

**MASTER OF ARTS
MUSIC
2009-2010**

TWO YEAR FULL TIME PROGRAMME

RULES, REGULATIONS AND COURSE CONTENT

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**MASTER OF ARTS
MUSIC
2009-2010
TWO YEAR PROGRAMME**

AFFILIATION

The proposed programme shall be governed by the Department of Music, Faculty of Music & Fine Arts, University of Delhi-110007

VISION

To prepare competent musicians and musicologists who would excel in knowledge, orientation and practice of music with high musical standards and social relevance.

PREAMBLE

Keeping pace with the disciplinary advances the programme would address learning about musical functioning and activities at individual and social levels. It would facilitate acquiring specialized knowledge inculcating multidimensional values of music and global viewpoint of performance. The course would allow students to nurture their academic interests in specialized field of music.

The Department holds the provision for inclusion of new courses and modification of presented ones during a given academic year. In preparation of the courses the element of interdisciplinary is kept in view and embedded in the courses. Reading material for various disciplines will be made available by concerned Department.

OBJECTIVES

1. To create a strong research oriented theoretical / practical foundation in consonance with recent advances in the discipline of Music.
2. To enable students to take a creative and analytical approach to the programme that combines conceptual repertoire, research practices and excellences in performance whilst keeping in view the traditional values and modern trends of this discipline.
3. To provide an opportunity to extend the knowledge based on practical and theoretical advancements so to have a healthy interaction at the International level.

MASTER OF ARTS (MUSIC)
2009-2010

The proposed programme shall be governed by the Department of Music, Faculty of Music & Fine Arts, University of Delhi-110007.

PROGRAMME STRUCTURE

The M.A programme is divided into two parts as under. Each part will consist of two Semesters to be known as Semester I and Semester II for Part-I; and Semester III and Semester IV for Part-II

Part-I	First Year	Semester-I	Semester II
Part-II	Second Year	Semester -III	Semester-IV

The schedule of papers prescribed for various semesters shall be as follows

PART-I **Semester-I**

Course No.	Title of the Course	
	<u>HINDUSTANI MUSIC</u>	<u>KARNATAK MUSIC</u>
101	Practical - Stage performance	Practical - Stage performance
102	Practical - Viva -Voce	Practical - Viva -Voce
103	Theory - Historical & Theoretical Study of Ragas	Theory - Study of Ragas, Scales and Forms
104	Theory - Music of the ancient world	Historical study of the evolution of ragas & scales

Semester- II

Course No.	Title of the Course	
	<u>HINDUSTANI MUSIC</u>	<u>KARNATAK MUSIC</u>
201	Practical - Stage Performance	Practical - Stage Performance
202	Practical - Viva voce	Practical - Viva voce
203	Interdisciplinary Course Interdisciplinary approach in Indian Music or A course in any one of the following disciplines:-	Interdisciplinary Course Interdisciplinary approach in Indian Music or A course in any one of the following disciplines:-

	A. Philosophy B. Psychology C. Sociology D. History E. Sanskrit F. Persian	A. Philosophy B. Psychology C. Sociology D. History E. Sanskrit F. Any one of the southern languages (Tamil/ Telugu/Malayalam/ Kannada)
204	Theory - Music of the Asian continent	Theory - Musical concepts, compositions and instruments

Part-II**Semester-III**

Course No.	Title of the Course	
	<u>HINDUSTANI MUSIC</u>	<u>KARNATAK MUSIC</u>
301	Practical - Stage Performance	Practical - Stage Performance
302	Practical - Viva voce	Practical - Viva voce
303	Theory – Evolution and Development of musical concepts	Theory – Musicological study and Laksha Granthas
304	Theory – Aesthetics and appreciation of Indian Music	Theory – Aesthetics and appreciation of Indian Music

Semester-IV

Course No.	Title of the course	
	<u>HINDUSTANI MUSIC</u>	<u>KARNATAK MUSIC</u>
401	Practical - Stage Performance	Practical - Stage Performance
402	Practical - Viva Voce	Practical - Viva Voce
403	Interdisciplinary Course: Multidimensional Values of Indian Music or A course in any one of the following disciplines:- A. Philosophy B. Psychology C. Sociology D. History E. Sanskrit F. Persian	Interdisciplinary Course: Multidimensional Values of Indian Music or A course in any one of the following disciplines:- A. Philosophy B. Psychology C. Sociology D. History E. Sanskrit F. Any one of the southern

		languages (Tamil/ Telugu/Malayalam/ kannada)
404	Theory - Indian Music and its aesthetic approach	Theory - Indian Music and its aesthetic approach

Interdisciplinary Courses

Course No 203 and 403 are of interdisciplinary character. The permission to take any course in the disciplines other than music will be subject to the approval of the Departmental Council and the availability of the particular course during the concerned Academic Session.

SCHEME OF EXAMINATIONS

1. The medium of instruction and examination shall be either English, or Hindi.
2. Examinations shall be conducted at the end of each Semester as per the Academic calendar notified by the University of Delhi.
3. The system of evaluation shall be as follows:
 - 3.1 Each course will carry 100 marks, of which 30 marks shall be reserved for internal assessment based on tests, seminar, term courses and attendance etc. No student will be allowed to appear in the end Semester if he/she has not participated in class tests, seminars, term courses etc. and has not been awarded the marks of internal assessment. **For reappearing in the next applicable semester the candidate will be required to attend regular classes in the concerned semester and fulfill all the activities related to internal assessment. No special classes will be conducted for him/her during other semesters.**
 - 3.2 The remaining 70 marks in each paper shall be awarded on the basis of practical/ written examination at the end of each semester. The duration of written examination for each paper shall be three hours and for practical minimum half an hour for each candidate.

4. Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear / reappear / improve in courses of Odd Semesters only at the end of Odd Semesters and courses of Even Semesters only at the end of Even Semesters.

PASS PERCENTAGE

Minimum marks for passing the examination in each semester shall be 40% in each paper and 45% in aggregate of a semester. However, a candidate who has secured the minimum marks to pass in each paper but has not secured the minimum marks to pass in aggregate may reappear in any of the paper/s of his choice in the concerned semester in order to be able to secure the minimum marks prescribed to pass the semester in aggregate.

PROMOTION CRITERIA

SEMESTER TO SEMESTER: Students shall be required to fulfill the **part to part** Promotion Criteria. Within the same Part, students shall be allowed to be promoted from a Semester to the next Semester, provided she/he has passed at least half of the courses of the current semester.

PART TO PART: I to II: Admission to Part-II of the Programme shall be open to only those students who have successfully passed at least 75% papers out of papers offered for the Part-I courses comprising of Semester I and Semester II taken together. However, he/she will have to clear the remaining papers while studying in Part-II of the Programme.

DIVISION CRITERIA

Successful candidates will be classified on the basis of the combined results of Part-I and Part-II examinations as follows:

Candidates securing 60% and above	:	Ist Division
Candidates securing between 48.99% and 59%	:	IInd Division
All others	:	Pass

SPAN PERIOD

No student shall be admitted as a candidate for the examination for any of the Part/Semesters after the lapse of 4 years from the date of admission to the Part-I Semester -I of the M.A Programme.

ATTENDANCE REQUIREMENT

No student shall be considered to have pursued a regular course of study unless he/she is certified by the Head of the Department of Music, University of Delhi, to have attended 75% of the total number of lectures, tutorials and seminars conducted in each semester, during his/her course of study. Provided that he/she fulfills other conditions the Head, Department of Music may permit a student to the next Semester who falls short of the required percentage of attendance by not more than 10 per cent of the lectures, tutorials and seminars conducted during the semester.

**Syllabus of M.A. Hindustani & Karnatak music for semester
system w.e.f. academic year 2009-2010.**

HINDUSTANI MUSIC

SEMESTER-I (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
101	Practical Stage Performance	70	30	8
102	Practical Viva Voce	70	30	8
103	Theory Historical and Theoretical study of Ragas	70	30	4
104	Theory Music of the ancient world	70	30	4

SEMESTER-II (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
201	Practical Stage Performance	70	30	8
202	Practical Viva Voce	70	30	8
203	Theory Interdisciplinary approach in Indian Music	70	30	4
204	Theory Music of the Asian Continent	70	30	4

SEMESTER-III (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
301	Practical Stage Performance	70	30	8
302	Practical Viva Voce	70	30	8
303	Theory- Evolution and Development of musical concepts	70	30	4
304	Theory- Aesthetics and appreciation of Indian Music	70	30	4

SEMESTER-IV (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
401	Practical Stage Performance	70	30	8
402	Practical Viva Voce	70	30	8
403	Theory Multidimensional Values of Indian Music	70	30	4
404	Theory Indian Music and its aesthetic approach	70	30	4

Grand Total of Marks for the course - 1600

KARNATAK MUSIC

SEMESTER-I (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
101	Practical Stage Performance	70	30	8
102	Practical Viva Voce	70	30	8
103	Study of Ragas, Scales and Forms	70	30	4
104	Historical study of the evolution of Ragas and Scales	70	30	4

SEMESTER-II (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
201	Practical Stage Performance	70	30	8
202	Practical Viva Voce	70	30	8
203	Theory - Interdisciplinary approach in Indian music	70	30	4
204	Theory - Musical Concepts, Compositions and instruments	70	30	4

SEMESTER-III (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
301	Practical Stage Performance	70	30	8
302	Practical Viva Voce	70	30	8
303	Musicological study and Lakshan Granthas	70	30	4
304	Aesthetics and appreciation of Indian Music	70	30	4

SEMESTER-IV (Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Credits
401	Practical Stage Performance	70	30	8
402	Practical Viva Voce	70	30	8
403	Multidimensional Values of Indian Music	70	30	4
404	Indian Music and its aesthetic approach	70	30	4

Grand Total of Marks for the course - 1600

- C Development of Raga Classification system and study of the following Ragangas in the modern context:-
Sarang, Malhar, Kanhada, Bilawal, Kalyan, Todi

Internal assessment

30 Marks

Course – 104

Theory

70 Marks(Credits-4)

3 hours

(Music of the ancient world)

A. A detailed Study of the music of Arabia, Greece, Mesopotamia and Egypt with special reference to the following:

- i) Origin, development and historical background of Music
- ii) Scales of Music
- iii) Different forms of music
- iv) Musical Instruments

B. A comparative study of the music of the nations mentioned above to Indian Music:

Internal Assessment :

30 Marks

Appendix – I (Prescribed Ragas)

1. Ahir Bhairav
2. Basant
3. Darbari
4. Devgiri Bilawal
5. Gaud Malhar
6. Marwa
7. Miyan Malhar
8. Paraj/bairagi
9. Puria
10. Rageshri
11. Shuddha Sarang
12. Yamani Bilawal

II SEMESTER

Course 201 Stage Performance 70 Marks(Credits-8)

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

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

Classical Vocal Music

- i) Khyal/Dhrupad or both Vocal Music. Tarana is optional.
- ii) **Classical Instrumental Music**
- iii) Alap, Jor, Jhala, Masitkhani and Razakhani gat
- iv) **Semi Classical Music**
- v) A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

Internal Assessment **30 Marks**

Course 202 Viva Voce 70 Marks(Credits – 8)
(Practical Test of Ragas)

List of Ragas as per Appendix – II

Internal Assessment : **30 Marks**

Course 203: Theory 70 Marks (Credits – 4)
3 hours

Interdisciplinary Approach in Indian Music

- A.
 - i) Analytical study of musical sound based on principles of physics.
 - ii) Music and Mathematical approach in Laya and Tala of Indian Music.
 - iii) Physiology of Human Throat and its application in voice culture
 - iv). Role of Music in maintaining the traditional values of Indian culture.
 - v) Positive aspects of Music on personality development: psychological approach.
 - vi) Philosophical aspects of music.
- B. Detailed study of the Ragas prescribed in Appendix – II

OR

A course in any one of the following disciplines in their relevant departments:

Philosophy, Psychology, Sociology, History, Sanskrit, Persian.

Internal Assessment **30 Marks**

Course – 204 Theory

70 Marks (Credits – 4)

(Music of the Asian Continent)

- A. A detailed study of the music of South East Asia, China, Persia, with special reference to the following:
- i) Origin, development and historical background of music
 - ii) Scales of music
 - iii) Different forms of music
 - iv) Musical instruments
- B. A comparative study of the music of the nations mentioned above to Indian Music

Internal Assessment:

30 Marks

Appendix – II (Prescribed Ragas)

1. Adana/Vibhas
2. Bahar
3. Bihagda
4. Gauri (Bhairav Anga)
5. Jhinjhoti
6. Maru Bihag
7. Mian Ki Sarang
8. Nat Bhairav
9. Poorvi
10. Shri
11. Shuddha Kalyan
12. Sindhura / Chandrakauns

III SEMESTER

Course – 301 Stage Performance 70 Marks(Credits-8)

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

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

Classical Vocal Music

- i) Khyal/Dhrupad or both Vocal Music. Tarana is optional

Classical Instrumental Music

- ii) Alap, Jor, Jhala, Masitkhani and Razakhani gat for Instrumental music

Semi Classical Music

- iii) A short piece of light classical music / Thumri / Bhajan / Dhun / Gat in a tala other than teental may also be presented.

Internal Assessment

30 Marks

Course – 302

Viva Voce

70 Marks(Credits-8)

(Practical Test of Ragas)

List of Ragas as per Appendix – III

Internal Assessment:

30 Marks

Course – 303 Theory

70 Marks(Credits – 4)

(Evolution and Development of musical concepts)

3 hours

- A. Study of the following musical concepts from Vedic period to present times:
Samagana, Dhruva gana, Maha geetak, geeti, anibaddha gana (Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti) Vaggeyakar Lakshan.
- B. Detailed study of the Ragas prescribed in Appendix – III

Internal Assessment

30 Marks

Course – 304**Theory****70 Marks (credits – 4)****(Aesthetics and Appreciation of Indian Music)**

- A. Introduction and Definition of Aesthetics (Western and Indian View points), Philosophical Aesthetics – linguistic, phenomenological and world making.
Brief historical outline- Plato & Aristotle
- B. Aesthetics as a theory of fine arts and its significance in Indian Music.
- C. Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.
- D. Aesthetical Concept of Nayak Nayika Bheda, its depiction through Raga Dhyana and its relevance in Indian Music.

Internal Assessment :**30 Marks****Appendix – III(Prescribed ragas)**

1. Barwa
2. Bhatiar
3. Desi
4. Jait Kalyan/ Jog Kauns
5. Jog
6. Lalit
7. Madhuwanti
8. Megh Malhar
9. Nayaki
10. Puriya Kalyan
11. Ramdasi Malhar/Madh Madh Sarang
12. Shahana/Suha

IV – SEMESTTER

Course – 401 Stage Performance 70 Marks(credits-8)

Performance of half an hour duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – IV

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

Classical Vocal Music

- i) Khyal/Dhrupad or both for Vocal Music. Tarana is optional.

Classical Instrumental Music

- ii) Alap, Jor, Jhala, Masitkhani and Razakhani gat for Instrumental Music

Semi Classical Music

- iii) A short piece of light classical music/ thumri / Bhajan / Dhun/ a gat in a rare tala may also be presented.

Internal Assessment 30 Marks

Course – 402 Viva Voce 70 Marks(credits – 8)

(Practical Test of Ragas)

List of Ragas as per Appendix – IV

Internal Assessment: 30 Marks

Course – 403 Theory 70 Marks(Credits-4)

(Multidimensional Values of Indian Music) 3 hours

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

- A. i) Origin and Development of Prabandha, Dhrupad, Dhamar, Khyal and comparative study of the ancient and modern compositional forms.
 ii) Principles of musical composition
 iii) Importance of Sanskrit treatises in Indian Music
 iv) Vocational aspects of Indian Music
- B. Detailed study of the Ragas prescribed in Appendix – IV

OR

A course in any one of the following disciplines in their relevant departments:

Philosophy, Psychology, Sociology, History, Sanskrit, Persian.

Internal Assessment 30 Marks

Course – 404 Theory

70 Marks(Credits-4)

3 hours

Indian Music and its Aesthetic approach

- A. The four facets of Aesthetics, Aesthetic Attitude, Aesthetic Expression, Aesthetic Experience, Feeling and emotion.
- B. Art, Classification of art, Element, Medium, Form and content in music as an art, Art as expression, Interrelationship of music with other fine arts
- C. Aesthetical elements contained in Indian musicology,
- d. Aesthetic character of different forms of Hindustani Music.

Internal Assessment :

30 Marks

Appendix – IV: (Prescribed ragas)

1. Abhogi
2. Bhairavi/Sur Malhar
3. Bilaskhani Todi
4. Dev Gandhar
5. Gurjari Todi
6. Shyam Kalyan
7. Kaunsi Kanada
8. Komal Rishabh Asawari
9. Kukubh Bilawal/Gunkali
10. Nand
11. Shankara/Malkaunji
12. Shukla Bilawal/Jogia

Course :103**Recommended Books**

- | | | | |
|----|---------------------------------|---|--|
| 1. | Sharangdeva (Adayar Edition) | - | Sangeet Ratnakar |
| 2. | R. K. Shringy & Premlata Sharma | - | Sangeet Ratnakar |
| 3. | Ahobal | - | Sangeet Parijat |
| 4. | V.N. Bhatkhande | - | Uttar Bhartiya Sangeet
Paddhatiyon ka
Tulnatmak Adhyayan |
| 5. | V.N. Bhatkhande | - | Sangeet Shastra Part I - IV |
| 6. | Omkar Nath Thakur | - | Sangeetanjali Part I - VI |
| 7. | V.R. Patvardhan | - | Rag Vigyan Part I- VII |
| 8. | A.N. Sanyal | - | Ragas and Raginis |
| 9. | Jai Sukh Lal Tribhuvan Shah | - | Sarang ke Prakar,
Kanhara ke Prakar
Malhar ke Parkar |

Course 104**Recommended Books**

- | | | | |
|----|--|---|--|
| 1. | Curt Sachs | - | Rise of Music in the Ancient
World |
| 2. | H.G. Farmer | - | A History of Arabian Music |
| 3. | S.M. Tagore | - | Universal History of Music |
| 4. | Curt Sachs | - | History of Musical Instruments |
| 5. | Egon Wellesz (edited by) | - | The New Oxford History of
Music Vol.I, Ancient and
Oriental Music. |
| 6. | Eric Blom (Edited by) | - | Groves Dictionary of Music &
Musicians |
| 7. | Alec Robertson and
Denis Stevens(Edited By) | - | The Pelican History of Music |
| 8. | Swamy Prajnanananda | - | Music of the Nations |

COURSE:203

Recommended Books

- | | | | |
|----|---------------------|---|--|
| 1. | Lalit Kishore Singh | - | Dhvani Aur Sangeet |
| 2. | G.H. Ranade | - | Hindustani Music |
| 3. | A.K. Sen | - | Bhartiya Talon ka Shastriya
Vivechan |
| 4. | M.R. Gautam | - | Evolution of Rag and Tal in
Music |
| 5. | Vimla Musalgaonkar | - | Bhartiya Sangeet ka
Darshanparak Anusheelan |
| 6. | V.N. Bhatkhande | - | Kramik Pustak Malika |
| 7. | Omkarnath Thakur | - | Sangeetanjali I- VI |
| 8. | V.R. Patvardhan | - | Rag Vigyan I- VII |

Note: Recommended material of other interdisciplinary courses shall be provided by the concerned Departments.

COURSE: 204

Recommended Books:

- | | | | |
|----|----------------------------|---|--|
| 1. | Curt Sachs | - | Rise of Music in the Ancient
World |
| 2. | H.G. Farmer | - | A History of Arabian Music |
| 3. | Curt Sachs | - | History of Musical Instruments |
| 4. | John Hazedd Levis | - | Chinese Musical Art, Foundation |
| 5. | James Hastings (Edited by) | - | Encyclopedia of Religion and
Ethics |
| 6. | S.M. Tagore | - | Hindu Music |
| 7. | Egon Wellesz (edited by) | - | The New Oxford History of
Music Vol.I, Ancient and
Oriental Music. |
| 8. | Eric Blom (Edited by) | - | Groves Dictionary of Music &
Musicians |

9. Alec Robertson and Denis Stevens(Edited By) - The Pelican History of Music
- 10.. Swamy Prajnanananda - Music of the Nations

COURSE:303

Recommended Books

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

COURSE-304

Books Recommended

1. Nelson Goodman - Ways of World making Indianapolis, 1978.
2. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
3. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
4. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
5. Abraham Adil Shah - Kitab-e- Nauras
6. S.K. Saxena - *Hindustani Music and aesthetical Aesthetical Essays, Chankya Publication, today Model Town, Sangeet Natak Akademi Delhi.*
7. Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag Ragini Vargikaran

- | | | | |
|-----|-----------------------|---|---|
| 8. | O.C. Gangoli | - | Ragas and Raginis |
| 9. | Ganpati Chandragupt | - | Ras Siddhant ka Punarvivechan |
| 10 | Surendra Nath Dikshit | - | Rasa Vishleshan |
| 11. | Anjali Mittal | - | Hindustani Music and the aesthetic
Concept of form |
| 12. | Manjula Saxena | - | Kala aur saundrya ka Darshnick
vivechan |

Relevant Portions of the following works:

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

COURSE-403

Recommended Books

- | | | | |
|----|---------------------|---|--|
| 1. | K. Vasudev Shastri | - | Sangeet Shastra |
| 2. | Prajnanananda | - | Historical Development of Indian Music |
| 3. | A.H. Fox Strangways | - | Features, Principles and Techniques of
Indian Music |
| 4. | Ramashrya Jha | - | Abhinav Geetanjali I – V |
| 5. | Omkarnath Thakur | - | Sangeetanjali I-VI |
| 6. | Subhadra Chaudhary | - | Sangeet Sanchayan |
| 7. | K.C. D. Brahaspati | - | Dhrupad |

Note: Recommended material for other interdisciplinary courses shall be provided by the concerned Departments.

COURSE-404

Books Recommended

- | | | | |
|----|--------------|---|---|
| 1. | K.C. Pandey | - | Comparative Aesthetics, Chowkhamba
Publications. |
| 2. | S. K. Saxena | - | Aesthetical Essays, Chankya Publication, Model |

- Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
 4. Debussy - Three Classics in the Aesthetics of Music.
 5. Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
 6. Anjali Mittal - Hindustani Music and the aesthetic Concept of form
 7. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan

Relevant Portions of the following works :

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

SYLLUBUS for M.A in KARNATAK MUSIC

Semester 1

July – Nov

Course 101 :- Performance 70 Marks (Credits-8)

Performance of one hour's duration planned by the candidate, within the prescribed Ragas (List A & B) with Accompaniments.

Internal Assessment

30 Marks

Course 102:- Practical Test

70 Marks (Credits-8)

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

Internal Assessment

30Marks

List of Ragas Prescribed

A. For Composition :-

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

B. For Pallavi Exposition

- | | |
|-------------------|----------------|
| 1. Sankarbharanam | 4. Saveri |
| 2. Kalyani | 5. Kedaragowla |
| 3. Kharaharapriya | 6. Mohanam |
| 7. Mukhari | |

C. For exposition.

- | | | |
|--------------------|-----------------------|------------------|
| 1. Sankarabharanam | 2. Simhendramadhyamam | 3. Kalyani |
| 4. Keeravani | 5. Nattai | 6. Todi |
| 7. Gowla | 8. Bhairavi | 9. Arabhi |
| 10. Kharaharapriya | 11. Sree | 12. Mukhari |
| 13. Varali | 14. Saveri | 15. Sriranjani |
| 16. Anandabhairavi | 17. Vasantha | 18. Kedaragowla |
| 19. Dhanyasi | 20. Madhyamavathi | 21. Bilahari |
| 22. Hamsadhwani | 23. Mohanam | 24. Sudhasaveri |
| 25. Poorvikalyani | 26. Begada | 27. Panthumarali |
| 28. Khamas | 29. Shanmukhapriya | 30. Kambhoji |

Note :- Compositions should include One each of Swarajathi of either Syama Sasthry, Or Swathi Tirunal, Or Ponnayya Pillai ; Navarathna Malika ; Navarathri Krithi Navaavarana Krithi ; Pancha Linga Sthala Krithi; Thiruvottiyoor Pancharathnam ; Kovoov Pancharathnam ; 2 Ghanaraga Pancharathnam, Venkatesa Pancharathnam of Veenakuppayyar Compositions should also represent musical forms like Padavarnam; Divyanama Sankeerthanam; Padam ; Jawali ; Thillana ; Ragamalika ; Thiruppukal ; Kavadi chintu ; Devarnama , LakshanaGeetha , Sooladi etc.

Course. 103 Theory 70 Marks (Credits-4)
3 hours

1. Detailed study of ragas Prescribed (List – A)
2. Comparative study of the basic scales of different systems of Music such as Karnatak, Hindustani, Ancient Tamil Music, Western, and Far Eastern.
3. Evolution of Musical forms with special reference to Prabandhas and their Classifications; Geetha Prabandha , Vadya Prabandha , Nrithya Prabandha , And Misra Prabandha .
4. Decorative angas figuring in krithi's and other Musical forms.
5. Pallavi notation.
6. Different Mudras figuring in Musical compositions

Internal Assessment

30 Marks

Course . 104**Theory****70 Marks (Credits – 4)****3 hours**

1. The different periods of Musical History and their distinctive features
Landmarks in the history of Indian Music.
2. Musical Mnemonics; their history and utility.
3. Evolution of Ragas; Ragalakshana and system of Raga classification; Ragas which
Owe their origin to folk Music.
4. Classification of different Musical Instruments that are used in Musical Concert.
5. Construction and technique of playing of Stringed and Wind Instruments used in
concerts.
6. Musical forms figuring in Concert Music.
7. Evolution of Indian Musical scales

Internal Assessment :-**30 Marks**

F. **For Raga Exposition** :- (In addition to the Ragas which covered in the 1st semester)

- | | | |
|-------------------|--------------------|----------------------|
| 1. Ritigaula | 2. Durbar | 3. Nadanamakriya |
| 4. Saranga | 5. Mayamalawagoula | 6. Natakuranji |
| 7. Malayamarutham | 8. Kanada | 9. Ramapriya |
| 10 Sourashtram | 11. Vachaspathi | 12. Devagandhari |
| 13. Hindolam | 14. Neelambari | 15. Chakravakam |
| 16. Surati | 17. Latangi | 18. Athana |
| 19. Sama | 20. Sahana | 21. Hamirkalyani |
| 22. Asaveri | 23. Harikambhoji | 24. Yadukulakambhoji |
| 25. Kapi | 26. Behag | |

Course 203

Theory

70 Marks (Credits-4)

3 hours

Inter disciplinary approach in Indian Music

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

OR

A course in any one of the following disciplines in their relevant departments:

Philosophy, Psychology, Sociology, History, Sanskrit, any one of the southern languages, (Tamil/Telugu,/Malayalam/ Kannada)

Internal Assessment

30 Marks

Course 204 Theory 70 Marks (Credits-4)

- (1) Concept of “Marga” and “Desi” in the spheres of Raga; Tala ; Prabandha .
- (2) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions – gamakam, prasa and yati
- 3) Knowledge about the formation of 175 and 108 systems of Talas. Rare talas figuring in Tiruppugazh.
- (4) Brief outline of Folk music Instruments; Musical instruments used in temples ;
- 5) Construction and technique of playing of Percussion Instruments in detail.

Internal Assessments :-**30 Marks**

SEMESTER III

July - December

Course 301 Performance**70Marks (Credits-8)**

Performance:- Performance of one hour duration, before an invited audience, planned by the candidate within the Prescribed Ragas. (List G , H & I) with accompaniments.

Internal Assessment**30 Marks****Course 302 Practical Test - Viva Voce.****70 Marks(Credits-8)**

- | | |
|--|----------------|
| (1) Practical test of Composition Learned | (List G) |
| (2) Exposition of Prescribed Ragas | (List I) |
| (3) Nirawal and Kalpana Swaras in Prescribed Ragas | (List G & H) |
| (4) Exposition of Pallavis in Prescribed ragas | (List H) |

Internal Assessments :-**30 Marks**

List of Ragas Prescribed

G. For Composition

- | | | |
|----------------------|--------------------|-----------------|
| (1) Nayaki | (2) Kuranji | (3) Chenjurutti |
| (4) Dwijawanthi | (5) Bhouli | (6) Bhairavam |
| (7) Vagadeeswari | (8) KamalaManohari | (9) Hamsanadam |
| (10) Amruthavarshini | (11) Vagadeeswari | |

H . For Pallavi**(In addition to the Ragas covered in I & II Semesters)**

- | | | |
|--------------------|---------------------|---------------------|
| (1)Sankarabharanam | (2) Kalyani | (3) Kharahara Priya |
| (4)Keeravani | (5) Saveri | (6) Kedaragowla |
| (7)Belahari | (8) Shanmukha Priya | |

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

- | | | |
|------------|-------------------|-----------------------|
| (1) Nayaki | (2) Chenjurutti | (3) Subhapanthuvarali |
| (4) Bauli | (5) Punnagavarali | |

Course 303 Theory 70 Marks (Credits-4)

- (1) Detailed study of Ragas with special reference to those, which are typical examples of various Srutis, used in Indian Music .
- (2) Theory of Rettai Pallavi and Nadai Pallavi ; Anuloma , Pratiloma and Tisram .
- (3) Significance of Bharatha's experiment relating to Dhruva Vina and Chala Vina
- (4) Musical forms pertaining to the field of classical dances of south India. A Knowledge Of Geya Nataka ; Nrithya Nataka ; Bhagavatha Mela Nataka ; Kuchippudi, Yakshagana ; Kathakali ; Krishnanattom .
- (5) Musical Iconography and Musical Stone Pillars.
- (6) Musical Concerts ; Traditions and Contemporary changes.
- 7) An in-depth study of the following Lakashanagrandhas – “Natyasastra , Silapaddikaram Brihaddesi , Sangita Ratnakara , Sangita Sara , RagaVibhodha, Swara Mela Kalanidhi , Chaturdandi Prakasika , Sangita Sudha , Sangrahachudamani , Sangita Sampradya pradarsini

Course 304 Theory – 70 Marks (Credits-4)
Aesthetics and Appreciation of Indian Music

- (1) Aesthetics, Its main approaches, Linguistic , Analytical , Phenomenological
- (2) Aesthetics as a normative study .
- (3) Aesthetical elements found in the Musical forms of Karnatak Music .
- (4) Aesthetics as a theory of fine art and its appreciation.
- (5) Aesthetic experience, Aesthetic attitude
- (6) Aesthetical elements contained in the concepts and terms of Indian Musicology
 Viz. Svara , Sthaya , Gamaka , Alankara , Raga , Tala Etc.
- 7) Importance of aesthetic in Karnatak Music- geetham, swarajati, varnam, kriti, padam, javali, tillana and Ragam-talam-pallavi.

Internal assessments :-

30 Marks

SEMESTER IV

January - May

Course 401 Performance**70 Marks(Credits-8)**

Performance of one hour duration before an invited audience planned by the Candidate within the Prescribed Ragas (List J , K & L) with accompaniments .

Internal Assessment**30 Marks****Course 402 Practical Test – Viva Voce****70 Marks(Credits-8)**

- | | |
|--|----------------|
| (1) Practical test of the compositions learned | (List J) |
| (2) Exposition of Prescribed Raga | (List L) |
| (3) Nirawal and Kalpana Swaras | (List J & K) |
| (4) Exposition of Pallavi in Prescribed Ragas (List K) | |

Internal Assessments :-**30 Marks**

List of Ragas Prescribed

J. For Composition

- | | | |
|-----------------|-------------------|-------------------|
| (1) Lalitha | (2) Navaraj | (3) PunnagaVarali |
| 4) Manirang | (5) Ranjani | (6) Bhoopalam |
| (7) Paras | (8) Ahiri | (9) Jaganmohini |
| (10) Hamsanandi | (11) Natabhairavi | |

K. For Pallavi

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

L. For Exposition

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

Course 404 Theory-

70 Marks (credits-4)

3 hours

Aesthetics and appreciation of Indian Music

- (1) Plato and Aristotle – views on art and music
- (2) Art and Kala , Art and Craft .
- (3) Classification of Art , Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa
Number of Rasa , Musical intervals and Rasa , Raga and Rasa, Laya and Rasa .
- (5) Concept of Aananda – aesthetic experience , aesthetic attitude .
- (6) Aesthetical approach in musical improvisation like alaapana, Tanam, Sangati,
Nirval, Swarkalpna, Tala and Laya

Internal Assessments :-

30 Marks

Course 403

Theory

70 Marks(Credits-4)

3 hours

Multidimensional Values of Indian Music

- 1) Comparative study of musical forms of Karnatak and Hindustani systems
- 2) Fundamentals of therapeutic aspects of music.
- 3) Learning music through electronic media
- 4) Musical forms pertaining to the field of classical dances of South India, A knowledge of Geya nataka, Nritya Nataka, Bhagavata Mela, Kuchchippudi, Yakshagana Kathakali, Krishnanattam
- 5) Usage of Electronic gadgets in the presentation of music (for public performances and recording)
- 6) Critical appreciation of music compositions.

OR

A course in any one of the following disciplines in their relevant departments:

Philosophy, Psychology, Sociology, History, Sanskrit, any one of the southern languages (Tamil/Malayalam/Telugu/Kannada).

Internal Assessment

30 Marks

Course 404 Theory-

70 Marks (credits-4)

3 hours

Indian Music and its aesthetic approach

- (1) Plato and Aristotle – views on art and music
- (2) Art and Kala , Art and Craft .
- (3) Classification of Art , Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa
Number of Rasa , Musical intervals and Rasa , Raga and Rasa, Laya and Rasa .
- (5) Concept of Aananda – aesthetic experience , aesthetic attitude .
- (6) Aesthetical approach in musical improvisation like alaapana, Tanam, Sangati,
Nirval, Swarkalpna, Tala and Laya

Internal Assessments :-

30 Marks