

CHOICE - BASED CREDIT SEMESTER SYSTEM
M.A.MUSIC - SCHEME & SYLLABUS
ELECTIVES

Sl.No.	Code	Course Title	L	T	P	C
1	MUS.E2-01	Compositions of Tyagaraja	0	0	3	3

1. Compositions of Tyagaraja in the following Raga-s:

Manoranjini, Nadachinthamani, Bindumalini, Chandrajyothi,
Goulipanthu.

Sl.No.	Code	Course Title	L	T	P	C
2	MUS.E2-02	Panchalingasthala Kriti-s	0	0	3	3

Panchalingasthala Kriti-s of Muthuswami Dikshithar.

Sl.No.	Code	Course Title	L	T	P	C
3	MUS.E2-03	Modern Composers	0	0	3	3

Compositions of the following Composers: (One Composition Each)

Papanasam Sivan, Muthiah Bhagavathar, Lakshmana Pillai,
G.N.Balasubramanyam, Mysore Vasudevachar.

Sl.No.	Code	Course Title	L	T	P	C
4	MUS.E2-04	Rare Varnams and Thillana-s	0	0	3	3

Varnams:

Hindusthani Bihag, Nalinakanthi, Charukesi, Saraswathi, Valachi.

Thillana-s:

Mand, Misra Pahadi, Ragesree, Brindavanasaranga, Revathy.

Sl.No.	Code	Course Title	L	T	P	C
5	MUS.E2-05	Advanced studies in Mridangam	0	0	2	2

Ability to play 'Thani Avarthanam' in the following Tala-s, with the shifting of different Eduppu-s in the following Tala-s:

Adi, Rupaka, Misra Chappu and Khanda Chappu.

Sl.No.	Code	Course Title	L	T	P	C
6	MUS.E2-06	Pre-Trinity Composers	0	0	3	3

Compositions of the following Pre-Trinity Composers: (One Composition Each)

Uthukkad Venkata Subbaiyyer, Narayana Tirtha, Jayadeva, Bhadrachalam Ramadas, Sadasiva Brahmendra.

Sl.No.	Code	Course Title	L	T	P	C
7	MUS.E3-07	Compositions of Dikshithar	0	0	3	3

Compositions of Muthuswami Dikshithar in the following Raga-s:

Padi, Kumudakriya, Dwijavanthi, Brindavana Saranga, Nottuswaram.

Sl.No.	Code	Course Title	L	T	P	C
8	MUS.E3-08	Kovur & Thiruvotriyur Pancharathnam	0	0	3	3

Kovur and Thiruvotriyur Pancharathnams of Tyagaraja.

Sl.No.	Code	Course Title	L	T	P	C
9	MUS.E3-09	Post-Trinity Composers	0	0	3	3

Compositions of the following post-Trinity Composers: (One Composition Each)

Gopalakrishna Bharathi, Arunachalakovirayar, Pattanam Subramanyaiyyer, Ranga Ramanuja Iyyengar, Subbaraya Sasthry.

Sl.No.	Code	Course Title	L	T	P	C
10	MUS.E3-10	Malayalam Kriti-s	0	0	3	3

Compositions of the following Malayalam Composers: (One Composition Each)
Iryimman Thampi, Kuttikunju Thankachchi, K.C.Kesava Pillai,
P.Kuttamath, Thulaseevanam.

Sl.No.	Code	Course Title	L	T	P	C
11	MUS.E3-11	Harmonium for Beginners	0	0	2	2

Ability to play in Harmonium, an Adi Tala Varnam and a Krithi.

Sl.No.	Code	Course Title	L	T	P	C
12	MUS.E3-12	Ashtakams and Sloka-s	0	0	2	2

Ashtakams:

Ganesa Panchakam, Lalitha Ashtakam, Amba Navarathna Malika,
Annapurna Ashtakam, Kalabhairava Ashtakam.

Sl.No.	Code	Course Title	L	T	P	C
13	MUS.E3-13	Notation of 19 th & 20 th Centuries	0	0	2	2

Notation of 19th and 20th Centuries:

Ability to notate unknown Compositions in popular Raga-s.

Sl.No.	Code	Course Title	L	T	P	C
14	MUS.E4-14	Compositions of Syamasasthri	0	0	3	3

Compositions of Syamasasthri in the following Raga-s:

Chinthamani, Punnagavarali, Purvikalyani, Kalgada, Anandabhairavi.

Sl.No.	Code	Course Title	L	T	P	C
15	MUS.E4-15	Compositions of Annamacharya	0	0	3	3

Compositions of Annamacharya in the following Raga-s:

Peelu, Yamankalyani, Sudhadhanyasi, Revathy, Abhogi.

Sl.No.	Code	Course Title	L	T	P	C
16	MUS.E4-16	Semi-Classical Music Compositions	0	0	2	2

One Composition each representing following Musical forms:

Abhang, Javali, Padam, Thiruppugazh, Bhajan.

Sl.No.	Code	Course Title	L	T	P	C
17	MUS.E4-17	Malayalam Poems	0	0	2	2

Ability to recite selected Poems of the following Malayalam Poets:

Mahakavi Vallathol, Ullur Parameswra Iyyer, Mahakavi Kumaranasan,
O.N.V.Kurup, Vayalar Ramavarma.

Sl.No.	Code	Course Title	L	T	P	C
18	MUS.E4-18	Concert Review	0	2	0	2

Students will have to submit the reviews of Five Live Music Concerts

Sl.No.	Code	Course Title	L	T	P	C
19	MUS.E4-19	Music and Technology	0	0	2	2

Awareness of the latest technologies and software's for listening and learning.

Sl.No.	Code	Course Title	L	T	P	C
20	MUS.E4-20	Music Composing	0	0	3	3

1. Poetic Composing.

2. Rhythmic Composing.

Ability to give suitable Music for rhythmic and non-rhythmic lyrics according to their thematic expressions.

Electives

Sl. No.	Code	Title	L	T	P	C
SEMESTER - II						
1.	MUS.E2-01	Compositions of Tyagaraja	0	0	3	3
2	MUS.E2-02	Panchalinga Sthala Kriti-s	0	0	3	3
3	MUS.E2-03	Modern Composers	0	0	3	3
4	MUS.E2-04	Rare Varnams & Thillana-s	0	0	3	3
5	MUS.E2-05	Advanced studies in Mridangam	0	0	2	2
6	MUS.E2-06	Pre-Trinity Composers	0	0	2	2
SEMESTER - III						
7	MUS.E3-07	Compositions of Dikshitar	0	0	3	3
8	MUS.E3-08	Kovur & Tiruvotriyur Pancharathnam	0	0	3	3
9	MUS.E3-09	Post-Trinity Composers	0	0	3	3
10	MUS.E3-10	Malayalam Kriti-s	0	0	3	3
11	MUS.E3-11	Harmonium for Beginners	0	0	2	2
12	MUS.E3-12	Ashtkams & Sthotram-s	0	0	2	2
13	MUS.E3-13	Notation in 19 th & 20 th Centuries	0	0	2	2
SEMESTER - IV						
14	MUS.E4-14	Compositions of Syamasastri	0	0	3	3
15	MUS.E4-15	Compositions of Annamacharya	0	0	3	3
16	MUS.E4-16	Semi-classical Musical Compositions	0	0	2	2
17	MUS.E4-17	Malayalam Poems	0	0	2	2
18	MUS.E4-18	Concert review	0	2	0	2
19	MUS.E4-19	Music & Technology	0	0	3	3
20	MUS.E4-20	Composing	0	0	3	3

CHOICE - BASED CREDIT SEMESTER SYSTEM
M.A.MUSIC - SCHEME & SYLLABUS
CORE - COURSE

Sl.No.	Code	Course Title	L	T	P	C
1	MUS.1-01	Foundation course in Performance	4	0	0	4

1. Ability to tune a Tambura to the Adhara swara sounded on Pitch-Pipe.
2. Ability to render Alankara-s in 35 Tala-s in the Melakartha raga-s, Hanumathodi, Mayamalavagowla, Kharaharapriya, Charukesi, Hari Kambhoji, Dhira-sankarabharanam, Subhapantuvarali, Kamavardhani, Shanmukhapriya, Simhendramadhyamam, Lathangi, Vachaspathy, Mechakalyani.
3. Laya Exercises – Rendering of Chaturasra, Tisra, Khanda & Misra Sollu-s with the shifting of eduppus ,by fraction of a Matra or beatin different kaalams in the following Talas- AdiTalam, Khanda- Chappu & Misra Chappu.
4. Ability to render simple Korvais and Makutams in Adi, Rupaka & Misra Chappu Talas.
5. Ability to translate to Swara syllables, the complex passages from Kritis and Alapana-s.
6. Ability to render any Two Adi Tala Varnams in different Kaalams & Tisra Nadais.
7. Ability to render an Ata Tala Varnam in different Kaalams and Tisra Nadai.

Sl.No.	Code	Course Title	L	T	P	C
2	MUS.1-02	Varnams & Keerthanams	0	0	4	4

1. Ata Tala Varnam in Kalyani and Todi.
2. One Kriti each in the following Melakartha Raga-s :
Dhenuka, Mayamalava Gowla, Keeravani, Kharaharapriya, Gaurimanohari , Charukesi, Harikambhoji, Vagadheeswari, Pantuvarali, Shanmukhapriya, Simhendra- madhyamam, Hemavathi, Lathangi, Vachaspathi, Subha Pantuvarali.

Sl.No.	Code	Course Title	L	T	P	C
3	MUS.1-03	Swarajatis & Keerthanams	0	0	4	4

1. Three Swarajati-s of Syama Sastri in the Raga-s Bhairavi Todi and Yadukulakambhoji.

One Kriti each in the following Janya Raga-s :

Ritigowla, Nattakurinji, Asaveri, Surutti, Saurashtram, Sri, Hindolam, Kedaragoula, Sahana, Kanada, Khamas, Bilahari, Atana, Hindustani Kapi.

Sl.No.	Code	Course Title	L	T	P	C
4	MUS.1-04	History of Music up to Sangitaratnakara period	4	0	0	4

1. Sama Gana -Swara Ornamentation, Text, Musical Form, Notation.
2. Gandharva system
 - a. Swara system of ancient Gandharva Music system, Murchana and Jathi
 - b. Post-Gandharva developments in Murchana & Jathi.
 - c. Musical Forms - Outline study of Gitaka, Nirgita.
 - d. Post-Gandharva Musical forms, Jatigita, Kapalagana and Kambalagana.
3. Ancient Tamil Music System.
4. Sudha Vikritha Swaras - Development upto and including treatment in 'Sangitha Rathnakara'.
5. System of raga classification:-
 - Marga raga-s - Desi raga-s.
 - Marga - Grama raga, Uparaga, Bhasa, Vibhasa and Antara Bhasa.
 - Desi - Ragnga, Bhashanga, Kriyanga & Upanga.
 - Sudha - Chayalaga & Sankirna Raga-s.
6. Association of Rasa with Raga-s.
7. Association of Kala (Time) with Raga-s.
8. Music of the Kudumiyamalai Inscriptions.
9. Musical forms of the Medieval period. Gita Prabandhas.
10. Tala - Marga & Desi Talas.

Sl.No.	Code	Course Title	L	T	P	C
5	MUS.2-05	Compositions in Vilambita Kaala	0	0	3	3

Todi, Sankarabharanam, Kambhoji, Bhairavi, Saveri, Dhanyasi, Mukhari, Begada, Anandabhairavi, Devagandhari, Mohanam, Madhyamavathi, Purvikalyani, Kalyani.

Sl.No.	Code	Course Title	L	T	P	C
6	MUS.2-06	Group Kritis	0	0	3	3

One Composition each from the following Group Kritis:

1. Navagraha Kritis - Muthuswami Dikshitar
2. Kamalamba Navavaranam - Muthuswami Dikshitar
3. Navaratna Malika - Syama Sastri
4. Pancharathna Kritis - Natta, Goula, Arabhi, Varali & Sri

Sl.No.	Code	Course Title	L	T	P	C
7	MUS.2-07	Manodharma Sangita	0	0	3	3

Ability to render Raga Alapana and Kalpanaswaras for the Kritis learnt in following Raga-s:-

Madhyamavati, Purvikalyani, Pantuvarali, Simhendramadhyamam, Charukesi, Lathangi, Vachaspathi, Kharaharapriya, Keeravani, Mayamalavagowla, Shanmukhapriya, Bilahari, Hindolam.

Ability to render Kalpana Swara for the Kritis learnt in the following Raga-s:-

Natta, Arabhi, Malayamarutham, Valachi, Kanada, Ranjini, Saraswathi, Hamsadhwani, Sriranjini, Abhogi.

Sl.No.	Code	Course Title	L	T	P	C
8	MUS.2-08	History of Music of the post-Ratnakara Period	3	0	0	3

1. Sudha Vikritha Swara-s –Development in the Post- Sangita Ratnakara Period.
2. Mela- Raga Systems of Raga Classification & its development up to modern times.
3. (1) Classification of Raga-s – Ghana, Naya & Desya.
Suryamsa, Madhyamsa & Chandramsas Raga-s.
Uthama, Madhyama & Adhama Raga-s.
(2) Development of Ragalakshana – Emergence of the Concept of Arohana, Avarohana as a Lakshana of Raga-s.
(3) Devathamaya Rupa of Raga-s.
(4) Raga- Ragini-Parivara System.
4. Gamaka-s, Alankara-s.
5. Modal Shift of Tonic.
6. Tala – Development of the 35 Tala System, Chappu Talas, Desadi & Madhyadi Talas.
7. Manodharma Variety – Alapana, Thaya, Tanam, Neraval, Kalpanaswaram.
Exposition of Pallavi – Ability to notate a Pallavi in Trikalam.

Sl.No.	Code	Course Title	L	T	P	C
9	MUS.2-09	Compositions of Sri Swati Thirunal	0	0	3	3

1. Compositions of Maharaja Swati Tirunal
 - a. Pancharagaswarajathi
 - b. Padavarna – Todi/ Sudhakapi
 - c. Navavidha Bhakti Kriti-s
 - d. Navarathri Kirthana-s
 - e. Utsava Prabandha Kirthana-s
 - f. Ragamalika
 - g. Kuchelopakhyana-s
 - h. Ajamia Upakhyana-s
 - i. Manipravala Padam
 - j. Javali

Compositions in the following Raga-s:-

Mohana Kalyani, Lalithapanchamam, Bhavapriya, Bhushavali,
Nayaki, Hamirkalyani.

Ability to render any one of the Compositions from the group, 'Navarathri -
Kirthanas' with Raga Alapana, Neraval and Kalpanaswaram.

Sl.No.	Code	Course Title	L	T	P	C
10	MUS.3-10	Manodharma Sangita	0	0	3	3

Ability to render Vilambita Kala Kriti with detailed Alapana, Neraval and
Kalpanaswaram in the following Raga-s:-

Todi, Sankarabharanam, Kalyani, Saveri, Bhairavi, Kambhoji, Mohanam.

Ability to render Raga Alapana in the following Raga-s:-

Atana, Anandabhairavi, Arabhi, Bahudari, Hamsanandi, Hindustani Bihag,
Malayamarutham, Kamas, Valachi, Hindustani Kapi, Sriranjini, Abhogi, Varali,
Kedaragaula, Ritigaula, Surutti, Nattakurinji, Ranjini.

Sl.No.	Code	Course Title	L	T	P	C
11	MUS.3-11	Geya Natakam – Nowka Charitram	0	0	3	3

1. Rendering of the Darus and Verses from '**Nowkacharithram**' of Saint
Tyagaraja.

2. Discussion on :-

- a. Philosophical content
- b. Literary aspects
- c. Raga & Rasa aspects

Sl.No.	Code	Course Title	L	T	P	C
12	MUS.3-12	History of the Music of Modern period	3	0	0	3

I. Music of Kerala:

1. Origin, Evolution & Development of Sopana Sangitha, its characteristics, points of difference between Sopana Sangitha and Karnataka Sangitha.

2. Kathakali Music -

- (1) Instruments used in Kathakali Music
- (2) Ragas used in Kathakali Music

3. Folk Music -

- (1) Folk Music of Kerala
- (2) Instruments used in Kerala Folk Music

4. Kerala Talas - Tala Ensembles - Panchavadya and Thayambaka.

5. Laya Vadyas and Sangitha Vadyas used in Kerala Temples.

II. Western Music:

Outline knowledge of Staff Notation, ability to reproduce in staff notation simple melodies - Gita and Varna.

III. Musical Instruments:

Musical Instruments -

- (1) Different Systems of classification of Musical Instruments.
- (2) Different stages in the development of "Vina".

IV. Mathematical applications in Music:

V. Sruti-s, Swaras and Swarasthana-s occurring in Carnatic Music:

VI. Analytical study of Musical compositions with reference to Dhatu, Matu and Laya:

VII. Trends and developments in Music in the 20th Century with reference to:-
(a) Musical Instruments (b) Compositions (c) Concerts (d) Music Education
(e) Books, Journals and Magazines (f) Other Communication Media.

VIII. Concept of Madhura Bhakti in South Indian Music - Various Musical Forms pertaining to this Theme, Contribution of various Vaggeyakaras on this Theme.

Sl.No.	Code	Course Title	L	T	P	C
13	MUS.4-13	Ragam-Tanam-Pallavi	0	0	3	3

1. Alapana, Tanam and Pallavi. Learning two Pallavi themes in any of these Raga-s selected from the following:

Sankarabharanam, Kalyani, Todi, Bhairavi, Kharaharapriya, Kambhoji, Shanmukhapriya, Saveri.

1. (a) Pallavi should be set to Chatushkaala.
 (b) Pallavi should be rendered with detailed Alapana, Tanam and Kalpana-swara, Ragamalika Swaras in any three Raga-s.
 (c) Pallavi should be rendered with Tisra Gathi, Anuloma and Pratiloma.
2. Students should be able to grasp and render simple Pallavi given by the examiner with Neraval and Kalpana Swaras.

Sl.No.	Code	Course Title	L	T	P	C
14	MUS.4-14	Concert	0	0	3	3

Each student should present a Musical recital/Concert for a duration of One hour.

The following should be the Pattern of the Concert

1. An Ata Tala Varna in 2 degrees of speed and Tisram.
2. One or two compositions of Janaka or Janya variety with Raga Alapana and Kalpana Swaras.

3. Other items representing different Musical forms like Padam, Javali, Tillana, Bhajan, etc.
4. A Ragamalika Slokam (at least in 3 Ragas).
5. The Concert should conclude with a 'Mangalam'.

Sl.No.	Code	Course Title	L	T	P	C
15	MUS.4-15	Project Work	0	8	0	8

Students shall select in consultation with the supervising teacher, a subject for preparing a Project work. The typed document shall not exceed 75 pages. The project should be submitted presenting the methodology, data and findings.

Sl.No.	Code	Course Title	L	T	P	C
16	MUS.4-16	Viva-Voce	0	2	0	2

COMPREHENSIVE VIVA-VOCE

Sl.No.	Code	Course Title	L	T	P	C
1	Mus-1-01	Foundation course in Performance	4	0	0	4
2	Mus-1-02	Varnams & Keerthanams	0	0	4	4
3	Mus-1-03	Swarajatis & Keerthanams	0	0	4	4
4	Mus-1-04	History of Music up to Sangitaratnakara-period	4	0	0	4
5	Mus-2-05	Compositions in Vilambita Kaala	0	0	3	3
6	Mus-2-06	Group Kritis	0	0	3	3
7	Mus-2-07	Manodharma Sangita	0	0	3	3
8	Mus-2-08	History of Music of the post-Ratnakara-Period	3	0	0	3
9	Mus-3-09	Compositions of Sri Swati Thirunal	0	0	3	3
10	Mus-3-10	Manodharma Sangita	0	0	3	3
11	Mus-3-11	Geya Natakam – Nowka Charitram	0	0	3	3
12	Mus-3-12	History of the Music of Modern period	3	0	0	3
13	Mus-4-13	Ragam-Tanam-Pallavi	0	0	3	3
14	Mus-4-14	Concert	0	0	3	3
15	Mus-4-15	Project Work	0	8	0	8
16	Mus-4-16	Viva-Voce	0	2	0	2