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Department of Music

B A (Hons.) III Music-Karnatak Music (Vocal/Veena/ Violin)

Semester- V

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B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)
Syllabus for DSC Papers

SEMESTER – V

DSC- 13: Course 501 (Theory-5): Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (If any)
		L	T	P		
Indian Music) Course-501	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem-III) • Theory of Indian Music II (Sem- IV) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system <p>*Ragas and Composition covered in Sem- I, II, III, IV</p>

Course Objective

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

Contents - Theory

Unit-I (10 Hours): Notation

- Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

Unit-II (10 Hours): Raga Lakshana

- Raga Lakshana of the prescribed ragas (Course-502, Unit-IV).

Unit-III (15 Hours): Sabhaganam

- Musical forms figuring in Sabhaganam
- Detailed study of forms in Manodharma Sangita
- Kacheridharma
- Construction and playing technique of Mridangam & Playing techniques of Upa Pakka Vadya.

Unit-IV (10 Hours): Life sketch and contribution

- Bach, Beethoven, Mozart.
- Tirupati Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao.
- Parur Sundaram Iyer.
- M A Kalyanakrishna Bhagavatar.

References

- Bhagya Lakshmi, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Samba Moorthy, Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Samba Moorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheeya Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

DSC- 14: Course- 502. (Practical- 9): Stage Performance (5)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 5 (502)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams,
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-III

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
- Sankarabharanam, Mohanam
- Pantuvarali, Bilahari
- Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

DSC- 15: Course -503, (Practical – 10)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (503)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III, IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-3

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
 - Sankarabharanam, Mohanam
 - Pantuvarali, Bilahari
 - Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Semester -V - DSE -III
Course - KV -509 Theory - Fundamental Knowledge of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
K V -509 Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music

Course Objective

- Main Objective The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Outcome

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.

Theory Component:

Content:

Unit: I -Technical Terms (3 Hours)

- Gamaka
- Sanchara
- Kalapramana
- Raga Alapana, Kalpanaswara

Unit: II – Brief knowledge of Musical Forms (3 Hours)

- Tana Varnam
- Pada Varnam
- Swarajati
- Tillana

Unit: III – Brief knowledge of 72 mela scheme (5 Hours)

- Chakra
- Purvanga, Utharanaga
- Bhuta Samkhya
- Katapayadi Scheme

Unit: IV Life Sketch and contribution (4 Hours)

- Purandara dasa
- Annamacharya
- Bhadrachala Ramadasa
- Narayana Teertha

Practical Component:

Content:

Unit-I (20 Hours): Gitam

- Ability to sing Learnt Gitams in Three Speeds learned in Semester-IV

Unit-II (20 Hours): Tana Varnam

- Any one Tana Varnam

Unit-III (40 Hours): Musical Forms in Sabha Ganam

- One Purandara Dasa Keertana
- One Annamacharya Keertana
- Simple Kriti of Tyagaraja
- Simple Kriti of Muttuswamy Dikshitar

Unit-IV (10 Hours):

- Ability to Tune tambura

References:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar
- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

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DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)

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2	Pool of DSE 1. Fundamental Knowledge of Karnatak Music (4)	29-31

SEMESTER – VI**DSC- 16: Course 601 (Theory-6):
Fundamental Knowledge of Hindustani Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Fundamental knowledge of Hindustani Music 601	4	3	1	0	<ul style="list-style-type: none"> Class XII Pass Must have learnt for a minimum of 5 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> General Musicology (Sem- I) Theory of Indian Music (Sem – II) Historical Study of Indian Music (Sem-III) Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components Knowledge of the notation system <p>*Ragas and Composition covered in Sem- I, II, III, IV and V</p>

Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies.
- It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Learning Outcomes:

- Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

Contents: Theory**Unit-I (5 Hours):**

- A short history of Hindustani Music

Unit-II (15 Hours): Basic Knowledge of Hindustani Music

- Swara and its nomenclature.
- Important “THAT”s
- Few popular Ragas
- Leading Talas

Unit-III (15 Hours): The important Musical forms of Hindustani Music

- **Dhrupad/Dhamar**
- **Khayal**
- **Thumri**
- **Tappa**

Unit-IV (10 Hours): Life sketch and contribution

- Swami Haridas, Tansen
- Amir Khusrau
- V N Bhattachande, Gopal Naik
- Vishnu Digambar Paluskar

Suggestive Readings:

- Bhattachande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhattachande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S. Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book

DSC- 17: Course- 602. (Practical- 11): Stage Performance (6)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • History of Indian music (Sem – III) • Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Ragas, Talas of Sem.-I II, III, IV & V • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content: Stage Performance

Unit-I (20 Hours) Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)

- Ragalapana
- Niraval
- Kalpana Swaras
- Virutham

Unit-III (42 Hours): Pallavi Exposition-II

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

Unit-IV (28 Hours): Prescribed Ragas

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.

DSC- 18: Course -603, (Practical – 12)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content-Practical

Unit I (20 Hours): Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)

- Ragalapana – Niraval - Kalpanaswaras.
- Niraval
- Kalpana Swaras
- Virutham

Unit-III (48 Hours): Pallavi Exposition-II

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

Unit-IV (22 Hours): Prescribed Ragas

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.

Semester -VI**DSE - IV – 604 Fundamental Knowledge of Karnatak Music (4)**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music (4)	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objectives:

- The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms
- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcomes:

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.
- Ability to give a brief shade of ragas through musical forms- Geetam and Varnam
- Ability to demonstrate the seven basic talas through Alankaras and geetams.

- Gain knowledge of ragas and structures of musical forms through kriti and varnam.

Theory Component:

Content:

Unit: I Technical Terms (3 Hours)

- Manodharma Sangitam
- Abhyasaganam
- Sabhaganam
- Dasapranas of Tala

Unit: II (2 hours): Ragalaskhana of Prescribed Ragas

- Abhogi
- Khamas
- Vasantha
- Hamsadhwani

Unit: III Brief knowledge of Musical Forms-II (3 Hours)

- Tarangam
- Ashtapadi
- Padam
- Javali

Unit: IV Brief life Sketch and contribution (3 Hours)

- Tyagaraja
- Shyama Shastri
- Muttuswamy Dikshitar
- Swati Tirunal

Practical Component:

Content:

Unit-I (15 Hours): Tanavarnam-II

- Ability to sing Varnam in Two Speeds

Unit-II (25 Hours) Musical Forms in Sabhaganam-II

- Simple kriti each composed by Tyagaraja, Shyama Shastri and Muttuswami Dikshitar
- Swati Tirunal

Unit-III (15 Hours) Post Pallavi Forms

- Abhang/Bhajan/Tillana

Unit-IV (25 Hours): Manodharma Sangita

- Basic Understanding of Ragalapana and Swarakalpana

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar
- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House.
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

DSE- : Course 605 Research Methodology (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology 605	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

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

Course Learning Outcome

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

Contents

Unit -1. (12 Hours)

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

Unit 2. (10 Hours)

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

Unit 3. (13 Hours) Primary sources

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

Unit 4. (10 Hours) Secondary sources

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

Suggestive readings:

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

SEMESTER – VII
DSC- 19: Course- 701. (Practical- 13):
Stage Performance & Raga, Tala and its Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance & Viva Voce (701)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc. and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And raga

Course Objectives:

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

Course Learning Outcomes:

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

Practical Component

Contents

Unit 1: Stage Performance & Viva-Voce (45 Hours)

Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas mentioned in the List-A for Compositions, List-B for Pallavi Exposition and List-C for Non-detailed Raga Exposition. Compositions should include one Swarajati of either Shyama Sastry or Swati Tirunal or Ponnaya Pillai.

List A: For Compositions

- Abheri, Kannada, Varuua Priya
- Yamunakalyani, Bahudari, Kapi
- Devamanohari, Rishabha Priya, Hindolam
- Vachaspati, Charukesi, Ramapriya

Unit - 2. List – B: For Pallavi Exposition (35 Hours)

- Sankarabharanam, Saveri
- Kalyani, Kedaragoula
- Kharaharapriya, Mohanam
- Mukhari, Simhendramadhyam

Unit - 3. List – C: Non-detailed Raga Exposition (20 Hours)

- Kiravani, Nattai, Todi, Goula, Bhairavi
- Arabhi, Sri, Varali, Sriranjani, Anandabhairavi
- Vasanta, Madhyamavati, Bilahari, Hamsadhwani, Suddhasaveri
- Purvikalyani, Pantuvarali, Khamas, Shanmukhapriya, Kambhoji

Unit - 4. (20 Hours)

Compositions should also represent musical forms like:-

- Divyanama Sankirtanam
- Ragamalika
- Tiruppughazh, Kavadihindu
- Devarnama, Lakshana Gita

Suggested Readings:

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

DSE – Course 702: Historical Development of Scales and Forms of Indian Music (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical development of Scales and Forms of Indian Music (702)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt music for a minimum of 3 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

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:

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

Contents

Unit 1: (15 Hours) Musical Scales & Srutis

- Origin & Evolution of Indian Musical scales
- Grama-Murchana-Jati system
- Prabhandas, Gita, Gadha
- Cycle of Fifth and Fourth and the knowledge of 22 Srutis

Unit 2: (10 Hours) Comparative study of the basic scales of different systems of Music

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

Unit 3: (10 Hours) Decorative angas figuring in Musical compositions.

- Chittaswara, Swarasahitya, Solkettu Swara, Madhyama Kala Sahitya
- Mudra
- Sangati
- Swaraksharam etc.

Unit 4: (10 Hours) Pallavi notation

- Origin & Evolution of Pallavi
- Rettai Pallavi
- Nadai Pallavi
- Notate any simple Pallavi learnt

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 edanta 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

DSE – Course 703: Origin and evolution of Ragas, Talas and Music Instruments (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Origin and evolution of Ragas, Talas and Music Instruments (703)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objectives:

- In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of raga and their classification.
- And will also understand the classification of musical instruments, its construction and playing techniques.

Course Learning Outcomes:

- Knowledge of the evolution of Raga, and it's classification.
- Explain the classification of Musical Instruments and important concert musical instruments.
- Knowledge about the Construction and playing techniques of stringed and wind instruments.
- Knowledge about the musical forms and evolution. 5. Knowledge of 175 and 108 tala systems.

Contents:

Unit 1: (10 Hours) Historical development of Indian music

- The different periods of Musical History and their distinctive features.
- Landmarks in the history of Indian Music.
- Evolution of Raga, Ragalakshana and system of Raga classification, those Raga which owe their origin to folk Music.
- Concept of “Marga” and “Desi” in the spheres of Raga, Tala, Prabandha

Unit 2: (15 Hours) Musical Instruments

- Origin & Development of Indian Musical Instruments
- Classification of Musical Instruments
- Important musical instruments adopted in Traditional Music
- Musical instruments adopted from Western Music system

Unit 3: (10 Hours) Evolution of Musical forms with special reference to Prabandhas and their classifications.

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

Unit 4: (10 Hours) Concept of Tala & Laya

- Origin & evolution of Tala System in Indian Music
- Knowledge about the formation of 175 and 108 systems of tala.
- Cchanda figuring in Tiruppugazh
- Talas figuring in Traditional Music

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

DSE – Course 704: Music Forms figuring in Sabha Ganam

Course title and code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
		4	1	0	3	
Music Forms figure in Sabha Ganam (704)					<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela and Raga

Course Objectives:

- This course aims to build a comprehensive understanding of Karnatak music and the intricacies of its Concert pattern.
- It also focuses to provide a comprehensive knowledge about the styles and techniques applied in different gamaka and theory and practice).

Course Learning Outcomes:

- Ability to write music notation system.
- Describe the aesthetical elements in Karnatak Music.
- Gaining proficiency as a concert performer.

Theory Component

Contents

Unit -1 (20 Hours) Brief knowledge about the concept of Karnatak Music.

- Origin and Evolution of Karnatak Music
- Tala, Anga, Jati and Gati
- Scheme of 35 Talas
- Raga classification in general

Unit-2 (20 Hours) Abhyasa ganam & Sabha ganam

- Forms of Abhyasa Ganam
- Musical forms figuring in Sabha Ganam
- Brief knowledge about the musical forms figuring in Dance performance
- Brief knowledge about the musical forms figuring in Traditional Music

Practical Component

Unit-3 (35 Hours) Musical forms figuring in Sabha ganam

- Ata Tala Varnam
- Advanced Swarajati
- Chowkakala Kriti
- Madhyama Kala Kriti

Unit-4 (35 Hours) Post Pallavi composition

- Padam
- Tillana
- Tarangam
- Bhajan

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

DSE- : Course 705 Research Methodology (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology 705	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

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

Course Learning Outcome

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

Contents

Unit -1. (12 Hours)

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

Unit 2. (10 Hours)

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

Unit 3. (13 Hours) Primary sources

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

Unit 4. (10 Hours) Secondary sources

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

Suggestive readings:

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

SEMESTER – VIII

DSC- 22 Course 801: Stage Performance and Raga, Tala and its Application (Practical-14)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance & Viva Voce (801)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) • Ragas, Talas of Sem.-I, II, III, IV, V, VI & VII <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And raga

Course Objectives:

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

Course Learning Outcomes:

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

Contents

Unit 1: (50 Hours) Stage Performance & Viva-voce

Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas, mentioned in the List A, B & C.

List-A Musical Compositions

- Chakravakam, Dhenuka, Malayamarutam, Saraswathi
- Latangi, Sama, Hamirkalyani, Harikambhoji
- Behag, Purnachandrika, Dharmavati
- Mandari, Neetimati, Senjurutti

Unit -2 (35 Hours) Pallavi Exposition:

Candidate may choose any three from the following:

List-B

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Mohanam, Dhanyasi
- Chakravakam, Dhenuka, Malayamarutham
- Saraswathi, Latangi, Dharmavati

Unit - 3 (20 Hours) Exposition other than Pallavi**List-C**

- Kambhoji, Todi
- Bhairavi, Anandabhairavi
- Mohanam, Dhanyasi
- Harikambhoji, Hemavati

Unit - 4 (20 Hours) Creative Music

Candidate expected to compose or create Music for a given lyrics

Suggested Readings:

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

DSE Course – 802 (Theory – Elective) Inter Disciplinary Approach in Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Inter Disciplinary Approach in Indian Music 802	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

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:

- Gain knowledge about the relation between music and mathematics.
- Students become mentally strong after taking music as a profession.
- Gain skills in the music and in personality development.

Contents**Unit 1: (10 Hours) Music & Mathematics**

- Utilization of mathematical calculations in creative music in general
- Mathematical approach in composing
- Calculation of shruti values
- Calculations of Tala and other details in swara kalpana

Unit 2: (15 Hours) Music & Physics

- Analytical study of Musical sound based on principles of physics
- Sound-production, transmission & reception
- Acoustics
- Frequency and its calculation

Unit 3: (10 Hours) Music & Philosophy

- Philosophical aspects found in Musical forms
- Reflection of Indian Philosophy in the compositions of Trinity
- Analysis of the compositions of Neelakantha Sivan
- Analysis of the composition of Sadasiva Branhmendra & Vedanayakam Pillai

Unit 4: (10 Hours) Music & Psychology

- Positive aspects of Music in personality development – a psychological Approach
- Basic concept of Music Therapy
- Anatomy of Musical tract
- Feel good music

Suggestive reading:

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.

DSE - Course -803 (Theory Elective) Concepts of Applied Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Concepts of Applied Music (803)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

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:

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

Contents

Unit 1: (10 Hours) Musical forms figuring in Concert Music

- Sankeertanam
- Dasara Padagalu
- Vachana
- Ashtapadi

Unit 2: (10 Hours) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions

- Gamakam
- Prasam
- Yati
- Dhatu and Matu

Unit 3: (10 Hours) Study of Western Music System

- History
- Scale
- Staff notation
- Important Musical Concepts

Unit 4: (15 Hours) Implementation of Music Instruments in Karnatak Music

- Construction and playing techniques of Stringed, Wind and Percussion instruments
- Instruments in Music concerts.
- Brief outline of folk instruments
- Musical instruments used in Temples.

Reference:

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), LayaVadyas, 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

DSE – Course 804: Sabha Ganam -Music forms figure in Karnatak Music Concert

Course title and code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
		4	1	0	3	
Sabha Ganam – Music Forms figure in Karnatak Music Concert (804)					<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 MelaA and ragas

Course Objectives:

- This course aims to build a comprehensive understanding of Karnatak Music and the intricacies of its concert pattern.
- It also focuses to provide a comprehensive knowledge about the styles and techniques applied in different gamakas and theory and practice).

Course Learning Outcomes:

- Ability to write music notation system.
- Describe the aesthetical elements in Karnatak Music.
- Gaining proficiency as a concert performer.

Contents

Theory Component

Unit-1 (20 Hours) Samudaya kriti- Outline knowledge about the Following -

- Nava Graha Kriti, Navaratri Kriti
- Pancha Linga Sthala Kriti, Pancha Ratna Kriti,
- Navaratna Malika, Nava Vidha Bhakti Kriti
- Utsava Sampradaya Kriti, Divya Nama Kriti

Unit-2 (15 Hours) Comparative knowledge of musical form – Hindustani & Karnatak

- Kriti-Keertana, Dhrupad-Dhamar
- Pallavi-Khayal
- Padam-Thumri
- Javali-Tappa

Practical Component

Unit-3 (35 Hours) Sabhaganam-II

- Ata Tala Varnam
- Pancharatna kriti
- Kriti in Misra chapu
- Kriti in Roopaka

Unit-4 (35 Hours) Post Pallavi Form-II

- Tirupukazh
- Ragamalika
- Tillana
- Abhang

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