



# UNIVERSITY OF HYDERABAD

## Department of Music MPA – Music (Carnatic and Hindustani)

### Syllabus and Credit Distribution

S.No.	Course Code	Course Title	No. of Credits
<b>Semester I</b>			
1	MK101	Introduction to Indian Classical Music and an Overview of Folk Music forms	4
2	MK102	The aesthetics of Indian classical music	4
3	MK103	Voxology / Voice culture / Voice skills	4
4	MK104	Music and text – Compositions	6
<b>Semester II</b>			
1	MK201	A comprehensive history of Indian classical music	4
2	MK202	A study of Varna and Tala dimensions / A study of Bandish and Laykari	6
3	MK203	Manodharma 1 : Alaapana/Alaap	6
4	MK204	Musical forms, their attributions and classifications	6
<b>Semester III</b>			
1	MK301	Research methodology	4
2	MK302	Light classical compositions - Carnatic and Hindustani	6
3	MK303	Manodharma 2 : Kalpana Svara and Niraval / Taan, Bol-Taan and Sargam	6
4	MK304	Organology : the study of musical instruments	4
<b>Semester IV</b>			
1	MK401	Advanced Musicology	4
2	MK402	Ragam-Tanam-Pallavi / Dhrupad-Dhamaar	6
3	MK403	Compositions in rare Ragas / Bandish in rare Ragas	6
4	MK404	Project / Concert	4
<b>Electives</b>			
1	MK405a	Audio engineering	4
2	MK405b	Music in its interdisciplinary dimensions	
3	MK405c	World music	
4	MK405d	Film music	
5	MK405e	Folk repertory	
6	MK405f	Music and media	
<b>Total Credits</b>			<b>84</b>

**Semester 1**

**Course No.** : MK101  
**Course Title** : **Introduction to Indian Classical Music and an Overview of Folk Music Forms**  
**Course Credits** : 4

**Course Objectives :**

This course provides a general understanding and study of the classical traditions of Indian Music (both Carnatic and Hindustani systems) – origins, historical, evolution through the ages, theoretical and performance frameworks, compositional genres and musical instruments. The course will also provide an overview of various folk music forms, their geographical contexts, ethnography, sources, features, communities, cultural linkage, age and gender details pertaining to the same.

**Course Learning Outcomes:**

1. Learn about technical terms and tala systems in classical and folk music
2. Gain knowledge about lakshya and lakshana aspects of music, musical forms and various composers
3. Understand about social contexts, performances and patronage for classical/folk music
4. Learn about instrumental performances – solo and ensembles in classical/folk music

**Course Content :**

**a. Classical Music**

- Overview of musical treatises (shastra granthas), compositional genres (Kriti, Padam, Keerthana, Ashtapadi, Devaranama, Varnam, Thillana etc.) Composers of the various time periods and regions/languages.
- Technical concepts and terminology such as Svara, Raga, Tala, Mela, Thaata.
- Technical concepts and terms in the realm of Tala through the study of Tala dasa praanas
- Musical instruments in classical and folk music
- Philosophical/Aesthetic frameworks and Sahitya appreciation of compositions in Classical Music
- Bhakti / Rasa theory
- Social contexts and Patronage

**b. Folk Forms**

- An appreciation of the folk songs from various regions of India.
- Contexts and linkage to Dance, Drama, Festivals.
- A brief study of the lyric sources, poetic/folk literature background
- A brief study of the instruments and instrumental ensembles in these folk forms.

**Suggested Readings :**

1. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Chennai
2. Sambamoorthy, P. Prof. (1998-2005), South Indian Music - Books I to VI, The Indian Music Publishing House, Chennai

3. Sambamoorthy, P. Prof. (1952-2010), A Dictionary of South Indian Music and Musicians (Volumes 1-5), The Indian Music Publishing House, Chennai
4. Deva, B.C. (1987), Musical Instruments of India, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi
5. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
6. Gautam M.R. 1993, Evolution of Raga and Tala in Indian Music, Munshiram Manoharlal Publishers Pvt.Ltd.New Delhi.
7. Mishra Chhotelal ,2006, *Tabla Grantha*, Kanishka Publishers, New Delhi.
8. Suvarnlata Rao, Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

**Course No.** : MK102  
**Course Title** : **The Aesthetics of Indian Classical Music**  
**Course Credits** : 4

**Course Objectives :**

This course is designed as a combination of theory and practical study towards an understanding of the aesthetics and methods in the practice of Indian Classical Music. All topics to be studied with relevance to both Carnatic and Hindustani systems.

**Course Learning Outcomes:**

1. Acquire knowledge of aesthetical elements found in musical forms
2. Gain knowledge about aesthetical elements with regard to Sahitya and Prosody
3. Understand concepts of Raga-Rasa theory and its relevance in practice
4. Appreciate the aesthetics of performance in various genres

**Course Content :**

- Aesthetics of Sahitya (lyric/prosody) and Composition: poetics, lyrical sources, praasa, padachcheda
- Compositional structure in Svarajati, Kriti, Thillana, Dhruwad, Bandish, Khyal bandish, Tarana, Thumri, Padam etc.
- Sangeet Alankara : Yati, Svarakshara, Mudras
- Rasa theory and its relevance to Indian Classical Musical forms
- Aesthetics of Raga : Sampoorana, Audava/Shadava, Vivadi, Rakti etc.
- Gamaka : Theory and Practice in both Vocal and Instrumental
- Aesthetics of performance: concert contexts, ensembles, vocal/instrumental, music for dance/drama, vadya vrinda etc.

**Suggested Readings :**

1. Vidya Shankar S, P. Prof. (1997, 2005), Aesthetics and Scientific Values in Carnatic Music Vol I, II, Parampara (association for the preservation of Classical Carnatic Music), Chennai
2. Vidya Shankar S, P. Prof. (1999), The Art and Science of Carnatic Music, Parampara Publications, Chennai
3. Manorma Sharma, (2007), Music Aesthetics, APH Publishing Corporation, Delhi
4. Premlata Sharma, Prof. (2000), Indian Aesthetics and Musicology, Amnaya Prakasana, Varanasi
5. Satyanarayana R., (2004, 2008), Karnatic Music as Aesthetic Form, Project of History of Indian Science, Philosophy and Culture, Centre for Studies in Civilizations, Delhi
6. Martinez Jose Luiz, (2001), Semiosis in Hindustani Music, Motilal Banarsidass Publishers, New Delhi
7. Herwitz Daniel, (2008), Aesthetics: Key Concepts in Philosophy, Continuum International, Publishing group, London
8. Barlingay S.S, (2007), A Modern introduction to the Indian Aesthetic Theory, D.K. Print world, New Delhi
9. Scruton Roger, (1993) The Aesthetics of Music, Clarendon Press, UK
10. Mittal Anjali, (2000) Hindustani Music and the aesthetic concept of form, D.K. Print world, New Delhi
11. Bonnie C. Wade, (2004), Thinking Musically, Oxford University Press , New York

**Course No.** : **MK103**  
**Course Title** : **Voxology/Voice Culture/Voice Skills**  
**Course Credits** : **4**

**Course Objectives :**

This course will introduce the students to the various aspects of Voice Culture – (physiological/performance), speech, diction, breath management and application of the techniques for aesthetic performances in various genres.

**Course Learning Outcomes:**

1. Acquire knowledge about physiology and effective production of voice through various techniques
2. Improve skills in articulation of voice for emotional aspects in performance
3. Gain better control of breath and improve voice production
4. Strengthen their voice skills for virtuosity in erudite renditions

**Course Content :**

- Towards an understanding of the physiology of the Voice, Acoustics of the Voice and Voice health
- Voice frequency range (pitch range), amplitudinal range (dynamic range) and timbral range (tonal range)
- Language, Pronunciation and Voice Culture (Solkattu, Chittaswara, Madhyamakaala Sahitya, Tarana/Thillana enunciation)
- Indigenous Voice culture practices such as Kharaj bharna (lower register strength), Taseer (timbral control), Golai (voice roundness), Bulandgi (resonance)
- Voice skills towards Gamakas, Anusvaras and Virtuosity (speed, power and range)
- Voice and Bhaava - emotional expression through voice
- Breathing exercises (pranayama) for breath control and uniform voice production
- Voice culture as applied to Carnatic, Hindustani and Film Music.

**Suggested Readings :**

1. Durga S.A.K., (2007), Voice Culture (The art of voice cultivation), B R Rhythms, New Delhi
2. Durga S.A.K., (1978), Voice Culture (with special reference to South Indian Music), Indian Musicological Society, Bombay
3. Unnikrishnan T, Prof., (2012), The Singing Voice (Practical & Technical aspects of Voice Culture for all styles), Voice Culture India, Bangalore
4. Gopalakrishnan, T.V., (2007), Your Voice, Vision Musica, Chennai
4. Maumita Banerjee, Dr. (2014), A New approach to Voice Culture in Hindustani Music, Naitik Prakashan, UP
5. Kanta Prasad Mishra, (2018), Voice Culture – Jnana evam Parampara (Hindustani Music), Kanishka Publishers, New Delhi
6. Matthew Rahaim, (2012), Musicking Bodies : Gesture and Voice in Hindustani Music, Wesleyan University Press, USA
7. Marafioti, P.M., (1982), Method of Voice Production (The scientific culture of the Voice), Dover Publications Inc., New York, USA

**Course No.** : MK104  
**Course Title** : Music and Text - Compositions  
**Course Credits** : 6

**Course Objectives :**

This course will help the students in studying the musical compositions with specific attention to context, theme, meaning and poetics.

**Course Learning Outcomes:**

1. Learn several musical compositions of various composers – medieval / modern
2. Learn compositions in different languages
3. Acquire knowledge about a variety of musical forms
4. Understand the literary aspects and thematic concepts of compositions

**Course Content :**

- Carnatic musical compositions of various types/composers/periods in Sanskrit and the four South Indian languages
- Musical compositions of various types in Hindustani Classical Music
- Navagraha and Navavarana Kritis of Muthuswamy Dikshitar
- Group kritis of Tyagaraja: Nauka Charitra, Utsava sampradaya, Kovur pancharatna
- Svarajatis of Syama Sastri
- Kannada compositions of Muthiah Bhagavata, Purandara Dasa
- Tamil compositions of Arunagirinathar, Gopalakrishna Bharati, Papanasan Sivan
- Telugu compositions of Annamacharya, Bhadrachala Ramadasu
- Swati Tirunal compositions
- Bada khayal, Chhota khayal compositions
- Vilambit, Madhyalaya and Drut Bandishes
- Thumri, Tarana, Dadra, Tappa
- Compositions of Tansen, Sadarang-Adarang
- Compositions of contemporary composers such as Bhatkhande, Kumar Gandharva, CR Vyas, Ramashray Jha
- Compositions in Sanskrit, Brij Bhasha and Marathi

**Suggested Readings :**

1. Pinakapani Sripada, (1995, 1998, 2001), Sangeeta Sourabham (Vol. I to IV), Tirumala Tirupati Devasthanams, Tirupati
2. Govinda Rao T.K., (2009), Compositions of Thyagaraja, Ganamandir Publications, Chennai
3. Govinda Rao T.K., (2003), Compositions of Mudduswami Dikshita, Ganamandir Publications, Chennai
4. Govinda Rao T.K., (2009), Compositions of Syama Sastry, Subbaraya Sastry and Annaswamy Sastry, Ganamandir Publications, Chennai
5. Govinda Rao T.K., (2010), Compositions of Maharaja Sri Swati Tirunal, Ganamandir Publications, Chennai

6. Papanasam Sivan, (), Papanasam Sivan Varnamalai, The Karnatic Music Book Centre, Chennai
7. Krishnamurthy, Nedunuri, (1997, 2003, 2010), Annamayya Pada Sourabham, Nadasudha Taragini, Visakhapatnam
8. Lalithangi, Madras (1941), Purandara Manimala, M L Vasantha Kumari, Madras
9. Bhatkhande, V.N., (2014), Kramik Pustak Malika (Part II-VI), Sangeet Karyalaya, Hathras
10. Shatrughan Shukla (1983), Thumri ki Utpatti, Vikas aur Shailiyaan, Hindī Mādhyama Kāryānvaya Nideśālaya, Delhi University
11. Ramashray Jha, (2015) Abhinav Geetanjali, Sangeet Sadan Prakashan, Allahabad
12. Kumar Gandharv (1965), Anup Raagvilas –I , Mouj Prakashan Gruh
13. Kumar Gandharv (1993), Anup Raagvilas –II , Mouj Prakashan Gruh

## **Semester 2**

**Course No.** : **MK201**  
**Course Title** : **Comprehensive History of Indian Classical Music**  
**Course Credits** : **4**

### **Course Objectives :**

In this course, the students will study about the history and evolution of music from ancient to modern periods, various sources of music, Music treatises, Musical Mnemonics, changes in theory and practice, music patronage – royal, aristocratic, bureaucratic and private.

### **Course Learning Outcomes:**

1. Gain knowledge about the origin and evolution of music through the ages
2. Learn about different styles of music and musical forms through literary and non-literary sources of music
3. Assimilate the changes in practical aspects of performance in conformity to evolving theories
4. Understand the changing scenarios in music promotion, propagation and appreciation

### **Course Content :**

- A continuous timeline study of Indian Classical Music from Vedic, Post Vedic periods to Medieval and modern periods
- Origins, evolution, instruments, bifurcation of Carnatic and Hindustani
- History with respect to theoretical, compositional and performance practice frameworks
- A study of literary sources, treatises such as Natyashastra, Dattilam, Brihaddesi, Sangeeta Ratnakara, Svaramelakalanidhi, Chaturdandi Prakasika, Sangeeta Sampradaya Pradarsini
- A study of non-literary sources such as inscriptions, temple architecture, iconography and paintings
- A historical study of music patronage and social milieu : Kings, Seats of Music, Temples and performance patronage upto and including modern times of Sabhas, Private institutions and Government and Corporate agencies

### **Suggested Readings :**

1. Tarlekar G.H., (1985), The Saman Chants, Indian Musicological Society, Baroda
2. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Chennai
3. Premlata V, (1985), Music through the Ages, Sandeep Prakashan, Delhi
4. Rangaramanuja Iyengar (1972, 1993), History of South Indian Music, Vipanchi Cultural Trust, Bombay
5. Bhagyalekshmy S., (1991, 2011), Lakshana Granthas in Music, CBH Publications, Trivandrum



6. Bandopadhyay S., (1985), Indian Music through the Ages, B R Publishing Corporation, Delhi
7. Manikandan T.V., (2004), Lakshana and Lakshya of Carnatic Music, Kanishka Publishers, New Delhi
8. Raghava R. Menon, (1996), Indian Classical Music, Vision Books Private Limited, New Delhi
9. Ludwig Pesch, (2009), The Oxford Illustrated Companion to South Indian Classical Music, Oxford University Press, England, UK
10. Thakur Jaidev Singh, (2010) Bhartiya Sangeet Ka Itihaas, Vishwavidyalay Prakashan, Varanasi
11. Dr. Mallika Bannerjee (2017), Music in Ancient Civilization, Kanishka Publishers, Delhi
12. A.H. Fox Strangways (1965), Music of Hindustan, Oxford University Press, London
13. Curt Sachs (1940), History of Musical Instruments, J M Dent Publication, London

**Course No. : MK202**

**Course Title : Study of Varna in the Tala Dimension / A Study of Bandish and Laykaari**

**Course Credits : 6**

**Course Objectives :**

This course aims at strengthening the creative and Laya aspects of renditions, help in gaining command over tempo and rhythm, understand laya structures and numerous possibilities through tala prastara with the aid of compositions of several composers in different languages, set to a variety of talas.

**Course Learning Outcomes:**

1. Learn a variety of compositions in different languages and of different composers
2. Strengthen laya aspects in the performance of Varnams / Bandishes in different degrees of speed
3. Acquire knowledge about the permutation and combination of svaras, prastara of talas through compositions
4. Comprehend the rhythmic structures in compositions through tala aspects and in a variety of tempos

**Course Content :**

- A study of different types of Varnas in different languages
- Learning and Mastering Adi Tala Varnas, Ata Tala Varnas, Ragamalika Varnas, Daru Varnas, Pada Varnas in different languages of different composers
- Practice of the above in Three kalas (tempo/speed) and in different Gatis/Nadais and combinations thereof
- An assimilation of expertise relating to tala and its prastaara based on these Varnas
- Mastering Bandishes of various types and composers – Vilambit, Madhya Lay and Drut bandishes with particular reference to tala frameworks, mathematical formulae, variations thereof
- An assimilation of expertise relating to tala and laya structures and rhythmic compositions through the above

**Suggested Readings :**

1. Lalitha Ramakrishna (1991), The Varnam, Harman Publishing House, New Delhi
2. Govinda Rao, T.K., (2006), Varnasagaram (Music Series VII), Ganamandir Publications, Chennai
3. Sundaram B.M., (2008), Tana Varna Tarangini (Vol. I to IV), Rajalakshmi Trust, Coimbatore
4. Mallikarjuna Sarma, Akella (2001), Tala Prastara Grantham, Sai Sannidhi Sangeeta Prachurana, Hyderabad
5. Mallikarjuna Sarma, Akella (1992), Permutative Genius in Tala Prastara in Indian Music, Potti Sriramulu Telugu University, Hyderabad

6. Courtney David R., (2014), Focus on Kaidas of Tabla, Sur Sangeet Services, New Delhi
7. Sadananda Nainpalli, (2009), Tabla for Advanced Students, Popular Prakashan, New Delhi,
8. Gautam M.R., (1993), Evolution of Raga and Tala in Indian Music, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi.
9. Mishra Chhotelal, (2006), Tabla Grantha, Kanishka Publishers, New Delhi.
10. Mishra Vijayshankar, (2014), Tabla Rare Compositions of Great Masters, Neha Publishers, New Delhi.
11. Martin Clayton (2008), Time in Indian Music - Rhythm, Metre and Form in North Indian Raag Performance, Oxford University Press, London

**Course No.** : MK203  
**Course Title** : **Manodharma 1 – Alapana / Alap**  
**Course Credits** : 6

**Course Objectives :**

Central to the concept of Raga in Indian Classical music is the Alapana or Alap. Alapana or Alap is the basic anga (form) of improvisation (manodharma/upaj/badhat) in the process of the Raga. This course is designed to provide knowledge about different types of Alap performances.

**Course Learning Outcomes:**

1. Acquire ability to render alapana of ragas in different stages
2. Understand the scope of alapana for various categories of ragas
3. Learn the methods of delineation of raga in several tempos
4. Gain knowledge about the concept of modal shift of tonic and its application in different ragas

**Course Content :**

- Development of alapana/alap – methods and modes
- Structure, Stages and types of alapana/alap
- Methods, Strategies and Styles of alapana/alap renditions
- Alapana/Alap delineation in different types of ragas (Ghana, Rakti, Sampoorana, Audava/Shadava, Vivadi, Desya etc.)
- Alapana/Alap delineation of different durations and different kalapramanas
- Assimilation of raga concepts and practices such as Grahabheda in a variety of ragas

**Suggested Readings :**

1. Pinakapani Sripada, (1992), Manodharma Sangeetam, Potti Sriramulu Telugu University, Hyderabad
2. Vedavalli M.B., (2014), Ragam Tanam Pallavi (Their Evolution, Structure and Exposition), The Karnatic Music Book Centre, Chennai
3. Chinnakesava (2003), Raga Alapana Paddhati, Tana mattu Pallavi, Karnataka Sangita Nritya Academy, Bangalore
4. Bimalkant Roy Chaudhary, (1998), Bhartiya sangeet kosh, Vani Prakashan, New Delhi
5. Sharmishtha Sen, Stringed Instruments (Plucked Variety) of North India Volume 1 & 2, Eastern Book Linkers, New Delhi
6. Anupam Mahajan, Darshan Sood (2020), Raga Delineation in Instrumental Music, Sanjay Prakashan, Bhopal

**Course No.** : MK204  
**Course Title** : **Musical Forms, their attributes and classification**  
**Course Credits** : 6

**Course Objectives :**

Indian Classical music is characterised by a very wide range of compositional forms and genres. This course aims to provide an indepth knowledge about the theory and practice of musical forms across a number of compositional genres in different styles of music.

**Course Learning Outcomes:**

1. Acquire knowledge about various styles of music
2. Comparative study of various compositional forms
3. Learn about several compositional genres of classical music
4. Understand the theoretical and practical frameworks of musical forms

**Course Content :**

- An understanding and study of different musical forms and compositional genres
- Lakshana in compositions : Art music, Sacred music, Dance music, Folk music, Theatre Music
- Study and Mastery of different compositional genres in Carnatic classical music such as Gita, Svarajati, Varna, Kriti, Kirtana, Padam, Javali, Devaranama, Tevaram, Tiruppugazh, Tillana, Ashtapadi, Tarangam
- Study and Mastery of different compositional genres in Hindustani Classical music such as Dhrupad, Khyal, Thumri, Tarana, Tappa, Bhajan, Hori, Chaiti

**Suggested Readings :**

1. Vidya Shankar S, P. Prof. (1999), The Art and Science of Carnatic Music, Parampara Publications, Chennai
2. Ayyangar, Ranga Ramanuja, (1993), History of South Indian (Carnatic) Music, Vipanchi Cultural Trust, Bombay
3. Joshi, Naveen (1957, 2006), Aspects of Indian Music, Ministry of I & B, Govt. of India
4. Brinda, (1999), Javalis, The India Music Publishing House, Madras
5. Manikandan, T.V, (2004), Lakshana and Lakshya of Carnatic Music, Kanishka Publishers, New Delhi
6. Lalitha Ramakrishna (1991), The Varnam, Harman Publishing House, New Delhi
7. Sharma Manohar, (2003), Folk India(11 Vols), Sandeep Prakashan, New Delhi
8. Slobin Mark, (2011), Folk Music: A Very Short Introduction, Oxford University Press, New York
9. Bohlman P. V., (1988), The Study of Folk Music in the Modern World, John Wiley and Sons, USA
10. Priyambada Amrita, (2009), Encyclopaedia of Indian Folk Music, Anmol Publishers, New Delhi
11. V.N. Bhatkhande, Uttar Bhaartiya Sangeet Paddhatiyon ka Tulanaatmak Adhdhyan
12. Shatrughan Shukla (1983), Thumri ki Utpatti, Vikas aur Shailiyaan, Hindī Mādhyama Kāryānvaya Nideśālaya, Delhi University

### **Semester 3**

**Course No.** : MK301  
**Course Title** : **Research Methodology**  
**Course Credits** : 4

### **Course Objectives :**

This course facilitates students to develop research aptitude to explore new dimensions in musical researches. This course will help them to develop analytical and critical approach and understand different research methods.

### **Course Learning Outcomes:**

1. Learn about the importance, scope and methods of research
2. Know about the appropriate research methodologies for research studies
3. Gain knowledge about the process of research and documentation of thesis
4. Understand the ethics of research and the methods of writing and publishing several types of research work.

### **Course Content :**

- A systematic study and analysis of the methods applied to the study of topics/subjects/domains in music
- Theoretical models, qualitative and quantitative methods of research as relevant to Music research
- Research paradigms such as Multi methodology and thematic analysis
- Field observation and field study and their methodology
- Research Topic selection, synopsis, sources identification, reference materials, literature survey, research material and analysis, dissertation structure, chapterisation, footnoting, Audio-video referencing, Bibliography and Appendix

### **Suggested Readings :**

1. Jayaprakash S, (2007), Research Methodology, Visalandhra Book House, Hyderabad
2. Reena Gautam, (2002), Sources of Research in Indian Classical Music, Kanishka Publishers, Delhi
3. Najma Parveen Ahmed, (2002), Research Methods in Indian Music, Manohar Publishers and Distributors, New Delhi
4. Amit Kumar Varma (2017), Research Methodology in Indian Music, Aayu Publications, New Delhi
5. Wiles Rose, (2012), What Are Qualitative Research Ethics ?, Bloomsbury Publishing Ind. Ltd., New Delhi
6. Schuelor Nico, Stefanija Leon, (2011), Approaches to Music Research : Between Practice and Epistemology, Peter Lang AG, Switzerland
7. Hartwig Kay Ann, (2014), Research Methodology in Music Education, Cambridge Scholars Publishing, UK
8. Cliffered James, Marcos George, (2010), Writing Culture - The Poetics and Politics of Ethnography, University of California Press, USA

**Course No.** : MK302  
**Course Title** : **Light Classical compositions (Both Carnatic and Hindustani)**  
**Course Credits** : 6

**Course Objectives :**

This course offers an explicit practical knowledge about various light classical music compositions covering a variety of lyrical and thematic contexts.

**Course Learning Outcomes:**

1. Acquire expertise in performing compositions in light classical genres
2. Understand various styles of singing and aesthetics in performances
3. Appreciate the inter-relation of classical music with other musical genres.
4. Learn about a number of conceptual and thematic presentations through language and lyrics

**Course Content :**

- Specialised and rigorous learning of light classical genre compositions, their styles, vocal practice, aesthetics
- Compositions covering a variety of languages of the lyric
- Compositions covering a variety of themes/settings and contexts
- Compositions related to the Carnatic domain such as Padam, Javali, Taranga, Ashtapadi, Devaranama, Tevaram, Tiruppugazh, Vachana, Sopana
- Compositions related to the Hindustani domain such as Thumri, Dadra, Tappa, Hori, Kajri, Ghazal, Chaiti, Bhajan, Abhang

**Suggested Readings :**

1. Brinda, (1999), Javalis, The India Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (1952-2010), A Dictionary of South Indian Music and Musicians (Volumes 1-5), The Indian Music Publishing House, Chennai
3. Sambamoorthy, P. Prof. (1998-2005), South Indian Music - Books I to VI, The Indian Music Publishing House, Chennai
4. Pinakapani Sripada, (1995, 1998, 2001), Sangeeta Sourabham (Vol. I to IV), Tirumala Tirupati Devasthanams, Tirupati
5. R C Mehta, (1990), Thumri - Tradition & Trends, Indian Musicological Society, Baroda
6. Chandralekha Banerjee, (2007), Thumri, Dadra, Tappa and the Classical Aspect of the Genre, Papyrus
7. Gopi Chand Narang, (2020), The Urdu Ghazal : A Gift of India's Composite Culture, Oxford Publishers, UK
8. Jayson Beaster – Jones, (2016), Music in Contemporary Indian Film - Memory, Voice, Identity, Routledge publication

**Course No.** : MK303  
**Course Title** : **Manodharma 2-Kalpana Svvara & Niraval/Taan, Bol-taan and Sargam**  
**Course Credits** : 6

**Course Objectives :**

This course is designed to help students study and understand the various methods and structures involved in the performance of the creative aspect of extempore svvara renditions, efficiently and effectively.

**Course Learning Outcomes:**

1. Learn about a number of svvara structures and their renditions in different ragas, talas and compositions
2. Render kalpana svvara / bol taans in different grahas and in different tempos of compositions
3. Understand the themes of sahitya and application of svvara patterns for rendering niraval and kalpana svvara based on the range of raga.
4. Gain knowledge and competence to write notation

**Course Content :**

- Rigorous study and practice of the manodharma anga of Kalpana svvara for different kritis, different ragas, different talas, different kalapramanas
- Mastery of kalpana svvara for different grahas (anagata, sama and ateetha)
- Kalpana svvara structures such as muktayimpu, korvai, teermanam, koraippu and a mastery of the same
- Kalpana svvara rendition in different gatis and nadais
- A study of niraval themes and apt selection criteria of niraval sahitya
- Niraval mastery in different ragas, in different kritis of various composers in different talas
- Niraval mastery in the three kalas of vilamba, sama and madhyama
- A study of raga sancharas in both niraval and kalpana svvara singing
- Notational basics for both niraval and kalpana svvara
- Mastery of different types of Taans in different ragas and different speeds
- Bol-taan mastery in vilambit and Madhya lay and drut bandishes
- Sargam delineation in bandishes in different kinds of ragas and talas
- Notational competence in the above

**Suggested Readings :**

1. Mallikarjuna Sarma, Akella (2001), Sangita Svvara Raga Sudha, Sai Sannidhi Sangeeta Publication, Hyderabad
2. Mallikarjuna Sarma, Akella (2007), Easy Methods in learning Karnataka Music, Sai Sannidhi Sangeeta Publication, Hyderabad
3. Mallikarjuna Sarma, Akella (2007), Systematisation of Prastara details of Desi Talas, Sai Sannidhi Sangeeta Publication, Hyderabad
4. Mallikarjuna Sarma, Akella (2007), Tala Prastara Ratnakaram, Sai Sannidhi Sangeeta Publication, Hyderabad
5. Mallikarjuna Sarma, Akella (1992), Permutative Genius in Tala Prastara in Indian Music, Potti Sriramulu Telugu University, Hyderabad
6. Pinakapani Sripada, (1992), Manodharma Sangeetam, Potti Sriramulu Telugu University, Hyderabad
7. Vedavalli M.B., (2014), Ragam Tanam Pallavi (Their Evolution, Structure and Exposition), The Karnatic Music Book Centre, Chennai



**Course No.** : MK304  
**Course Title** : **Organology : The Study of Musical Instruments**  
**Course Credits** : 4

**Course Objectives :**

This course equips the student with knowledge about the acoustics, construction and playing techniques of several categories of musical instruments across various genres and styles of traditional and modern/contemporary music.

**Course Learning Outcomes:**

1. Learn about classification and acoustic principles of various musical instruments
2. Acquire knowledge about construction and maintenance of instruments
3. Learn about the techniques of playing instruments in different styles.
4. Apply knowledge about the art and craft of instruments in exploring the possibilities for improvements and innovations

**Course Content :**

- A Study of the Physics of sound and acoustic principles pertaining to music
- Classification of Indian Musical instruments into Tata, Sushira, Avanaddha and Ghana categories
- Instrument parts, materials used, construction, techniques of playing, instrument makers and their craft
- A detailed study of the above with respect to both Classical music instruments as well as folk instruments
- Carnatic classical instruments for the above study : Tambura, Veena, Mridangam, Ghatam, Kanjira, Nagasvaram, Venu and Morsing
- Hindustani classical instruments for the above study : Sitar, Shehnai, Bansuri, Sarod, Tabla, Pakhavaj, Sarangi
- Indian folk instruments for the above study : Dholak/Dholki, Magudi, Ektara, Nagara, Chenda, Maddalam, Santoor, Jaltarang
- Modern/Contemporary musical instruments for the above study : Violin, Clarinet, Saxophone, Mandolin, Keyboard

**Suggested Readings :**

1. Deva B.C. (1977), Musical Instruments, National Book Trust, New Delhi
2. Chaitanya Deva B, (1987), Musical Instruments of India, Munshiram Manoharlal Publishers, New Delhi
3. Krisnaswamy S, (1965, 1971, 1993), Musical Instruments of India, Ministry of I & B, Government of India, New Delhi
4. Dilip Bhattacharya, (1999), Musical Instruments of Tribal India, Manas Publications, Delhi
5. Day C.R., (1996) The Music and Musical Instruments of Southern India and the Deccan, Low Price Publications, Delhi
6. Neville H. Fletcher, Thomas D. Rossing, (2008), The Physics of Musical Instruments, Springer
7. Harvey, E. White, Donald H. White (2014), Physics and Music : The Science of Musical Sound, Dover Publications, USA

## **Semester 4**

**Course No.** : MK401  
**Course Title** : **Advanced Musicology**  
**Course Credits** : 4

### **Course Objectives :**

This course is aimed at giving the student an indepth knowledge about various treatises in music and the theories propounded by lakshanakaras with regard to derivation and nomenclatures of the concepts of Sruti, Svara, Mela (That), Raga etc. It also helps in understanding the notational systems of various periods and different styles of music.

### **Course Learning Outcomes:**

1. Learn about the scientific approach in derivation of theories for Sruti and Svara
2. Understand the frameworks of mela and raga systems in musical treatises
3. Trace facts in the evolution of ragas over several centuries and critically appreciate the current systems in vogue.
4. Learn about the attributes of various ragas and the systems of notation writing

### **Course Content :**

- Sruthi theory and nomenclatures: Concepts, Experiments and Theories propounded by the various granthakaras and theorists of Indian Classical music
- Pythagorean, fractional and cyclic derivation as applied to sruti and svara
- An advanced study of Raga: attributes and classification as evinced by treatises and performance practice
- Mela paddhati: nomenclatural basis, concepts and framework of mela systems, asampurna mela paddhati. A detailed study of the treatises – Chaturdandi Prakasika, Sangraha Chudamani and Sangita Sampradaya Pradarsini with special focus on mela
- Notational systems of various treatises
- A detailed study of Bhatkhande's That system and the classification of Ragas based on That
- Notational systems pertaining to Hindustani Classical Music
- Notational systems pertaining to Percussion: Mridangam and Tabla

### **Suggested Readings :**

1. Madhumohan Komaragiri, (2013), Pitch Analysis in South Indian Music, Munshiram Manoharlal Publishers, New Delhi
2. Vidya Shankar S, (1997), Aesthetics and Scientific Values in Carnatic Music Vol I. Parampara (association for the preservation of Classical Carnatic Music), Chennai
3. Vidya Shankar S, (2005), Aesthetics and Scientific Values in Carnatic Music Vol II., Parampara (association for the preservation of Classical Carnatic Music), Chennai
4. Viswesvaran R, (2007), Facets of Music, Ananya GML Cultural Academy, Bangalore
5. Ramanathan N., (1999), Musical Forms in the Sangita Ratnakara, Sampradaya, Chennai
6. Acharya Brihaspati (1951), Bharat ka Sangeet Siddhant, Prakashan Shakha Soochana Vibhaag, U.P. India
7. Bhatkhande V.N., (1935), Bhatkhande Sangeet Shastra Part II-IV, Sangeet Karyalaya, Hathras
8. Ganguly O.C., (1935), Ragas and Raginis, Nalanda Books
9. Pandit Omkarnath Thakur (2014), Pranav Bharti, Pilgrims Publishing, Varanasi
10. Pandit Omkarnath Thakur, Sangeetanjali, Part I-VII

**Course No.** : MK402  
**Course Title** : **Ragam-Tanam-Pallavi / Dhrupad-Dhamaar**  
**Course Credits** : 6

**Course Objectives :**

This course aims at providing the student a comprehensive and indepth knowledge about the most important and creative aspect of performance, demonstrating the entire gamut of talents in manodharma.

**Course Learning Outcomes:**

1. Learn about different structures and types of Ragam-Tanam-Pallavi / Dhrupad-Dhamar
2. Acquire knowledge about the elaboration of various types of ragas, tanams and kalpana svaras
3. Gain competence in rendering Pallavis and niraval in different ragas, talas, speeds, tempos and languages
4. Learn about the history, evolution and system of notation writing for these renditions

**Course Content :**

- A detailed study and mastery of the genre of Ragam-Tanam-Pallavi and its structures
- A variety of Pallavi types: Chowka pallavi, Dvikala pallavi, Svarakshara pallavi, nadai pallavi, ragamalika pallavi-s : in different talas, ragas and languages. Singing competence in all these types
- Pallavi prastara : trikaala, gatibheda, anuloma-viloma in pallavi rendition
- Elaboration of raga alapana for pallavi in different raga types (sampurna, audava, shadava, vivadi)
- Tanam rendition : different types of tanam, study of tanam and its methods on veena, and as delineated from the tanavarna, for all the pallavi-s above.
- Niraval and niraval types as relevant to the pallavi-s above.
- Kalpanasvara rendition including ragamalika kalpanasvara for pallavi-s above
- A comprehensive study of Dhrupad-Dhamar compositions: its history and evolution as a musical art form
- A study of the four angas of the Dhrupad-Dhamaar composition: Sthayi, Antara, Sanchara, Abhog. Traditional Dhrupad compositions in different ragas.
- The four baani-s of Dhrupad: Gaudia, Khandaar, Dagur and Nauhar, including an understanding of their special features.
- Mastering the elements of alap, upaj/badhat, nomtom and laykari elements of Dhrupad through learning and rendition of various compositions in various ragas.

**Suggested Readings :**

1. Pinakapani Sripada, (1992), Manodharma Sangeetam, Potti Sriramulu Telugu University, Hyderabad
2. Vedavalli M.B., (2014), Ragam Tanam Pallavi (Their Evolution, Structure and Exposition), The Karnatic Music Book Centre, Chennai

3. Chinnakesava (2003), Raga Alapana Paddhati, Tana mattu Pallavi, Karnataka Sangita Nritya Academy, Bangalore
4. Bimalkant Roy Chaudhary, (1998), Bhartiya sangeet kosh, Vani Prakashan, New Delhi
6. Anupam Mahajan, Darshan Sood (2020), Raga Delineation in Instrumental Music, Sanjay Prakashan, Bhopal
5. Mallikarjuna Sarma, Akella (1992), Permutative Genius in Tala Prastara in Indian Music, Potti Sriramulu Telugu University, Hyderabad
6. Pinakapani Sripada, (1992), Manodharma Sangeetam, Potti Sriramulu Telugu University, Hyderabad
7. Vedavalli M.B., (2014), Ragam Tanam Pallavi (Their Evolution, Structure and Exposition), The Karnatic Music Book Centre, Chennai
8. Ritwik Sanyal, (2004), Dhrupad : Tradition and Performance in Indian Music, Ashgate

**Course No.** : MK403  
**Course Title** : **Compositions in Rare ragas / Bandishes in Rare ragas**  
**Course Credits** : 6

**Course Objectives :**

This course is mainly practical oriented and designed to provide knowledge and understanding about rare ragas through a number of compositions.

**Course Learning Outcomes:**

1. Learn about the scope of rare ragas and perform compositions in them
2. Know about the classification and treatment of rarely heard ragas
3. Understand and differentiate the performance aspects with respect to various styles
4. Learn compositions of several medieval and modern composers

**Course Content :**

- Different types of Carnatic compositions by different composers in relatively unheard of, rarely heard ragas
- Compositions of Muthuswami Dikshitar, Tyagaraja, Syama Sastri and Swati Tirunal
- Compositions of modern composers such as Koteeswara Iyer, GN Balasubramaniam, Mysore Vasudevacharya, Muthiah Bhagavatar and Balamuralikrishna in rare ragas, newly created ragas.
- Hindustani khyal bandishes composed by composers hailing from different gharanas in rarely heard ragas.
- Bandishes in modern ragas, dhun ugam ragas.
- Bandishes in rare ragas belonging to parivar ragas of the Kalyan, Bilawal, Malhar, Sarang, Kaanada families.

**Suggested Readings :**

1. Pinakapani Sripada, (1995, 1998, 2001), Sangeeta Sourabham (Vol. I to IV), Tirumala Tirupati Devasthanams, Tirupati
2. Govinda Rao T.K., (2009), Compositions of Thyagaraja, Ganamandir Publications, Chennai
3. Govinda Rao T.K., (2003), Compositions of Mudduswami Dikshita, Ganamandir Publications, Chennai
4. Govinda Rao T.K., (2009), Compositions of Syama Sastry, Subbaraya Sastry and Annaswamy Sastry, Ganamandir Publications, Chennai
5. Govinda Rao T.K., (2010), Compositions of Maharaja Sri Swati Tirunal, Ganamandir Publications, Chennai
6. Papanasam Sivan, (), Papanasam Sivan Varnamalai, The Karnatic Music Book Centre, Chennai
7. Kalyanaraman S, (1991, 2004, 2005), Compositions of GNB (3 Vols.), GNB Foundation, Chennai
8. Chellam Iyengar D., (1982), Compositions of Poochi Srinivasa Iyengar, Higginbothams, Madras
9. Ramashray Jha, Abhinav Geetanjali, Vol I-V
10. Pandit Omkaar Nath Thakur, Sangeetanjali Part I-IV
11. S.N.Ratanjankar, Abhinav Geet Manjari I-III

**Course No.** : MK404  
**Course Title** : Project / Concert  
**Course Credits** : 4

**Course Objectives :**

In this course, students are required to opt for whether they would be doing a project/give a concert performance. Project work is designed to motivate quality research and inculcate a research aptitude in students and Concert is aimed at exposing the students to the subtleties of a stage performance in front of an invited audience.

**Course Learning Outcomes:**

1. Understand the methodology of effective writing on any selected topic
2. Acquire writing and presentation skills for various research contributions
3. Able to effectively plan and perform a concert for different durations
4. Appreciate the role, importance and co-ordination of accompaniments in concerts

**Course Content :**

- Students are required to select (in consultation with a faculty advisor) a subject/topic for project/dissertation work. The project would be required to be submitted as a document/thesis and also presented to the faculty panel. The project would need to include methodology, data/research items and findings/conclusion. A seminar on the selected subject would also have to be presented before the final submission.
- The student would have to present a Carnatic/Hindustani concert for a duration of one hour, with suitable accompaniments, in front of faculty/invited audience. The concert list/repertoire would have to be arrived at in consultation with the faculty advisor.

## **Electives**

**Course No.** : MK405

**Course Title** : **Elective**

**Course Credits** : 4

## **Course Objectives :**

This course aims to provide additional knowledge in other dimensions of music and music related studies.

## **Course Learning Outcomes:**

1. Understand the scope of music in associated subjects
2. Learn about role of music in interdisciplinary areas
3. Gain knowledge of the repertoire in popular music
4. Know about the role of various kinds of media in promoting music

## **Course Content :**

(Students can choose from among the following courses)

### **a. Audio engineering**

- Fundamentals of Sound and Sound Principles
- Studio Acoustics and Recording setup
- Recording Softwares, Tools and Techniques
- Digital Music Production

### **b. Music in its interdisciplinary dimensions**

- Inter-relationship of Music and Mathematics
- The Physics of Music
- Philosophical and Psychological aspects of Music
- Music and allied arts

### **c. World music**

- Introduction to World Music
- Popular Genres of the World
- Study of Scales and Time measures in world music
- Collaborative Music and music ensembles

### **d. Film music**

- Journey of Indian Film Music
- Influence of Classical and Popular music styles and genres
- Orchestration in Indian Films
- Film Music in Socio-Cultural contexts

**e. Folk repertory**

- Introduction to Indian Folk Music
- Folk Music styles and performance techniques
- Study of Folk Musical Forms, Ragas, Talas and Instruments
- Influence of Folk Music on other musical styles and forms

**f. Music and media**

- Music, Media and Cultural representation
- Music and diverse Media Platforms
- Impact of Technology and Social Media on Music
- Music Appreciation and Criticism