

DIPLOMA IN TEACHING METHODOLOGY IN MUSIC
1. SCHEME OF EXAMINATIONS

PAPER	SUBJECTS	CREDIT	MAX MARKS		TOTAL
			INT	EXT	
I SEMESTER					
Paper-I	Foundation – I - Basic (Practical)	5	25	75	100
Paper – II	Kalpita – I - Compositions (Practical)	5	25	75	100
Paper-III	Manodharma – I (Practical)	5	25	75	100
Paper-IV	History of Music – I (Theory)	5	25	75	100
II SEMESTER					
Paper - V	Foundation – II – Advanced (Practical)	5	25	75	100
Paper – VI	Kalpita – II – Compositions (Practical)	5	25	75	100
Paper – VII	Manodharma – II (Practical)	5	25	75	100
Paper – VIII	History of Music – II (Theory)	5	25	75	100

SYLLABUS

SEMESTER – I

SI No	Name of the Paper	Max Marks	Hours	Credits
1	Paper – I – Foundation I – Basic (Practical)	100	2	5

Jaṅṭa and Dhātu

2. Basic exercises in caturaśram (three speeds) and tīśram (two speeds)
3. Ability to render the sapta tāḷa alaṅkāra-s in other tāḷa-s having same counts (includes change of gati)
4. Gītam - 5
5. Jatisvaram – 1 & Svarajati – 1

1. Svarāvalī,

SI No	Name of the Paper	Max Marks	Hours	Credits
2	Paper – II – Kalpita I - Compositions (Practical)	100	2	5

tāḷa varṇam-s

2. Two Aṭa tāḷa varṇam-s
3. Four Kṛti-s in the rāga-s Māyāmālavagauḷa, Mōhanam, Bilahari and Ānanda Bhairavi
4. Pañcaratnam – 2
- 5., Tēvāram – 4 & Divyaprabandham – 4

1. Two Ādi

SI No	Name of the Paper	Max Marks	Hours	Credits
3	Paper – III – Manodharma I – (Practical)	100	2	5

1. Ability to sing Kalpana svara-s for the Kṛti learnt in the raga Mayamalavagaula
- 2/ Ability to sing Kalpana svara-s for the Kṛti learnt in the raga Mohanam
3. Ability to render ten characteristic phrases of the ragas Bilahari and Anandabhairavi
4. To sing Raga Alapana for Mayamalavagaula and Mohanam
5. Niraval for Mayamalavagaula and Mohanam

SI No	Name of the Paper	Max Marks	Hours	Credits
4	Paper – IV– History of Music –I (Theory)	100	2	5

1. Tāla Classification
2. Rāga

Classification

3. Musical Forms
4. Biography of ten Composers
5. Notation writing for ten compositions learnt from audio recordings

SYLLABUS

SEMESTER – II

SI No	Name of the Paper	Max Marks	Hours	Credits
5	Paper – V– Foundation II - Advanced (Practical)	100	2	5

1. Ability to

render alankāra-s in Avadhāna, one Ādi tāla varṇam

2. One aṭa tāla varṇam to be rendered in caturaśram, tiśram, khaṇḍam and miśram
3. Śyāma Śāstri Svarajati - 1
4. Tamil Compositions - 5
5. Trinity Compositions - 5

The rāga-s for the above compositions and the Pallavi theme to be selected from the following rāga-s Śaṅkarābharaṇam. Bhairavi, Kāmbhōji, Kalyāṇi, Tōḍi, Sāvēri, Dhanyāsi, Pūrvikalyāṇi, Bēgaḍa, Kharaharapriya, ṣaṇmukhapriya, Kīravāṇi, Kēdāragauḷa, Madhyamāvati, Dharmavati and Latāṅgi.

SI No	Name of the Paper	Max Marks	Hours	Credits
6	Paper – VI – Kalpita II Compositions (Practical)	100	2	5

1. Vāra Kīrtanam – 2,
2. Padam – 1, Jāvaḷi – 1, Tillāna - 1
3. Gōpālakrishṇa Bhārati Pañcaratnam - 2
4. Utsava Sampradāya Kīrtanam-s – 4, Divyanāma Kīrtanam-s - 4
5. Post Trinity Compositions – 5

SI No	Name of the Paper	Max Marks	Hours	Credits
	Paper – VII – Manodharma I –			

7	(Practical)	100	2	5
---	--------------	-----	---	---

1. Kalpana svaram for the krtis learnt in any two ragas of the following:
(i) Begada (ii) Madhyamavati (iii) Dhanyasi (iv) Bhairavi
2. Alapana for any two of the following ragas:
(i) Begada (ii) Madhyamavati (iii) Dhanyasi (iv) Bhairavi
3. Tanam for the ragas Saveri and Purvikalyani
4. Ālāpana, Tānam, Niraval and Kalpana Svaram for two ādi tāḷa pallavi-s – two kalai
- 5.. Ālāpana, Tānam and Kalpana Svaram for one ādi tāḷa 4 kalai pallavi and one nadai pallavi

Sl No	Name of the Paper	Max Marks	Hours	Credits
8	Paper – VIII – History of Music - II (Theory)	100	2	5

1. Raga Lakshaṇam for ten rāga-s
2. Historical Study of rāga classification
3. Pālai Paṇ system of Ancient Tamil Music
4. References to music in Ancient Tamil Music
5. Seats of Music – from 17th to 21st Century

Recommended books:

1. South Indian Music Book I to VI - Prof P Sambamurthy
2. Great Composers I & II - Prof P Sambamurthy
3. A Dictionary of South Indian Music and Musicians I to VI - Prof P Sambamurthy
4. History of Music - Prof P Sambamurthy
5. Great Musicians - Prof P Sambamurthy
6. Tanjore as a Seat of Music - Dr.S.Seetha
7. Music through the Ages - Dr V Premlatha
