
- d. Ustad Karamatullah Khan
- e. Pt. Kanthe Maharaj
- f. Pt. Chhote Lal Mishra
- g. Prof. SudhirSaxena
- h. Pt. Nikhil Ghosh
- i. Pt. Mahapurush Mishra
- j. Pt. Kudau Singh Maharaj

- k. Pt. Nana Panse
- l. Pt. Pagala Das
- m. Pt. RamashsisPathak
- n. PalaniSubramanyapillai
- o. Palghat Mani Iyer

Suggested Readings:

1. Tabla Vadan: Madhukar Ganesh Godbole, Bhartiya Gyan Peeth, New Delhi, 1973
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra, Bhartiya Gyan Peeth, New Delhi, 2002
3. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
4. Pakhawaj Ewam Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry, Publishers Ke, Ki, S, Jijina, nub-1984
5. Tabla Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
6. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar, Madhyamik Hindi Publishers, New Delhi, 2010
7. Tabla Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, New Delhi, 2015

Teaching Plan:

This paper is conducted by Percussion Section with their teaching plan.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Gain the knowledge of percussion instruments mentioned in the Lakshana granthas.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
2	Acquire the knowledge of comparative study of various talas and its units.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
3	Knowledge of Tala dasa Pranas.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
4	Knowledge of different Gharans of various instruments.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
5	Able to explain the playing techniques of Tabla/Pakhawaj/ Mridangam.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in

			each semester.
6	Gain the knowledge of contributions of Tabla artists of various schools or Gharanas.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: HOEP 1

Open Elective Paper

Code: HOEP 1 - Theory: Project Work

Credit – 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Course Objectives:

In this project work the student understand the methodology of effective writing on any one of selected topic which will be useful to become a scholar.

Course Learning Outcomes:

1. Student able to explain and elaborate on any selected topic in detailed manner.
2. Acquire the knowledge and experience through the project work which will be useful to do research in music.

Contents

Unit 1: Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Topics for open elective Paper - 1

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

- 14. Music & Literature
- 15. Music & Contemporary society

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

Suggested Readings:

Student has to go through all the books and other research resources related to the topic.

Teaching Plan:

One topic is selected by the supervisor and its available sources will be explained to the candidate.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student able to explain and elaborate on any selected topic in detailed manner.	Available sources on any one selected topic through lecture.	Internal assessment : Conducting theory and practical examinations in each semester.

Core Course

Code: H 12 - Theory: Multidimensional Values of Indian Music

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

Students get the knowledge of development of Prabandh , Dhurpad , Dhamar, and Khayal musical forms. Along with importance of Sanskrit treatises of Indian Music. As well as they will gain knowledge of prescribed ragas.

Course Learning Outcomes:

1. Students get the knowledge about the origin and development of Prabandha, Dhurpad, Dhamar, Khyal.
2. Students will learn the comparative study of the ancient and modern compositional forms
3. Student will get to know about the principles of musical composition in Indian Classical Music
4. Students learn about Sanskrit treatises and Vocational aspects in Indian Music
5. Students get the detailed study of the Ragas prescribed in Appendix – IV

Contents

Unit 1: Origin and Development of - Prabandha, Dhurpad, Dhamar, Khyal

Unit 2: Comparative study of the ancient and modern compositional forms.

Unit 3: Principles of musical composition in Indian Classical Music

Unit 4: Importance of Sanskrit treatises in Indian Music

Unit 5: Vocational aspects of Indian Music

Unit 6: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

1. Jog Kauns
2. Soor Malhar
3. Bilasakhani Todi
4. Gurjari Todi
5. Lalit
6. Madhuwanti
7. Komal Rishabh Asawari
8. Bihagra/ Gunkali

9. Nand
10. Shankara/Shukla Bilawal
11. Kalawati
12. Charukeshi/ Basant Mukhari

Recommended Books

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ab Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV

Teaching Plan:

- Week 1:** Lecture to understand the Origin and Development of Prabandha.
- Week 2:** Lecture to understand the Origin and Development of Dhrupad.
- Week 3:** Lecture to understand the Origin and Development of Dhamar.
- Week 4:** Lecture to understand the Origin and Development of Khyal.
- Week 5:** Lecture to know comparative study of the ancient and modern compositional forms.
- Week 6:** Lecture to know comparative study of the ancient and modern compositional forms.
- Week 7:** Lecture for Principles of musical composition in Indian Classical Music
- Week 8:** Lecture for Principles of musical composition in Indian Classical Music
- Week 9:** Lecture to understand the Importance of Sanskrit treatises in Indian Music
- Week 10:** Lecture to understand the Importance of Sanskrit treatises in Indian Music
- Week 11:** Lecture to know Vocational aspects of Indian Music
- Week 12:** Lecture to know Vocational aspects of Indian Music
- Week 13:** Lecture – Demonstration of detailed study of the prescribed Ragas.
- Week 14:** Lecture – Demonstration of detailed study of the prescribed Ragas.
- Week 15:** Lecture – Demonstration of detailed study of the prescribed Ragas.
- Week 16:** Question answer session and class test.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Students get the knowledge about the origin and development of Prabandha, Dhrupad, Dhamar, Khyal.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.
2.	Students will learn the comparative study of the ancient and modern compositional forms	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.
3.	Student will get to know about the principles of	Theoretical teaching through	Assessment through assignment and tests.

	musical composition in Indian Classical Music	lecture and suggested reading	
4.	Students learn about Sanskrit treatises and Vocational aspects in Indian Music.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.
5.	Students get the detailed study of the Ragas prescribed.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.

Course Code: H 13

Core Course

Code: H 13 - Practical: Stage Performance

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.

2. Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and compositions therein.

Contents

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix IV.

Appendix – IV: (Prescribed ragas)

1. Jog Kauns
2. Soor Malhar
3. Bilasakhani Todi
4. Gurjari Todi
5. Lalit
6. Madhuwanti
7. Komal Rishabh Asawari
8. Bihagra/ Gunkali
9. Nand
10. Shankara/Shukla Bilawal
11. Kalawati
12. Charukeshi/ Basant Mukhari

Unit 1: Candidate may plan his/her performance in Classical Vocal Music mannar Bada & Chota Khyal with elaborations, Tarana is optional

Unit 2: Candidate may plan his/her performance in Classical Instrumental Music Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations

Unit 3: Candidate may plan his/her performance in Semi Classical Music A short piece of light classical music / Thumri / Bhajan / Dhun / Gat in a tala other than teental may also be presented.

Recommended books:

31. V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI
32. V. R Patwardhan – Raag Vigyan, Vol I-VIII
33. S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
34. Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

5. A.N. Sanyal - Ragas and Raginis

6. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan:

- Week 1:** Lecture-demonstration of development and main structure of ragas.
- Week 2:** Teaching-demonstration of main frasis of raga with the help of alap.
- Week 3:** Teaching-demonstration of Vilambit Khayal / Gat of ragas.
- Week 4:** Taching -demonstration of tanas of vilambit khayal / Masitkhani Gat of ragas.
- Week 5:** Teaching-demonstration of development of Bandish.
- Week 6:** Practice session with tabla.
- Week 7:** Teaching-demonstration of Drut Khayal / Razakhani Gat of ragas.
- Week 8:** Taching -demonstration of tanas of vilambit khayal /Gat of ragas.
- Week 9:** Teaching-demonstration of development of Bandish.
- Week 10:** Practice session with tabla.
- Week 11:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 12:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 13:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 14:** Teaching-demonstration of semi-classical or light music Like-Thumri /Dadra/ Bhajan/ Dhun /a gat.
- Week 15:** Practice Session with tabla players and class tests.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students get to study various practical aspects of ragas prescribed.	Practical teaching through demonstration in classes.	Assessment through practical demonstration in classes
2	Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and	Practical teaching through demonstration in classes.	Assessment through practical demonstration in classes

	compositions therein		
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Course Code: H 14

Core Course

Code: H 14 - Practical: Viva- Voce

Credit – 8

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand various aspects of the prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and compositions therein.

Contents

Unit 1: Viva-voce Practical test of Ragas Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – IV: (Prescribed ragas)

1. Jog Kauns
2. Soor Malhar
3. Bilasakhani Todi
4. Gurjari Todi
5. Lalit
6. Madhuwanti
7. Komal Rishabh Asawari
8. Bihagra/ Gunkali
9. Nand
10. Shankara/Shukla Bilawal
11. Kalawati
12. Charukeshi/ Basant Mukhari

Recommended books:

- 1 V.N Bhatkhande- Kramik Pustak Malika Vol. I – VI
- 2 V. R Patwardhan – Raag Vigyan, Vol I-VIII
- 3 S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- 4 Ramashraya Jha- Abhinav Geetanjali, Vol I-V

Suggested Readings

1. A.N. Sanyal - Ragas and Raginis
2. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Teaching Plan

- Week 1:** Lecture demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 2:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 3:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 4:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 5:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 6:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 7:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 8:** Lecture-demonstration for comparative and detail study of prescribed ragas to understand the difference between near ragas and their qualities.
- Week 9:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 10:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 11:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 12:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 13:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 14:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 15:** Lecture demonstration by the teacher and each students one by one of prescribed ragas.
- Week 16:** Practice Session with tabla players and class tests.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1 & 2	Practical and theoretical knowledge of the prescribed ragas and gaining skill and ability to perform as well.	Practical teaching through demonstration and theoretical discussion in classes.	Assessment through demonstration and assignments in classes

***For Elective courses, students may choose any one from following Course code:
HE2A or HE2B or HE2C**

Course Code: HE 2A

Elective Course

Code: HE 2A - Theory: Indian Music and its Aesthetical approach

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

In this paper student understand the concept of Aesthetics according to the view points of western and Indian philosophers and scholars, with special emphasis on the views of Plato and Aristotle. Student also understand Aesthetics as a theory of Fine arts and its significance in Indian Music.

Course Learning Outcomes:

1. Student able to acquire the knowledge of the concepts of Aesthetics according to the viewpoints of western and Indian Philosophers and scholars.
2. Gain knowledge of aesthetical concept of “Rasa” in Fine Arts mentioned by Indian scholar Bharata and its significance in Theatre/Drama and Indian Music.
3. Acquire the knowledge of aesthetical approaches in musical improvisations such as Alapana, Sangati, Niraval, Swarakalpana, Tala and laya.

Contents

Unit 1: The four facets of Aesthetics- Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and Emotion.

Unit 2: Art, Classification of Arts, Element, Medium, Form and content in music as an art, Art as an expression

Unit 3: Interrelationship of music with other fine arts

Unit 4: Aesthetical elements contained in Indian musicology,

Unit 5: Aesthetic character of different forms of Hindustani Music.

Books Recommended

1. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
2. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
4. Debussy - Three Classics in the Aesthetics of Music.
5. Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
6. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
7. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
8. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

Relevant Portions of the following works:

1. Bharart Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja

Teaching Plan:

- Week 1:** Lecture to gain knowledge about Aesthetic Attitude.
Week 2: Lecture to gain knowledge about Aesthetic Expression.
Week 3: Lecture to gain knowledge about Aesthetic Experience.
Week 4: Lecture to gain knowledge about Feeling and Emotion in the context of Aesthetics.
Week 5: Lecture to understand the Art and its Classification.
Week 6: Lecture to know about Elements of Art.
Week 7: Lecture to gain knowledge about the Medium and Form of Art.
Week 8: Lecture to understand the content in music as an art.
Week 9: Lecture to understand the Art as an expression.
Week 10: Lecture to know about the Interrelationship of music with other fine arts.
Week 11: Lecture to know about the Interrelationship of music with other fine arts.
Week 12: Lecture to teach Aesthetical elements contained in Indian musicology,
Week 13: Lecture to teach Aesthetical elements contained in Indian musicology,
Week 14: Lecture to teach Aesthetic character of different forms of Hindustani Music.
Week 15: Lecture to teach Aesthetic character of different forms of Hindustani Music.
Week 16: Question Answer session with students and Class test

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student able to acquire the knowledge of the concepts of Aesthetics according to the viewpoints of western and Indian Philosophers and scholars.	To make the students to understand concepts of Aesthetics through lectures.	Internal assessment : Conducting theory and practical examinations in each semester.
2	Knowledge of art and kala, art and craft.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
3	Knowledge of classification of art.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
4	Gain knowledge of aesthetical concept of "Rasa" in Fine Arts	Teaching through lecture	Internal assessment : Conducting theory and practical examinations

	mentioned by Indian scholar Bharata and its significance in Theatre/Drama and Indian Music.		in each semester.
5	Knowledge of aesthetic experience etc...	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
6	Acquire the knowledge of aesthetical approaches in musical improvisations such as Alapana, Sangati, Niraval, Swarakalpana, Tala and laya	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
7	Knowledge of music as an art that is subject, technique element, medium etc.	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: HE 2B

Elective Course

Code: HE 2B - Theory: Comparative study of Karnatak & Hindustani Music

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

This course gives an in depth understanding about the musical forms of Karnatak and Hindustani systems as well as rasa and tala systems in both. Student will study about the prominent vaggeykars of Karnatak music and important musical forms adopted in current Karnatak concert system.

Course Learning Outcomes:

1. The students will gain knowledge about the musical forms of Karnatak and Hindustani system as well as raga and tala system.
2. Students will learn about the contribution of important vaggeykars of Karnatak Music and the important musical forms adopted in the current Karnatak System.

Contents

Unit 1: Comparative study of musical forms of Karnatak and Hindustani systems

Unit 2: Comparative study of Hindustani & Karnatak Music Raga System.

Unit 3: Comparative study of Hindustani & Karnatak Music Tala System.

Unit 4: Contribution of important vaggeykaras of Karnatak Music.

Unit 5: Important musical forms adopted in the current Karnatak concert Paddhati

Recommended books:

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

Teaching Plan:

This paper is conducted by Karnatak Section with their teaching plan.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	The students will gain knowledge about the musical forms of Karnatak and Hindustani system as well as raga and tala system.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.
2	Students will learn about the contribution of important vaggeykars of Karnatak Music and the important musical forms adopted in the current Karnatak System.	Theoretical teaching through lecture and suggested reading	Assessment through assignment and tests.

Course Code: HE 2C

Elective Course

Code: HE 2C - Theory: Study of Percussion Instruments

Credit – 4

Duration: 3 Hrs.

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Course Objectives:

In this paper student understand the origin and development of various percussion instruments such as Tabla, Pakhawaj and Mridangam regional instruments of north india,south India such as Hudka, Dholak,Tavil Chenda,and Ghatam.

Course Learning Outcomes:

1. Able to acquire the knowledge of origin and development of Percussion instruments such as Tabla,Pakhawaj and Mridangam.
2. Student gain the knowledge of origin and development of regional instruments of North and South India such as Hudka, Dholak, Tavil, Chenda and Ghatam etc.
3. Student gain the knowledge of comparative stude of various talas structure and units.
4. Acquire the knowledge of comparative study of Hindustani and Karnatak music talas.

Contents

Unit 1: Origin and Development of Pakhawaj, Tabla and Mridangam with their respective schools.

Unit 2: Origin and Development of various Avanadha regional instruments of North India- Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.

Unit 3: Brief study of Avanadha Vadyas of South India i.e.Tavil, Chenda, Edakka, Ghatam and Khanjira.

Unit 4: Comparative study of equal matra talas:

- a. Teentala-Tilwara
- b. Jhaptala-Sultala
- c. Ektala-Chartala
- d. Adachartal-Dhamar
- e. Panchamsawari-Gajjhampa

Unit 5: Comparative study of Talas of Hindustani & Karnatak Music system.

Suggested Readings:

1. Laya Taal Vichar – Gokhale
2. Bharateeya Sangeet Me Tall Evam Rup Vidhan – Subhadra Chaudhury.
3. Taal Prabandha – Pt. Chhote Lal Mishra.
4. Bharateeya Talon ka Sashtriya Vivechan – Dr. Arun Kumar Sen.

5. Taal Vadya Sashtra – Dr. Bhal Chandra Rao Marathe.
6. Tabla Kaumudi , Vol.-II – Ramshankar Das ‘Pagal Das’.
7. Mridang Vadan – Guru Purushottam Das.

Teaching Plan:

This paper is conducted by Percussion Section with their teaching plan.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Able to acquire the knowledge of origin and development of Percussion instruments such as Tabla, Pakhawaj and Mridangam	Lecture on origin and development of percussion instruments.	Internal assessment : Conducting theory and practical examinations in each semester.
2	Student gain the knowledge of origin and development of regional instruments of North India such as Hudka, Dholak, Taval, Chenda and Ghatam etc	To make the students understand the origin and development of regional instruments of North India.	Internal assessment : Conducting theory and practical examinations in each semester.
3	Knowledge of south Indian musical instruments such as Taval, Chenda, Edakka, Ghatam and Khanjira.	Lecture on south Indian musical instruments.	Internal assessment : Conducting theory and practical examinations in each semester.
4	Student gain the knowledge of comparative study of various talas structure and units	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.
5	Acquire the knowledge of comparative study of Hindustani and Karnatak music talas	Teaching through lecture	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: KOEP 2

Open Elective Paper

Code: KOEP 2 - Theory: Project Work

Credit – 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Course Objectives:

In this project work student understand the methodology of writing on any one selected topic.

Course Learning Outcomes:

1. Student able to explain and elaborate on any one selected topic in detailed manner.
2. Student acquire the knowledge and experience through the project work which will be useful to do research in music.

Contents

Unit 1: Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Topics for open elective Paper -2

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

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

Suggested Readings:

Student has to go through all the books and other research resources related to the topic.

Teaching Plan:

One topic is selected by the supervisor and its available sources will be explained to the candidate.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student able to explain and elaborate on any one selected topic in detailed manner. Student acquire the knowledge and experience through the project work which will be useful to do research in music.	Teaching through giving sources and ideas	Internal assessment: Conducting theory and practical examinations in each semester.

