

**M.A in KARNATAK MUSIC (VOCAL/ INSTRUMENTAL – VEENA/ VIOLIN)**

**SEMESTER- I**

**Course 101** **Stage Performance** **70 Marks (Credits-8)**

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

**Internal Assessment** **30 Marks**

**Course 102** **Practical Test (Viva Voce)** **70 Marks (Credits-8)**

- (a) Practical & Viva Voce Practical 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)

**Internal Assessment** **30 Marks**

**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. Sankarbharanam 4. Saveri
2. Kalyani 5. Kedaragoula
3. Kharaharapriya 6. Mohanam
7. Mukhari

**C. For exposition.**

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

**Note :-** Compositions should include One each of Swarajathi of either Syama Sastry, or Swathi Tirunal, or Ponnayya Pillai; Navarathna Malika; NavaratriKriti, NavaavaranaKriti; PanchaLingaSthalaKriti; Thiruvottiyor Pancharathnam; Kovoor Pancharathnam; 2 Ghanaraga Pancharatnam, Venkatesa Pancharatnam of Vinakuppayyar Compositions should also represent musical forms like Padavarnam; Divyanama Sankeertanam, Padam, Javali, Thillana, Ragamalika; Thiruppughal, Kavadi, chinthu, Devarnama, Lakshana Geetha, Sooladi etc.

**Course 103** **Theory** **70 Marks (Credits-4)**  
**Study of Ragas, Scales and Forms** **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 and Far Eastern.

3. Evolution of Musical forms with special reference to Prabandhas and their Classifications; Geetha Prabandha, Vadya Prabandha, Nritya Prabandha, and Misra Prabandha.
4. Decorative angas figuring in kriti's and other Musical forms.
5. Pallavi notation.
6. Different Mudras figuring in Musical compositions

**Internal Assessment**

**30 Marks**

**Course 104**

**Theory  
Historical Study of the evolution of ragas and scales**

**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 Concerts.
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**

## SEMESTER – II

**Course 201**

**Stage Performance 70 Marks (Credits-8)**

**Performance of one hour duration planned by the candidate within the prescribed Ragas. From the list (D & E )**

**Internal Assessment**

**30 Marks**

**Course 202**

**Viva-Voce 70 Marks(Credits-8)**

- (a) Practical and Viva – Voce, Practical test of composition learnt (List D )
- (b) Exposition of Prescribed Ragas ( List F )
- (c) Niraval and Kalpanaswaras in Prescribed Ragas ( List D )
- (d) Exposition of Pallavi in Prescribed Ragas ( List E )

**Internal Assessment**

**30 Marks**

**List of Ragas Prescribed:**

**D. 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

**E. For Pallavi Exposition:-**

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

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

1. Ritigoula 2. Durbar 3.Nadanamakriya
4. Saranga 5. Mayamalawagoula 6.Natakuranji

7. Kanada 8. Malayamarutham 9. Ramapriya  
 10. Surati 11. Vachaspathi 12. Devagandhari  
 13. Hindolam 14. Neelambari 15. Chakravakam  
 16. Latangi 17. Sourashtram 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**

- A.  
 (1) Music and Mathematics  
 (2) Analytical study of Musical sound based on principles 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 its 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)**  
**3 hours**

**Musical concepts, compositions and instruments**

- (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) Study of western music-history, scale and staff notation.  
 (5) Construction and techniques of playing of Percussion Instruments in detail.

**Internal Assessment** **30 Marks**

**SEMESTER III**  
**Course 301** **Stage Performance** **70Marks (Credits-8)**

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 Learnt (List G)  
 (2) Exposition of Prescribed Ragas (List I)  
 (3) Niraval and Kalpana Swaras in Prescribed Ragas (List G &H )  
 (4) Exposition of Pallavis in Prescribed ragas (List H)

**Internal Assessment** **30 Marks**

List of Ragas Prescribed

**G. For Composition**

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

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

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

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

- (1) Nayaki (2) Senjuruti (3) Subhapanthuvrali
- (4) Bhouli (5) Punthagavarali

**Course 303**

**Theory**

**70 Marks (Credits-4)**

**3 hours**

**Musicological Study and LakshanaGranthas**

- (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, Nritya Nataka, Bhagavata Mela Nataka.
- (5) Musical Iconography and Musical Stone Pillars.
- (6) Musical Concerts ; Traditions and Contemporary changes.
- (7) An in-depth study of the following LakshanaGranthas – "Natyasastra, Silapaddikaram, Brihaddesi, Sangita Ratnakara , Sangita Sara ,Raga Vibhodha, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini
- (8) Notation of double kalaikriti.

**Course 304**

**Theory**

**70 Marks (Credits-4)**

**3 hours**

**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, Talaetc.
- (7) Importance of aesthetics in Karnatak Music- geetham, swarajati, varnam, kriti, padam, javali, tillana and Ragam-tanam-pallavi.

**Internal Assessment**

**30 Marks**

**SEMESTER IV**

**Course 401**

**Stage 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) Niraval and Kalpana Swaras ( List J & K )
- (4) Exposition of Pallavi in Prescribed Ragas ( List K )

**Internal Assessment**

**30 Marks**

List of Ragas Prescribed

**J . For Composition**

- (1) Lalitha (2) Navaraj (3) Punnagavarali
- (4) Manirangu (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) Pantuvarali (9) Todi

**L . For Exposition**

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

**Course 403**

**Theory**

**70 Marks (Credits-4)**

**3 hours**

**Multidimensional Values of Indian Music**

- 1) Comparative study of musical forms of Karnatak & Hindustani systems
- 2) Fundamentals of therapeutic aspects of music.
- 3) Learning music through electronic media  
Mela, Kuchchippudi, Yakshagana, Kathakali, Krishnanattam
- 4) Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- 5) 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 Alapana, Tanam, Sangati, Nirval, Swarkalpana, Tala and Laya.

**Internal Assessment**

**30 Marks**

### **Recommended Books (Paper-103 & 104):**

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royapettah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royapettah, Chennai-14, 1998
3. History of South Indian Music, Sh. Ranga Ramanuja Ayyangar, Published by the Author himself, Madras, 1972
4. History of Indian Music – Swami Prajnanananda, Ramakrishna Vedanta Math, Delhi, 1963
5. A comparative study of the leading Music system of 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> & 18<sup>th</sup> centuries – Prof. V.N. Bhatkhande, Ramchandra Sangitalaya, Bombay, 1966
6. Music of the Nations – Swami Prajnanananda, Munshiram Manohar Lal Publishers Pvt. Ltd., New Delhi-55, 1973
7. Story of Indian Music - O. Goswami, Asia Publishing House, Bombay, 1961

### **Reference Books (Paper- 203 &204):**

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

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1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royapettah, Chennai-14, 1982, 2001, 2002.
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10. Natya Shastra - Edited by Manmohan Ghosh, Manisha Granthalya Pvt. Ltd., Kolkata-12, 1967
11. Music through the Ages - V.Premalata, Sundeep Prakashan, Delhi, 1985
12. Acoustical perspective on Raga-Rasa Theory -

**Reference Books (Paper- 403 & 404):**

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