

Content Details for M. A. Karnatak Music (Vocal/ Veena/ Violin) Programme

**Master of Arts
Karnatak Music (vocal/ Veena/ Violin)
Semester I
Course Code: K 1**

Core Course

Code: K1- Theory: Study of Scales, Ragas and Forms

Marks: 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

This course aims to build a comprehensive understanding of Music inherently through the study of scales of different systems such as Karnatak, Hindustani, Ancient Tamil Music and western music. It also focuses to provide a space to engage the details of various musical forms and ragas (theory and practice).

Course Learning Outcomes:

1. Ability to write music notation system.
2. Ability to learn various basic scales of different music systems.
3. Describe the aesthetical elements in Karnatak Music.
4. Gaining proficiency as a concert performer.

Contents

Unit 1: Detailed study of ragas Prescribed (List – A) in the course code K 3

Unit 2: Comparative study of the basic scales of different systems of Music

- Karnatak
- Hindustani
- Ancient Tamil Music
- Western
- Far Eastern

Unit 3: Decorative angas figuring in kritis and other Musical forms.

Unit 4: Pallavi notation; Theory of Rettai Pallavi and Nadai Pallavi

Unit 5: Different Mudras figuring in Musical compositions

Unit 6: Evolution of Indian Musical scales

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. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
11. Kanna Kumar, P.B. Prof. (2007), Patnam Subramanya Iyer – A “Beacon Light” Among Post Trinity Composers, Kanishka Publishers, New Delhi

Teaching Plan:

Week 1:

Lectures on Prescribed Ragas and compositions .

Week 2:

Lectures on Prescribed ragas and compositions.

Week 3:

Lectures on tala and laya intricacies for singing effective niraval and kalpanaswaras.

Week 4:

Lectures and demonstrations on Pallavi singing and its intricacies.

Week 5:

Lectures on comparative study of the basic scales of different music systems.

Week 6:

Lecture on comparative study of the basic scales of different music systems.

Week 7:

Lectures on comparative study of Karnatak, Hindustani and Ancient Tamil music.

Week 8:

Lectures on comparative study of western and Far Eastern music system.

Week 9:

Lectures on Decorative angas and its varieties.

Week 10:

Lectures on Decorative angas figuring in kritis and in other musical forms.

Week 11:

Lectures on Music notations for pallavi writing.

Week 12:

Lectures and demonstrations of theory of Rettai pallavi and Nadai pallavi.

Week 13:

Lectures on different mudras figuring in musical compositions.

Week 14:

Lectures on different mudras figuring in musical compositions.

Week 15:

Lecture on Evolution of Indian Musical Scales.

Week16:

Lecture on Evolution of Indian Musical scales.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Gain knowledge of ragas prescribed.	Teaching students about the characteristics features of ragas prescribed.	Internal assessment : Conducting theory and practical examinations in each semester.
2	Ability to learn various basic scales of different music systems.	To make the students understand various basic scales of music systems.	Internal assessment : Conducting theory and practical examinations in each semester.
3	Describe the aesthetical elements in musical forms.	To make the students understand aesthetical elements of musical form.	Internal assessment : Conducting theory and practical examinations in each semester.
4	Ability to write music notation.	Teach the skills to write effective music notation.	Internal assessment : Conducting theory and practical examinations in each semester.
5	Gain the knowledge of various signatures figuring in musical compositions.	To make the students understand various signatures figuring in the musical compositions.	Internal assessment : Conducting theory and practical examinations in each semester.
6	Acquire the knowledge of various Indian musical scales.	To explain about various Indian musical scales.	Internal assessment : Conducting theory and practical examinations in each semester.

Course Code: K 2

Core Course

Code: K 2- Theory: Historical Study of the evolution of Ragas, Talas and Music Instruments

Marks: 70+30 =100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of ragas and their classification. And will also understand the classification of musical instruments ,it's construction and playing techniques.

Course Learning Outcomes:

1. Knowledge of the evolution of Ragas, Lakshanas and it's classification.
2. Explain the classification of Musical Instruments and important concert musical instruments.
3. Knowledge about the Construction and playing techniques of stringed and wind instruments.
4. Knowledge about the musical forms and evolution.
5. Knowledge of 175 and 108 tala systems.

Contents

Unit 1: The different periods of Musical History and their distinctive features, Landmarks in the history of Indian Music.

Unit 2: Evolution of Ragas, Ragalakshana and system of Raga classification, Ragas which owe their origin to folk Music.

Unit 3: Musical Instruments

- Classification of Musical Instruments
- Important musical instruments adopted in traditional music

Unit 4: Evolution of Musical forms with special reference to Prabandhas and their classifications;

- Gita Prabandha
- Vadya Prabandha
- Nritya Prabandha
- Misra Prabandha

Unit 5: Concept of “Marga” and “Desi” in the spheres of Raga, Tala, Prabandha

Unit 6: Knowledge about the formation of 175 and 108 systems of talas. Rare talas figure in Tiruppugazh

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. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th, 16th, 17th & 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Teaching Plan:

Week 1:

Lectures on Musical history and their distinctive features.

Week 2:

Lectures on Musical history and their distinctive features.

Week 3:

.Lecture s on Evolution of Ragas, Ragalakshana and system of Raga classification

Week4:

Lectures on Landmarks in the history of Indian Music.

Week 5:

.Lecture s on Evolution of Ragas, Ragalakshana and system of Raga classification

Week 6:

Lectures and demonstrations on Ragas which owe their origin to folk Music.

Week 7:

Lectures and demonstrations on Ragas which owe their origin to folk Music.

Week 8:

Lectures on Musical Instruments and their classification.

Week 9:

Lectures on Important musical instruments adopted in traditional music.

Week 10:

Lectures and demonstrations on Evolution of Musical forms with special reference to Prabandhas and their classifications.

Week 11:

Lectures and demonstrations on Evolution of Musical forms with special reference to Prabandhas and their classifications.

Week 12:

Lectures and demonstrations on Evolution of Musical forms with special reference to Prabandhas and their classifications , Gita Prabandha, Vadya Prabandha, Nritya Prabandha and Misra Prabandha.

Week 13:

Lectures on Concept of “Marga” and “Desi” in the spheres of Raga, Tala,

Week 14:

Lectures on Concept of “Marga” and “Desi” in the spheres of Tala, Prabandha

Week 15:

Lectures and demonstrations about the formation of 175 and 108 systems of talas.

Week 16:

Lectures and demonstrations about the formation of 175 and 108 systems of talas. Rare talas figure in Tiruppugazh

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Knowledge of musical history and their distinctive features.	Teaching students about the musical history and their distinctive features.	Internal assessment : Conducting theory examinations in the end of each semester.
2	Knowledge of Ragas and its Lakshanas ,classifications	Lecture about Ragas, Lakshanas and their classifications.	Internal assessment : Conducting theory examinations in the end of each semester.
3	Knowledge of classification of musical instruments.	Lecture about the classification of musical instruments.	Internal assessment : Conducting theory examinations in the end of each semester.
4	Knowledge of musical forms with special reference to Prabandhas.	Teaching students the musical forms with special reference to	Internal assessment : Conducting theory examinations in the end

		Prabandhas.	of each semester.
5	Knowledge about “Marga” and “Desi” ragas and talas.	Lecture about Marga ragas and Desi talas.	Internal assessment : Conducting theory examinations in the end of each semester.
6	Knowledge about the formation of 175 and 108 systems of talas	Teaching about the formation of 175 and 108 tala system.	Internal assessment : Conducting theory examinations in the end of each semester.

Course Code: K 3

Code: K 3- Practical: Stage Performance

Marks: 70+30 =100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

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

Contents

Unit 1: Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas (List A & B)

Note: - Compositions should include one each of

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

List of Ragas Prescribed:

A. For Composition: -

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

B. For Pallavi Exposition

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

C. For exposition

1. Sankarabharanam 2. Simhendramadhyamam 3. Kalyani 4. Kiravani 5. Nattai 6. Todi 7. Goula 8. Bhairavi 9. Arabhi 10. Kharaharapriya 11. Sri 12. Mukhari 13.Varali 14. Saveri 15.

Sriranjani 16. Anandabhairavi 17. Vasanta 18. Kedaragoula 19. Dhanyasi 20. Madhyamavati
21. Bilahari 22. Hamsadhwani 23. Mohanam 24. Suddhasaveri 25. Purvikalyani 26. Begada 27.
Pantavarali 28. Khamas 29. Shanmukhapriya 30. Kambhoji

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

Teaching Plan:

Week 1:

Teaching musical compositions- Kritis of various composers in the prescribed ragas and in different talas.

Week 2:

Teaching musical compositions- Kritis of various composers in the prescribed ragas and in different talas.

Week 3:

Teaching musical compositions- Kritis of various composers in the prescribed ragas and in different talas.

Week 4:

Teaching musical compositions- Kritis of various composers in the prescribed ragas and in different talas.

Week 5:

Lecture - demonstration about various musical forms and their special qualities composed by different composers.

Week 6:

Teaching and demonstrations about the development of creative ability towards raga alapana, niraval and swarakalpana.

Week 7:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 8:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 9:

Teaching group compositions like Gana raga pancharatnas, Kovuri pancharatnas and Venkatesa Pancharatnam of various composers.

Week 10:

Teaching highly creative musical form "Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 11:

Teaching highly creative musical form” Pallavi” and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 12:

Teaching highly creative musical form” Pallavi” and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 13:

Teaching semi classical musical forms like Padam, Javali and Tillana.

Week 14:

Teaching semi classical musical forms like Padam, Javali and Tillana

Week 15:

Practice session with violin and Mridangam accompaniments.

Week 16:

Practice session with violin and Mridangam accompaniments.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student gain skills of performance techniques along with the accompaniments.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
2	Gain knowledge of various compositions composed by different composers.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
3	Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.	Teaching the creative aspects such as raga alapana, swarakalpana and nirval.	Internal assessment : Conducting practical examinations .

Course Code: K 4

Core Course

Code: K 4 - Practical: Viva- Voce

Marks: 70+30 =100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

Course Objectives:

Student Understand the practical demonstration of ragas, talas and compositions. Students understand the characteristic features of prescribed ragas 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 able to demonstrate the talas and creative aspects of ragas.

Able to render pallavis skillfully.

Contents

Unit 1: Viva-voce Practical test of Ragas

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

Note: - Compositions should include one each of

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

List of Ragas Prescribed:

A. For Composition: -

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

B. For Pallavi Exposition

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

C. For exposition

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

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

Teaching Plan:

Week 1:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 2:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 3:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 4:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 5:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 6:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 7:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 8:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 9:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 10:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 11:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 12:

Lecture on stage performance techniques.

Week13:

Lecture on stage performance techniques.

Week 14:

Group discussions among the students about the ragas ,talas,musical forms and composers.

Week 15:

Practice session with violin and Mridangam accompaniments.

Week: 16:

Practice session with violin and Mridangam accompaniments.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student Understand the practical demonstration of ragas, talas and compositions. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the	Teaching the students various ragas characteristic features and its intricacies to give effective performance.	Internal assessment : Conducting practical examinations .

	concert.		
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Semester II
Course Code: K 5

Core Course

Code: K5 - Theory: Interdisciplinary Approach in Indian Music

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

The main focus of this paper is the students understand the inter relations between Music and Mathematics and musical sound based on principles of Physics. Student also understand that the positive aspects of Music in personality development.

Course Learning Outcomes:

1. Gain knowledge about the relation between music and mathematics.
2. Student become economically strength after taking music as a profession.
3. Gain skills in the music and in personality development.

Contents

Unit 1: Music and Mathematics

Unit 2: Analytical study of Musical sound based on principles of physics

Unit 3: Economical aspects of Music as a Profession

Unit 4: Philosophical aspects found in Musical forms

Unit 5: Positive aspects of Music in personality development – a psychological approach

Unit 6: Anatomy of vocal tract and its relation to sound production.

Suggested Readings:

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

Teaching Plan:**Week 1:**

Lecture and demonstration on Music and Mathematics.

Week 2:

Lecture and demonstration on Music and Mathematics.

Week 3:

Lecture and demonstration on Music and Mathematics.

Week 4:

Lecture on Analytical study of Musical sound based on principles of physics.

Week 5:

Lecture on Analytical study of Musical sound based on principles of physics.

Week 6:

Lecture on Analytical study of Musical sound based on principles of physics.

Week 7:

Lecture on Economical aspects of Music as a Profession.

Week 8:

Lecture on Economical aspects of Music as a Profession.

Week 9:

Lecture on Economical aspects of Music as a Profession

Week 10:

Lecture - demonstration on Philosophical aspects found in Musical forms.

Week 11:

Lecture - demonstration on Philosophical aspects found in Musical forms.

Week 12:

Lecture - demonstration on Philosophical aspects found in Musical forms.

Week 13:

Lecture on positive aspects of music in personality development- a psychological approach.

Week 14:

Lecture on positive aspects of music in personality development- a psychological approach.

Week 15:

Lecture on Anatomy of vocal tract and its relation to sound production.

Week 16:

Lecture on Anatomy of vocal tract and its relation to sound production.

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 examinations.
2	Student become economically strength	Teaching through group discussion	Internal assessment : Conducting theory

	after taking music as a profession.		examinations..
3	Gain skills in the music and in personality development.	Teaching through group discussion	Internal assessment : Conducting theory examinations.
4	Knowledge of philosophical aspects found in the musical forms	Teaching through lecture	Internal assessment : Conducting theory examinations.
5	Knowledge of positive aspects of music	Teaching through lecture	Internal assessment : Conducting theory examinations.
6	Knowledge of anatomy of vocal tracts and its relation to sound production.	Teaching through lecture	Internal assessment : Conducting theory examinations.

Course Code: K 6

Core Course

Code: K6 - Theory: Musical concepts, compositions and instruments

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

Student understand about the musical forms which are meant for concert music. They also understand the importance of prosodical beauties dealt with the musical compositions, importance of swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

1. Student will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
2. Able to get advanced knowledge of musical prosodical beauties dealt with the musical compositions.
3. Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
4. Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit 1: Musical forms figuring in Concert Music

Unit 2: Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – Gamakam, Prasam and Yati

Unit 3: Importance of Dhatu and Matu in Karnatak Music

Unit 4: Study of western music system -history, scale and staff notation, important musical concepts

Unit 5: Construction and playing techniques of Stringed, Wind and Percussion Instruments in Music concerts.

Unit 6: Brief outline of folk instruments and musical instruments used in Temples.

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi

5. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
6. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
8. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi

Teaching Plan:

Week 1:

Lecture - demonstration on Musical forms figuring in Concert Music.

Week 2:

Lecture - demonstration on Musical forms figuring in Concert Music

Week 3:

Lecture - demonstration on Musical forms figuring in Concert Music

Week 4:

Lecture on musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – Gamakam, Prasam and Yati.

Week 5:

Lecture on musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – Gamakam, Prasam and Yati.

Week 6:

Lecture on musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – Gamakam, Prasam and Yati.

Week 7:

Lecture-demonstration on Importance of Dhatu and Matu in Karnatak Music.

Week 8:

Lecture-demonstration on Importance of Dhatu and Matu in Karnatak Music.

Week 9:

Lecture-demonstration on Importance of Dhatu and Matu in Karnatak Music.

Week 10:

Lecture on study of western music system -history, scale and staff notation, important musical concepts.

Week 11:

Lecture on study of western music system -history, scale and staff notation, important musical concepts.

Week 12:

Lecture on Construction and playing techniques of Stringed and Wind Instruments in Music concerts.

Week 13:

Lecture on Construction and playing techniques of Stringed, Wind and Percussion Instruments in Music concerts.

Week 14:

Lecture on Folk instruments and musical instruments used in Temples.

Week 15:

Lecture on Folk instruments and musical instruments used in Temples

Week 16:

Revision of the covered syllabus and conducting class tests on it.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.	Teaching through lecture	Internal assessment : Conducting theory examinations.
2	Able to get advanced knowledge of musical prosodical beauties dealt with the musical compositions	Teaching through lecture	Internal assessment : Conducting theory examinations .
3	Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments	Teaching through lecture	Internal assessment : Conducting theory examinations.
4	Able to get brief outline knowledge of folk instruments and musical instruments used in temples.	Teaching through lecture	Internal assessment : Conducting theory examinations .

Course Code: K 7

Core Course

Code: K7 – Practical: Stage Performance

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

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

Contents

Unit 1: Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas (List A & B)

A. For Composition: -

1. Chakravakam
2. Dhenuka
3. Malayamarutham
4. Saraswathi
5. Latangi
6. Sama
7. Hamirkalyani
8. Harikambhoji
9. Behag
10. Purnachandrika
11. Manji
12. Mandari
13. Vijayasri

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

1. Kambhoji
2. Todi
3. Bhairavi
4. Anandabhairavi
5. Mohanam
6. Dhanyasi

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

Teaching Plan:

Week 1:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 2:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 3:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 4:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 5:

Lecture - demonstration about various musical forms and their special qualities composed by different composers.

Week 6:

Teaching and demonstrations about the development of creative ability towards raga alapana, niraval and swarakalpana.

Week 7:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 8:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 9:

Teaching group compositions like Gana raga pancharatnas, Kovuri pancharatnas and Venkatesa Pancharatnams of various composers.

Week 10:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 11:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 12:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 13:

Teaching semi classical musical forms like Padam, Javali and Tillana.

Week 14:

Teaching semi classical musical forms like Padam, Javali and Tillana

Week 15:

Practice session with violin and Mridangam accompaniments.

Week 16:

Practice session with violin and Mridangam accompaniments

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student gain skills of performance techniques along with the accompaniments.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
2	Gain knowledge of various compositions composed by different composers.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
3	Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.	Teaching the creative aspects such as raga alapana, swarakalpana and nirval.	Internal assessment : Conducting practical examinations .

Course Code: K 8

Core Course

Code: K8 - Practical: Viva - Voce

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

Course Objectives:

Student Understand the practical demonstration of ragas, talas and compositions

Course Learning Outcomes:

1. Students are able to explain orally the theoretical aspects of ragas and talas.
2. Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
3. Able to render pallavis skillfully.

Contents

Unit 1: Viva-voce: Practical Test of Ragas

- (a) Practical and Viva – Voce, Practical test of composition learnt (List A)
- (b) Exposition of Prescribed Ragas (List C)
- (c) Niraval and Kalpana swaras in Prescribed Ragas (List A)
- (d) Exposition of Pallavi in Prescribed Ragas (List B)

List of Ragas Prescribed:

A. For Composition: -

1. Chakravakam
2. Dhenuka
3. Malayamarutham
4. Saraswathi
5. Latangi
6. Sama
7. Hamirkalyani
8. Harikambhoji
9. Behag
10. Purnachandrika
11. Manji
12. Mandari
13. Vijayasri

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

1. Kambhoji
2. Todi
3. Bhairavi
4. Anandabhairavi
5. Mohanam
6. Dhanyasi

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

1. Ritigoula
2. Durbar
3. Nandanamakriya
4. Saranga
5. Mayamalawagoula
6. Natakuranji
7. Kanada
8. Malayamarutham
9. Ramapriya
10. Surati
11. Vachaspathi
12. Devagandhari
13. Hindolam
14. Neelambari
15. Chakravakam

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

Teaching Plan:

Week 1:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 2:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 3:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 4:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 5:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 6:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 7:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 8:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 9:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 10:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 11:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 12:

Lecture on stage performance techniques.

Week 13:

Lecture on stage performance techniques.

Week 14:

Group discussions among the students about the ragas ,talas,musical forms and composers.

Week 15:

Practice session with violin and Mridangam accompaniments.

Week: 16:

Practice session with violin and Mridangam accompaniments.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	<p>Students are able to explain orally the theoretical aspects of ragas and talas.</p> <p>Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.</p> <p>Able to render pallavis skillfully.</p>	<p>Teaching the students various ragas characteristic features and its intricacies to give effective performance.</p>	<p>Internal assessment : Conducting practical examinations .</p>

Semester III
Course Code: K 9

Core Course

Code: K 9 - Theory: Musicological Study and Lakshana Granthas

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

In this paper students understand the detailed study of ragas, various srutis used in karnatak Music, experiments related to Dhruva vina and Chala vina. They also understand about traditional music concerts and changes, indepth study of various important lakshana granthas.

Course Learning Outcomes:

1. Able to acquire the knowledge of ragas and srutis used in karnatak music.
2. Explanation of experiments related to Dhruva and chala vina.
3. Gain good knowledge of musical forms figuring in dance concerts.
4. An indepth knowledge of important Lakshana granthas.

Contents

Unit 1: Detailed study of Ragas with special reference to those, which are typical examples of various Srutis, used in Karnatak Music.

Unit 2: Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina

Unit 3: Musical Iconography and Musical Stone Pillars.

Unit 4: Musical Concerts- Traditions and Contemporary changes.

Unit 5: Musical forms pertaining to the field of classical dances of south India. To gain knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Yakshagana, Krishnanattam.

Unit 6: An in-depth study of the following Lakshana granthas

- Natyasastra
- Silapaddikaram
- Brihaddesi
- Sangita Ratnakara
- Sangita Sara
- Raga Vibhodha
- Swara Mela Kalanidhi
- Chaturdandi Prakasika
- Sangita Sudha
- Sangrahachudamani
- Sangita Sampradayapradarsini

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. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
15. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
16. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
17. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
18. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
19. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
20. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
21. Bannerjee, Mallika, Dr.(2017),Music in Ancient Civilization, Kanishka Publishers

Teaching Plan:

Week 1:

Lecture on Ragas with special reference to those, which are typical examples of various Srutis, used in Karnatak Music.

Week 2:

Lecture on Ragas with special reference to those, which are typical examples of various Srutis, used in Karnatak Music.

Week 3:

Lecture on significance of Bharata's experiment relating to Dhruva Vina and Chala Vina.

Week 4:

Lecture on significance of Bharata's experiment relating to Dhruva Vina and Chala Vina.

Week 5:

Lecture on Musical Iconography and Musical Stone Pillars.

Week 6:

Lecture on Musical Iconography and Musical Stone Pillars.

Week 7:

Lecture – demonstration on Musical Concerts- Traditions and Contemporary changes

Week 8:

Lecture – demonstration on Musical Concerts- Traditions and Contemporary changes

Week 9:

Lecture on Musical forms pertaining to the field of classical dances of south India.

Week 10:

Lecture on Musical forms pertaining to the field of classical dances of south India.

Week 11:

Lecture on Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Yakshagana, Krishnanattam.

Week 12:

Lecture on Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Yakshagana, Krishnanattam

Week 13:

Lecture on important lakshanagranthas and their analytical study i.e. Natyasastra, Silappadikaram, Brihaddesi and Sangita Ratnakara.

Week 14:

Lecture on important lakshanagranthas and their analytical study i.e. Natyasastra, Silappadikaram, Brihaddesi and Sangita Ratnakara

Week 15:

Lecture on important lakshanagranthas and their analytical study i.e. Sangitasara, Raga Vibhodha, Swaramela kalanidhi, Chaturdandi parakasika, Sangita Sudha, Sangita sampradaya Pradarshini and Sangrahachudamani.

Week 16:

Lecture on important lakshanagranthas and their analytical study i.e. Sangitasara, Raga Vibhodha, Swaramela kalanidhi, Chaturdandi parakasika, Sangita Sudha, Sangita sampradaya Pradarshini and Sangrahachudamani.

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 ragas and srutis used in karnatak music.	Teaching through lecture	Internal assessment : Conducting theory examinations.
2	Explanation of experiments related to Dhruva and chala vina	Teaching through lecture	Internal assessment : Conducting theory examinations .

3	Knowledge of musical Iconography and musical stone pillars.	Teaching through lecture	Internal assessment : Conducting theory examinations .
4	Able to acquire the knowledge of Musical concerts and contemporary changes.	Teaching through lecture	Internal assessment : Conducting theory examinations .
5	Gain good knowledge of musical forms figuring in dance concerts.	Teaching through lecture	Internal assessment : Conducting theory examinations .
6	Knowledge of important Lakshanagranthas and their critical appreciation.	Teaching through lecture	Internal assessment : Conducting theory examinations .

Course Code: K 10

Core Course

Code: K10 - Practical: Stage Performance

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

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

Contents

Unit 1: Performance of one hour duration, before an audience, planned by the candidate within the Prescribed Ragas. (List A, B & C) with accompaniments

List of Ragas Prescribed:

A. For Composition

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

B. For Pallavi exposition

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

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

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

Teaching Plan:

Week 1:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 2:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 3:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 4:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 5:

Lecture - demonstration about various musical forms and their special qualities composed by different composers.

Week 6:

Teaching and demonstrations about the development of creative ability towards raga alapana, niraval and swarakalpana.

Week 7:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 8:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 9:

Teaching group compositions like Gana raga pancharatnas, Kovuri pancharatnas and Venkatesa Pancharatnams of various composers.

Week 10:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 11:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 12:

Teaching highly creative musical form" Pallavi" and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 13:

Teaching semi classical musical forms like Padam, Javali and Tillana.

Week 14:

Teaching semi classical musical forms like Padam, Javali and Tillana

Week 15:

Practice session with violin and Mridangam accompaniments.

Week 16:

Practice session with violin and Mridangam accompaniments

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student gain skills of performance techniques along with the accompaniments.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
2	Gain knowledge of various compositions composed by different composers.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations .
3	Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.	Teaching the creative aspects such as raga alapana, swarakalpana and nirval.	Internal assessment : Conducting practical examinations .

Course Code: K 11

Core Course

Code: K 11 – Viva- Voce:

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

Course Objectives:

Student Understand the practical demonstration of ragas, talas and compositions

Course Learning Outcomes:

1. Students are able to explain orally the theoretical aspects of ragas and talas.
2. Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
3. Able to render pallavis skillfully.

Contents

Unit 1: Viva Voce: Practical Test of Ragas

- (a) Practical test of Composition Learnt (List A)
- (b) Exposition of Prescribed Ragas (List C)
- (c) Niraval and KalpanaSwaras in prescribed Ragas (List A+B)
- (d) Exposition of Pallavis in prescribed ragas (List B)

List of Ragas Prescribed:

A. For Composition

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

B. For Pallavi exposition

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

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

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

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

Teaching Plan:

Week 1:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 2:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 3:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 4:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 5:

Lecture on semi classical musical forms like Padam, Javali, Tillana and Ragamalika.

Week 6:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 7:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 8:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 9:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 10:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 11:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 12:

Lecture on stage performance techniques.

Week13:

Lecture on stage performance techniques.

Week 14:

Group discussions among the students about the ragas ,talas,musical forms and composers.

Week 15:

Practice session with violin and Mridangam accompaniments.

Week: 16:

Practice session with violin and Mridangam accompaniments.

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Students are able to explain orally the theoretical aspects of	Teaching the students various ragas characteristic features	Internal assessment : Conducting practical examinations .

	ragas and talas. Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas. Able to render pallavis skillfully.	and its intricacies to give effective performance.	
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***For Elective courses, students may choose any one from following Course code:**

KE1A or KE1B or KE1C

Course Code: KE 1A

Elective Course

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

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

In this paper the student understand 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 and Jawali etc.

Course Learning Outcomes:

1. Acquire the knowledge of Aesthetical elements found in the musical forms of karnatak music i.e. varnam,kriti,padam and jawali etc.
2. Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as swara, Nada,Sruti,Gamaka ,Raga and Tala etc.
3. Able to explain the Aesthetics as a theory of fine art and its appreciation.
4. Gain the knowledge of importance of aesthetics in karnatak music forms.

Contents

Unit 1: Aesthetics, Its main approaches, Linguistic - Analytical, Phenomenological

Unit 2: Aesthetics as a normative study

Unit 3: Aesthetical elements found in the Musical forms of Karnatak Music

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

Unit 5: Aesthetic experience, Aesthetic attitude

Unit 6: Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, Sruti, Sthayi, Gamaka, Alankara, Raga, Tala, Kaku etc.

Unit 7: Importance of aesthetics in Karnatak Music- Gitam, Swarajati, Varnam, Kriti, Padam, Javali, Tillana and 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, 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. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
15. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
16. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
17. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
18. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
19. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
20. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
21. Bannerjee, Mallika, Dr.(2017),Music in Ancient Civilization, Kanishka Publishers

Teaching Plan:

Week 1:

Lecture on Aesthetics, Its main approaches, Linguistic - Analytical, Phenomenological, Aesthetics as a normative study

Week 2:

Lecture on Aesthetics, Its main approaches, Linguistic - Analytical, Phenomenological, Aesthetics as a normative study

Week 3:

Lecture on Aesthetical elements found in the Musical forms of Karnatak Music

Week 4:

Lecture on Aesthetical elements found in the Musical forms of Karnatak Music

Week 5:

Lecture on Aesthetics as a theory of fine art and its appreciation

Week 6:

Lecture on Aesthetics as a theory of fine art and its appreciation

Week 7:

Lecture on Aesthetic experience, Aesthetic attitude.

Week 8:

Lecture on Aesthetic experience, Aesthetic attitude

Week 9:

Lecture on Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, Sruti, Sthayi, Gamaka, Alankara, Raga, Tala, Kaku etc.

Week 10:

Lecture on Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, Sruti, Sthayi, Gamaka, Alankara, Raga, Tala, Kaku etc

Week 11:

Lecture on Aesthetical elements contained in the concepts and terms of Indian Musicology viz. Swara, Nada, Sruti, Sthayi, Gamaka, Alankara, Raga, Tala, Kaku etc

Week 12:

Lecture-demonstration on Importance of aesthetics in Karnatak Music- Gitam, Swarajati, Varnam, Kriti, Padam, Javali, Tillana and Ragam-Tanam-Pallavi

Week 13:

Lecture-demonstration on Importance of aesthetics in Karnatak Music- Gitam, Swarajati, Varnam, Kriti, Padam, Javali, Tillana and Ragam-Tanam-Pallavi

Week 14:

Lecture-demonstration on Importance of aesthetics in Karnatak Music- Gitam, Swarajati, Varnam, Kriti, Padam, Javali, Tillana and Ragam-Tanam-Pallavi

Week 15:

Lecture-demonstration on Importance of aesthetics in Karnatak Music- Gitam, Swarajati, Varnam, Kriti, Padam, Javali, Tillana and Ragam-Tanam-Pallavi

Week 16:

Revision of all covered syllabus, group discussions and conducting class test on it.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Analytical knowledge of aesthetics and its approach	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
2	.Knowledge of aesthetics.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
3	Knowledge of aesthetical elements found in the musical forms of	Teaching through lecture	Internal assessment : Conducting theory examinations in the end

	karnatak Music.		of the semester.
4	Able to explain the Aesthetics as a theory of fine art and its appreciation	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
5	Aesthetic experience.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
6	Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as swara, Nada, Sruti, Gamaka, Raga and Tala etc	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
7	Acquire the knowledge of Aesthetical elements found in the musical forms of karnatak music i.e. varnam, kriti, padam and jawali etc.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.

Course Code: KE 1B

Elective Course

Code: KE 1B - Theory: Evolution and Development of Musical Concepts

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

In this paper the student understand the music of vedic period and its relevance to present time. Student also understand the concept of Geeti and its relevance in various musical forms, Nibaddha and Anibaddha gana and their specific features.

Course Learning Outcomes:

1. Acquire the knowledge of importance of “Mahageetak and “Dhruva gana” and its relation to classical music.
2. Student gain good knowledge of concept of “Geeti” and its relevance in various musical forms, talas used for various musical forms.
3. Gain the knowledge about the qualities of different composers (Vaggeyakar) in Hindustani Music.

Contents

Unit 1: Study of the following musical concepts from Vedic period to present times:

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

Suggested Readings:

1. Natya Shastra- Bharat.
2. Sangeet Ratnakar – Sharangadeva
3. Sangeet Raj – Maharana Kumbha
4. Ain –e-Akbari Abdul Fazal.
5. Rag Darpan – Faqirullah.
6. Bharatiya Sangeet ka Itihas –S.S.Paranjape.
7. Bharat ka Ras Siddhant – K.C.D.Brahaspati..
8. Bhatkhande Sangeet Shastra Part I – IV – V.N.Bhatkhande.
9. Sangeet Shastra – K.Vasudev Shastri.

Teaching Plan:

Week 1:

Lecture on musical concepts from Vedic period to present times i.e. Samagana, Dhruvagana, Mahageetak, Geeti, Nibaddhagana and Anibaddhagana

Week 2:

Lecture on musical concepts from Vedic period to present times i.e. Samagana, Dhruvagana, Mahageetak, Geeti, Nibaddhagana and Anibaddhagana

Week 3:

Lecture on musical concepts from Vedic period to present times i.e. Samagana, Dhruvagana, Mahageetak, Geeti, Nibaddhagana and Anibaddhagana

Week 4:

Lecture on musical concepts from Vedic period to present times i.e. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti.

Week 5:

Lecture on musical concepts from Vedic period to present times i.e. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti.

Week 6:

Lecture on musical concepts from Vedic period to present times i.e. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti.

Week 7:

Lecture on musical concepts from Vedic period to present times i.e. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti.

Week 8:

Lecture on musical concepts from Vedic period to present times i.e. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti.

Week 9:

Lecture on Vaggeyakar Lakshan.

Week 10:

Lecture on Vaggeyakar Lakshan.

Week 11:

Lecture on Vaggeyakar Lakshan.

Week 12:

Lecture-demonstration on Talas used for various musical forms

Week 13:

Lecture-demonstration on Talas used for various musical forms

Week 14:

Lecture-demonstration on Talas used for various musical forms

Week 15:

Lecture-demonstration on Talas used for various musical forms

Week 16:

Revision of all covered syllabus and class test on it.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Acquire the knowledge of importance of “Mahageetak and “Dhruva gana” and its relation to classical music. Student gain good knowledge of concept of “Geeti” and its relevance in various musical forms, talas used for various musical forms.	Teaching through lecture	Internal assessment : Conducting theory examinations .

	Gain the knowledge about the qualities of different composers(Vaggeyakar) in Hindustani Music.		
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Course Code: KE 1C

Elective Course

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

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

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

Teaching Plan:

Week 1:

Lecture on percussion instruments as mentioned in Natayshastra and Sangeeta Ratnakara.

Week 2:

Lecture on percussion instruments as mentioned in Natayshastra and Sangeeta Ratnakara

Week 3:

Lecture on percussion instruments as mentioned in Natayshastra and Sangeeta Ratnakara

Week 4:

Lecture-demonstration on Comparative study of various Talas with matras

Week 5:

Lecture-demonstration on Comparative study of various Talas with matras

Week 6:

Lecture-demonstration on Comparative study of various Talas with matras

Week 7:

Lecture-demonstration on Comparative study of various Talas with matras

Week 8:

Lecture-demonstration on Comparative study of various Talas with matras

Week 9:

Lecture on Tala Dasa Pranas.

Week 10:

Lecture on Tala Dasa Pranas.

Week 11:

Lecture on different styles or Gharanas of Tabla/Pakhawaj/Mridangam artistes.

Week 12:

Lecture on different styles or Gharanas of Tabla/Pakhawaj/Mridangam artistes.

Week 13:

Lecture on basic playing techniques of Tabla, Pakhawaj or Mridangam

Week 14:

Lecture on biographies & Musical contribution of any eight eminent percussion artists and scholars from the prescribed list.

Week 15:

Lecture on biographies & Musical contribution of any eight eminent percussion artists and scholars from the prescribed list.

Week 16:

Revision of all covered syllabus and class test on it.

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 examinations in the end of the semester.
4	Knowledge of different Gharans of various instruments.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
5	Able to explain the playing techniques of Tabla/Pakhawaj/ Mridangam.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
6	Gain the knowledge of contributions of Tabla artists of various schools or Gharanas.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.

Course Code: KOEP 1

Open Elective Paper

Code: KOEP 1 - Theory: Project Work

Marks: 35+ 15 = 50
(Internal Assessment: 15)
Credit: 2

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.

Semester IV
Course Code: K 12

Core Course

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

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

Student understand the comparative study of musical forms of two systems of music i.e.Karnatak and Hindustani,therapeutic values of music, usage of electronic gadjets and critical appreciation of music compositions of karnatak music.

Course Learning Outcomes:

1. Gain the knowledge of comparative study of musical forms of Karnatak and Hindustani systems.
2. Acquire the knowledge of therapeutic values of music.
3. Able to explain the usage of Electronic gadgets in the presentation of music.
4. Gain the knowledge of critical appreciation of music compositions of karnatak music.

Contents

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

Unit 2: Fundamentals of therapeutic aspects of music.

Unit 3: Learning music through digital media.

Unit 4: Usage of Electronic gadgets in the presentation of music (for public performances and recording).

Unit 5: Critical appreciation of music compositions of Karnatak Music

Unit 6: Importance of Musical mnemonics

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. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
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. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

Teaching Plan:

Week 1:

Lecture-Demonstration on Comparative study of musical forms of Karnatak & Hindustani systems.

Week 2:

Lecture-Demonstration on Comparative study of musical forms of Karnatak & Hindustani systems.

Week 3:

Lecture-Demonstration on Comparative study of musical forms of Karnatak & Hindustani systems.

Week 4:

Lecture-Demonstration on Comparative study of musical forms of Karnatak & Hindustani systems

Week 5:

Lecture on Fundamentals of therapeutic aspects of music.

Week 6:

Lecture on Fundamentals of therapeutic aspects of music.

Week 7:

Lecture on Fundamentals of therapeutic aspects of music.

Week 8:

Lecture on learning music through digital media.

Week 9:

Lecture on learning music through digital media

Week 10:

Lecture on usage of Electronic gadgets in the presentation of music i.e. public performances and recordings.

Week 11:

Lecture on usage of Electronic gadgets in the presentation of music i.e. public performances and recordings.

Week 12:

Lecture on usage of Electronic gadgets in the presentation of music i.e. public performances and recordings

Week 13:

Lecture-demonstration on critical appreciation of music compositions of Karnatak Music.

Week 14:

Lecture-demonstration on critical appreciation of music compositions of Karnatak Music.

Week 15:

Lecture on importance of Musical mnemonics.

Week 16:

Lecture on importance of Musical mnemonics.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Gain the knowledge of comparative study of musical forms of Karnatak and Hindustani systems.	Lecture on comparative study of musical forms of both systems. i.e.Karnatak and Hindustani.	Internal assessment : Conducting theory examinations in the end of each semester.
2	Acquire the knowledge of therapeutic values of music.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
3	.Knowledge of learning music through digital media.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
4	Able to explain the usage of Electronic gadgets in the presentation of music	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
5	Gain the knowledge of critical appreciation of music compositions of karnatak music.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
6	Knowledge of musical mnemonics.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.

Course Code: K 13

Core Course

Code: K13 - Practical: Stage Performance

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

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

Contents

Unit 1: Performance of one hour duration, before an audience, planned by the candidate within the Prescribed Ragas. (List A, B & C) with accompaniments

List of Ragas Prescribed:

A. For Composition

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

B. For Pallavi – Any 3

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

C. For Exposition

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

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

Teaching Plan:

Week 1:

Teaching musical compositions- Kritis of various composers in the prescribed ragas and in different talas.

Week 2:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 3:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 4:

Teaching musical compositions- Kritis of various composers in the prescribed rags and in different talas.

Week 5:

Lecture - demonstration about various musical forms and their special qualities composed by different composers.

Week 6:

Teaching and demonstrations about the development of creative ability towards raga alapana, niraval and swarakalpana.

Week 7:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 8:

Teaching and demonstrations about the Ragam-Tanam-Pallavi singing and its techniques.

Week 9:

Teaching group compositions like Gana raga pancharatnas, Kovuri pancharatnas and Venkatesa Pancharatnams of various composers.

Week 10:

Teaching highly creative musical form” Pallavi” and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 11:

Teaching highly creative musical form” Pallavi” and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 12:

Teaching highly creative musical form” Pallavi” and its techniques in different talas and layas in the prescribed ragas for pallavi exposition.

Week 13:

Teaching semi classical musical forms like Padam, Javali and Tillana.

Week 14:

Teaching semi classical musical forms like Padam, Javali and Tillana

Week 15:

Practice session with violin and Mridangam accompaniments.

Week 16:

Practice session with violin and Mridangam accompaniments

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Student gain skills of performance techniques along with the	Teaching the students the compositions and their aesthetical	Internal assessment : Conducting practical examinations in the end

	accompaniments.	elements.	of the semester.
2	Gain knowledge of various compositions composed by different composers.	Teaching the students the compositions and their aesthetical elements.	Internal assessment : Conducting practical examinations in the end of the semester.
3	Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.	Teaching the creative aspects such as raga alapana, swarakalpana and nirval.	Internal assessment : Conducting practical examinations in the end of the semester.

Course Code: K 14

Core Course

Code: K14 - Practical: Viva- Voce

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 8

Course Objectives:

Student Understand the practical demonstration of ragas, talas and compositions

Course Learning Outcomes:

1. Students are able to explain orally the theoretical aspects of ragas and talas.
2. Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
3. Able to render pallavis skillfully.

Contents

Unit 1: Viva Voce: Practical Test of Ragas

- (a) Practical test of the compositions learned (List A)
- (b) Exposition of Prescribed Raga (List C)
- (c) Niraval and Kalpana Swaras (List A, B)
- (d) Exposition of Pallavi in Prescribed Ragas (List B)

List of Ragas Prescribed:

A. For Composition

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

B. For Pallavi – Any 3

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

C. For Exposition

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

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.

Teaching Plan:

Week 1:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 2:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 3:

Lecture Demonstration about the prescribed ragas and its special characteristics, Compositions of various composers and their unique qualities.

Week 4:

Lecture on semi classical musical forms like Padam,Javali,Tillana and Ragamalika.

Week 5:

Lecture on semi classical musical forms like Padam,Javali,Tillana and Ragamalika.

Week 6:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 7:

Lecture demonstration on creative aspects like raga alapana and other technical aspects.

Week 8:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 9:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 10:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 11:

Lecture demonstration on Ragam- Tanam- Pallavi singing techniques.

Week 12:

Lecture on stage performance techniques.

Week13:

Lecture on stage performance techniques.

Week 14:

Group discussions among the students about the ragas ,talas,musical forms and composers.

Week 15:

Practice session with violin and Mridangam accompaniments.

Week: 16:

Practice session with violin and Mridangam accompaniments.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	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 skillfully.	Giving ideas to students about the raga structure, ,tala,intricacies and other creative aspects through practical demonstrations.	Internal assessment : Conducting theory and practical examinations in each semester.

***For Elective courses, students may choose any one from following Course code:
KE2A or KE2B or KE2C**

Course Code: KE 2A

Elective Course

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

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

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: Plato and Aristotle's – views on art and music

Unit 2: Art and Kala, Art and Craft.

Unit 3: Classification of Art, Sixty four arts.

Unit 4: Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa, Number of Rasa, Sruti intervals and Rasa.

Unit 5: Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty (Pratibha)

Unit 6: Aesthetical approaches in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.

Unit 7: Subject, Technique, Element, Medium, Form & Content in music as an Art.

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. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
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. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
19. Sharma, Manorama, Music Aesthetics, Kanishka Publishers, New Delhi
20. Narayana, R. Satya, Prof. , Karnatak Music As Aesthetic Form, Bangalore, Karnataka

Teaching Plan:

Week 1:

Lecture on Plato and Aristotle's – views on art and music.

Week 2:

Lecture on Plato and Aristotle's – views on art and music.

Week 3:

Lecture on Plato and Aristotle's – views on art and music

Week 4:

Lecture on Art and Kala, Art and Craft.

Week 5:

Lecture on Art and Kala, Art and Craft.

Week 6:

Lecture on Art and Kala, Art and Craft.

Week 7:

Lecture on Classification of Art and Sixty four arts.

Week 8:

Lecture on Classification of Art and Sixty four arts

Week 9:

Lecture on Importance of Drama in Indian aesthetics.

Week 10:

Lecture on Importance of Drama in Indian aesthetics.

Week 11:

Lecture on "Rasa" and Bharatas theory of Rasa, Number of Rasa, Sruti intervals and Rasa.

Week 12:

Lecture on "Rasa" and Bharatas theory of Rasa, Number of Rasa, Sruti intervals and Rasa.

Week 13:

Lecture on Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty.

Week 14:

Lecture on Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty

Week 15:

Lecture on Aesthetical approaches in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.

Week 16:

Lecture on Subject, Technique, Element, Medium, Form & Content in music as an Art

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 examinations in the end of the each semester.

2	Knowledge of art and kala, art and craft.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the semester.
3	Knowledge of classification of art.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the each semester.
4	Gain knowledge of aesthetical concept of “Rasa” in Fine Arts mentioned by Indian scholar Bharata and its significance in Theatre/Drama and Indian Music.	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
5	Knowledge of aesthetic experience etc...	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of the 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 examinations in the end of the each semester.
7	Knowledge of music as an art that is subject, technique element, medium etc.		Internal assessment : Conducting theory examinations in the end of the each semester.

Course Code: KE 2B

Elective Course

Code: KE 2B - Theory: Multidimensional Values of Indian Music

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

Course Objectives:

Student understand the development of various musical forms and their features in present musical forms. Student also understand the importance of Sanskrit treatises in music.

Course Learning Outcomes:

1. Acquire the knowledge of various features of vocational aspects of music in modern era.
2. Gain the knowledge of principles of compositions in Indian Music.
3. Gain the knowledge of origin and development of musical forms such as Dhrupad, Dhamar and khyal.

Contents

Unit 1: Study of the following musical concepts, their origin and development

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

Suggested Readings:

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

Teaching Plan:

Week 1:

Lecture on musical concepts, their origin and development.

Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal.

Week 2:

Lecture on musical concepts, their origin and development.

Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal.

Week 3:

Lecture on musical concepts, their origin and development.

Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal.

Week 4:

Lecture on musical concepts, their origin and development.

Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal.

Week 5:

Lecture –Demonstration on Comparative study of the ancient and modern compositional forms.

Week 6:

Lecture –Demonstration on Comparative study of the ancient and modern compositional forms.

Week 7:

Lecture –Demonstration on Comparative study of the ancient and modern compositional forms.

Week 8:

Lecture on Principles of musical composition in Indian Classical Music.

Week 9:

Lecture on Principles of musical composition in Indian Classical Music.

Week 10:

Lecture on Principles of musical composition in Indian Classical Music.

Week 11:

Lecture on Importance of Sanskrit treatises in Indian Music

Week 12:

Lecture on Importance of Sanskrit treatises in Indian Music.

Week 13:

Lecture on Importance of Sanskrit treatises in Indian Music.

Week 14:

Lecture on Vocational aspects of Indian Music

Week 15:

Lecture on Vocational aspects of Indian Music

Week 16:

Revision of covered syllabus and class test on it.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Knowledge of various musical concepts- their origin and development.	Conduct the group discussions among the students about various musical concepts and their origin.	Internal assessment : Conducting theory examinations in the end of each semester.

Course Code: KE 2C

Elective Course

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

Marks: 70+ 30 = 100

(Internal Assessment: 30)

Duration: 3 Hrs.

Credit: 4

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, Taval, Chenda and Ghatam etc.
3. Student gain the knowledge of comparative study 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 Avadhya regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.

Unit 3: Brief study of Avadhya Vadyas of South India i.e. Taval, 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 Sashttra – Dr. Bhal Chandra Rao Marathe.
6. Tabla Kaumudi , Vol.-II – Ramshankar Das ‘Pagal Das’.
7. Mridang Vadan – Guru Purushottam Das.

Teaching Plan:

Week 1:

Lecture on Origin and Development of Pakhawaj and Tabla with their respective schools.

Week 2:

Lecture on Origin and Development of Pakhawaj and Tabla with their respective schools

Week 3:

Lecture on origin and development of Mridangam with their respective schools.

Week 4:

Lecture on origin and development of Mridangam with their respective schools.

Week 5:

Lecture on Origin and Development of various Avanadha regional instruments of North India-Hudka,Dolak and Dhaf.

Week 6:

Lecture on Origin and Development of various Avanadha regional instruments of North India-Hudka,Dolak and Dhaf.

Week 7:

Origin and Development of various Avanadha regional instruments of North India-, Naqqara, Dukkad, Khol.

Week 8:

Origin and Development of various Avanadha regional instruments of North India-, Naqqara, Dukkad, Khol.

Week 9:

Lecture on origin and development of Avanadha Vadyas of South India i.e.Tavil, Chenda,Edakka.

Week 10:

Lecture on origin and development of Avanadha Vadyas of South India i.e.Tavil, Chenda,Edakka.

Week 11:

Lecture on origin and development of Avanadha Vadyas of South India i.e.Ghatam and Kanjeera.,

Week 12:

Lecture on origin and development of Avanadha Vadyas of South India i.e.Ghatam and Kanjeera.,

Week 13:

Lecture on Comparative study of equal matra talas of Hindustani Music.

Week 14:

Lecture on Comparative study of equal matra talas of Hindustani Music.

Week 15:

Lecture on Comparative study of Talas of Hindustani & Karnatak Music system.

Week 16:

Revision of covered syllabus and class test on it.

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 examinations in the end of each semester.
2	Student gain the	To make the students	Internal assessment :

	knowledge of origin and development of regional instruments of North India such as Hudka, Dholak, Taval, Chenda and Ghatam etc	understand the origin and development of regional instruments of North India.	Conducting theory examinations in the end of 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 examinations in the end of each semester.
4	Student gain the knowledge of comparative study of various talas structure and units	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.
5	Acquire the knowledge of comparative study of Hindustani and Karnatak music talas	Teaching through lecture	Internal assessment : Conducting theory examinations in the end of each semester.

Course Code: KOEP 2

Open Elective Paper

Code: KOEP 2 - Theory: Project Work

Marks: 35+ 15 = 50

(Internal Assessment: 15)

Credit: 2

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 examinations in end of each semester.