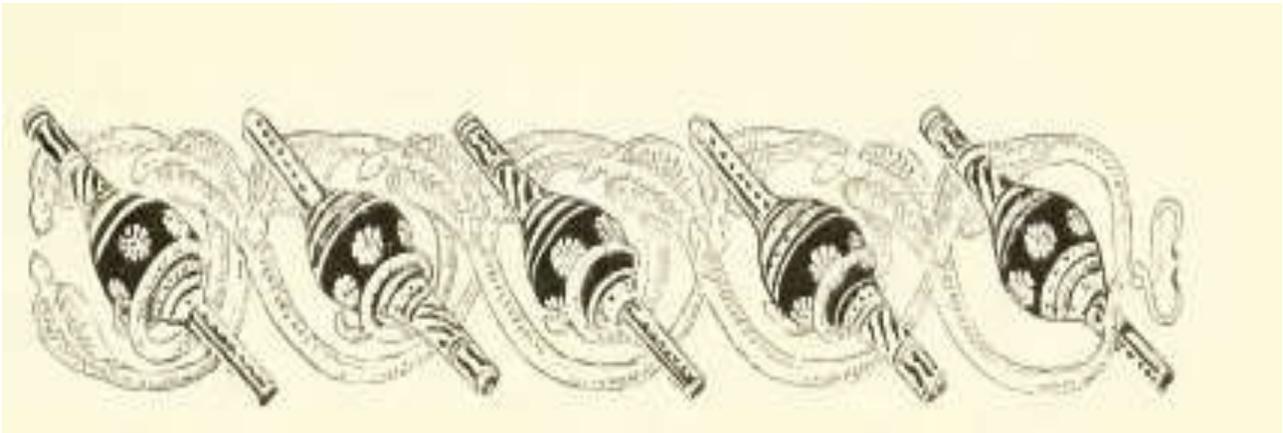


18 Sept 2017 Final

**PROGRAMME STRUCTURE & COURSE SYLLABI OF
MA MUSIC PROGRAMME
FROM 2017 ADMISSIONS**



**DEPT. OF MUSIC
UNIVERSITY OF KERALA
2017**

DEPT. OF MUSIC
UNIVERSITY OF KERALA
MA MUSIC PROGRAMME

PROGRAMME OBJECTIVES

The M A Music Programme aims to build on the graduate level of knowledge and skills in music and raise it to a higher level with primary focus on (i) *scientific knowledge in Carnatic music and allied areas* (ii) *craft and creativity in the practice of Carnatic music and allied musical systems* and secondary focus on (i) *basic practice of Hindustani music* (ii) *awareness and basic knowledge about global music* and (iii) *knowledge and skills for professional development*

COURSE AIMS AND OBJECTIVES:

In view of the fact that most of the courses follow traditional music teaching, course aims and objectives are stated only where necessary.

REFERENCES:

For most courses (which involve practicals), no specific textual reference is relied on. Therefore a common list of references is listed at the end.

MA MUSIC PROGRAMME STRUCTURE

FOR EACH SEMESTER: CORE CREDITS: 15, ELECTIVES: 4-8 TOTAL: 19-23

Sem	Code	Course Title	Credits	
Semester 1	MUS-C-511	Srutis, Tala-s and Raga-s	4	
	MUS-C-512	Analytical Study of Compositions of Musical Trinity	3	
	MUS-C-513	(Practical) Compositions of Thyagaraja & Predecessors	4	
	MUS-C-514	(Practical) Compositions of Dikshitar and Syamasastri	4	
	ELECTIVE			
	MUS-E-511 (i)	(Practical) Basic Lessons in Veena	2	
	MUS-E-511 (ii)	(Practical) Basic Lessons in Violin	2	
	MUS-E-511 (iii)	(Practical) Basic Lessons in Flute	2	
	MUS-E-511 (iv)	(Practical) Basic Lessons in Jalatharangam	2	
	MUS-E-512	(Practical) Mridangam Practice - I	2	
	MUS-E-513	(Practical) Tala Ensembles I	2	
	MUS-E-514	(Practical) Basic Lessons in Hindustani Music -I	3	
	Semester 2	MUS-C-521	Lakshana Granthas and History of Music	4
MUS-C-522		Music of Kerala	3	
MUS-C-523		(Practical) Post Tyagaraja & Contemporary Compositions	4	
MUS-C-524		(Practical) Compositions of Swati Thirunal	4	
ELECTIVE				
MUS-E-521 (i)		(Practical) Varnams on Veena	2	
MUS-E-521 (ii)		(Practical) Varnams on Violin	2	
MUS-E-521 (iii)		(Practical) Varnams on Flute	2	
MUS-E-521 (iv)		(Practical) Varnams on Jalatharangam	2	
MUS-E-522		(Practical) Mridangam Practice II	2	
MUS-E-523		(Practical) Tala Ensembles II	2	
MUS-E-524		(Practical) Basic Lessons in Hindustani Music II	3	
Semester 3		MUS-C-531	Non-Carnatic Musical Systems	4
	MUS-C-532	Evolution of Music	3	
	MUS-C-533	(Practical) Manodharma Sangeetha	4	
	MUS-C-534	(Practical) Niraval and Kalpana Swara-s	4	
	ELECTIVES			
	MUS-E-531 (i)	(Practical) Krithis on Veena	2	
	MUS-E-531 (ii)	(Practical) Krithis on Violin	2	
	MUS-E-531 (iii)	(Practical) Krithis on Flute	2	
	MUS-E-531 (iv)	(Practical) Krithis on Jalatharangam	2	
	MUS-E-532	(Practical) Mridangam Practice -III	2	
	MUS-E-533	(Practical) Tala Ensembles III	2	
	MUS-E-534	(Practical) Basic Lessons in Hindustani Music	3	
	Semester 4	MUS-C-541	Melas, Gamakas and Murchanas	4
MUS-C-542		Digital Music Technology	3	
MUS-C-543		(Practical) Abhinaya Sangeetha	2	
MUS-D-544		Dissertation	6	
ELECTIVES				
MUS-E-541		(Practical) Manodharma Sangeetha & Concert	3	
MUS-E-542		(Practical) Ragam Thanam Pallavi	3	
MUS-E-543		(Practical) Sufi Music	2	

EXTRA DEPARTMENTAL ELECTIVES:

1/2/3	MUS-X-501	Music Appreciation	2
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SEMESTER 1

MUS-C-511 SRUTIS, TALAS AND RAGAS (Cr - 4)

Bharatha's Experiment of 22 sruthis-Sruthis figuring in different Ragas; Septimal Ratio, Cycle of Fifth and Cycle of fourth; Comparative study of popular ragas in Hindustani & Carnatic Music; Margi & Desi talas-108 talas Rare Talas of Tirupugazh, Sarabhanandana Tala; Ragas used in Ancient Tamil Music; Time theory of Ragas-Raga and Rasa; Ragalakshanas of Renjini, Abhogi, Malayamarutham, Saveri, Dhanyasi, Madhyamavathi, Devagandhari, Arabhi, Khamas, Mukhari, Darbar, Nagaswaravali, Saramathy, Bilahari, Sriranjini.

MUS-C-512 ANALYTICAL STUDY OF COMPOSITIONS OF TRINITY (Cr - 2)

Methods of Analytical Study.; Analytical study based on Sruthi, Thala, Raga, Theme, and Sahithya of selected compositions of Thyagaraja, Deekshithar and Shyamasasthri.

MUS-C-513: (PRACTICAL) COMPOSITIONS OF THYAGARAJA & PREDECESSORS (Cr-4)

Any one krithi of Jayadeva, Annamacharya, Bhadrachalam Ramadas, Sadasiva Brahmendra, Kshetrajna, Narayana Teerthar, Purandara dasa ;Thevaram, Thiruvachakam, Divya Prabandham, Thirupugal and Sopanam-one each; Group Krithis one each from Kovur, thiruvottyoor, Lalgudi and Srirangam ; Ghana raga pancharathnam-Natta, Goula, Arabhi, Varali and Sriragam ; Individual Krithis of Tyagaraja (Any Five) (Kharaharapriya, Kedaragoula, Keeravani, Mayamalavagoula, Harikambhoji, Sankarabharanam, Kambhoji, Poorvikalyani, Kalyani, Todi, Renjini, Abhogi, Malayamarutham, Saveri, Dhanyasi, Madhyamavathy, Devagandhari, Arabhi, Khamas, Mukhari, Darbar, Nagasvaravali, Saramathy, Bilahari, Sreeranjini, Sahana, Surutti, Kapi, Sudhaseemandhini, Amrithavarshini, Kiranavali, Chenchukambhoji, Jayanthasri, Hamsanadam, Bahudhari).

MUS-C-514: PRACTICAL COMPOSITIONS OF DIKSHITAR & SYAMASASTRY (Cr: 4)

Group Krithis, one Each from Navagraha, Navavaranam, Pancha linga stala krithis, Vibhakthi Kritis, Abhayamba Navavaranam , Shodasa Ganapati Kritis; Swarajathis of Syama Sastri-Todi, Bhairavi and Yadukula Kamboji, Navarathnamalika ; Individual krithis of Dikshitar (6) ; Individual Krithis of Syama Shastri (5)

ELECTIVES

MUS-E-511(i) (PRACTICAL) BASIC LESSONS IN VEENA (Cr:3)

Basic Varishas; Alankaram- Mayamalavagoula, Sankarabharanam, Kalyani, Pantuvarali, Mohanam, Hamsadhwani, Abhogi, Hindolam; Gitam- 4

MUS-E-511(ii) (PRACTICAL) BASIC LESSONS IN VIOLIN (Cr:3)

Basic Varishas; Alankaram- Mayamalavagoula, Sankarabharanam, Kalyani, Pantuvarali, Mohanam, Hamsadhwani, Abhogi, Hindolam; Gitam- 4

MUS-E-511(iii) (PRACTICAL) BASIC LESSONS IN FLUTE (Cr:3)

Basic Varishas; Alankaram- Mayamalavagoula, Sankarabharanam, Kalyani, Pantuvarali, Mohanam, Hamsadhwani, Abhogi, Hindolam; Gitam- 4

MUS-E-511(IV) (PRACTICAL) BASIC LESSONS IN JALATHARANGAM (Cr:3)

Basic Varishas; Alankaram- Mayamalavagoula, Sankarabharanam, Kalyani, Pantuvarali, Mohanam, Hamsadhwani, Abhogi, Hindolam; Gitam- 4

MUS-E-512- (PRACTICAL) BASIC MRIDANGAM PRACTICE (Cr: 3)

Padakaikal- 3 kalam (15 Nos); Chollukal; Model Tani Avartanam- Starting Adi Talam (1-kala, Samam) 4 lessons upto Madhyama Kalam.

MUS-E-513- (PRACTICAL) TALA ENSEMBLES- I (Cr: 2)

Sapta Tala and its varieties; Pancajatis; 35 tala-s and their 'thathakaram' in three degrees of speed.; Difference between Jathi and Gathi

MUS-E- 514 (PRACTICAL): BASIC LESSONS IN HINDUSTANI MUSIC-I (Cr: 2)

Alankars in raag Bilawal, Bhairav, Yaman and Bhupali and Kafi each; Presentation of Swaramalika, Lakshangeet and Chhota khayal in raag Yaman, Bhupali and Bhairav and Kafi; Showing the taal by hand and presenting the compositions; Two Bhajans; One Tarana.

SEMESTER II

MUS-C-521: LAKSHANA GRANDHA-S HISTORY OF MUSIC & (Cr: 4)

Different periods of Music ; Sama gana ; Origin and Evolution of Prabandhas;. Landmarks; Composers of Music in pre and post Tyagaraja period and modern composers: 3 from each period.; Composers of Thevaram, Thiruvachakam and Divya Prabandham; References of Music in Sacred and Secular Literature.; Lakshana Grandhas-Natyashastra, Ragavibodha, Sangeetha Rathnakara, Chaturdandi Prakasika, Sangeetha Chandrika and Chilapathikaram; Madhura Bhakthi theme figuring in musical forms of various composers.; Origin and Evolution of Ragamalika, Jawali and tillana.

MUS-C-522: MUSIC OF KERALA (Cr: 3)

Features of Sopana Sangitam; Kathakali Music in comparison with Classical Music.; Kerala Tala-s; Varieties of Folk Concerts and Folk Games.; Ritualistic Music of Kerala;Musical Forms of Swati Tirunal, Irayimman Thampi and Kuttikunji Thankachy. (Varna, ada;Varnam, Kriti, Ragamalika, Padam, Javali, Tillana);Group Kriti-s of Swati Thirunal- Navaratri; avavidha Bhakti, Utsava Prabandha.; Attakathas of Irayimman Thampi and Kuttikunji Thankachy; Ragalakshana-s of- Sahana, Surutti, Kapi, Sudhaseemandini, Amritavarshini, Kiranavali, Chenchukamboji, Jayantasri, Hamsanadam, Bahudari, Sudhabhairavi, adanamakriya, Kamboji, Purvikalyani, Sindubhairavi.

MUS-C-523: (PRACTICAL) POST TYAGARAJA AND CONTEMPORARY COMPOSITIONS (Cr: 4)

Kritis of Neelakanta Sivan, Papanasam Sivan, G N Balasubramaniom, T Lakshmana Pillai, Kuttamath, Muthaiah Bhagavathar, Tulaseevanam, K C Kesavapillai, K N Gopala Pillai, Ennapadam Venkataramana Bhagavathar, P Srinivasan, Lalitahdasar, Mangalam Ganapathi. (two kriti-s of each composer); Kalpana- svaras for the compositions learnt in the previous semesters.

MUS-C-524: PRACTICAL COMPOSITIONS of SWATI TIRUNAL (Cr: 4)

Individual kritis (6); Two each from all the Group kriti-s.; Different musical forms one each.; Upakhyana- one each.; Kriti-s in rare raga-s (5).; Rendering of Kalpanaswara-s for the compositions learnt.

ELECTIVES

MUS-E-521(i) (PRACTICAL) VARNAMS ON VEENA (Cr:3)

Adi tala Varnam- 3; Ada tala Varnam- 2

MUS-E-521(ii) (PRACTICAL) VARNAMS ON VIOLIN (Cr:3)

Adi tala Varnam- 3; Ada tala Varnam- 2

MUS-E-521(iii) (PRACTICAL) VARNAMS ON FLUTE (Cr:3)

Adi tala Varnam- 3; Ada tala Varnam- 2

MUS-E-211(iv) (PRACTICAL) VARNAMS ON JALATHARANGAM (Cr:3)

Adi tala Varnam- 3; Ada tala Varnam- 2

MUS-E-522 (PRACTICAL) MRIDANGAM PRACTICE -II(Cr: 3)

Avartanam- Madhyama kalam to end 'Mora' and 'Koruva'; Mukthayippu- 16 matra, 28 matra, 32 matra, 40 matra, 48 matra, 56 matra

MUS-E-523 (PRACTICAL) TALA ENSEMBLES- II (Cr: 2)

Panca jathi 'tha thi ki ta thom' and their usage in Adi, Rupakam, Chapu talam is different compositions.; Formation of Mukthayippu and how they are useful in singing Manodharma sangitam.

MUS-E- 524 (PRACTICAL) BASIC LESSONS IN HINDUSTANI MUSIC- II (Cr: 2)

Swarmalika and lakshan geet in raag Khamaj, Bheempalasi, Des and Vrindavani Sarang; Introduction to Vilambit khayal; Chhota Khayal with tans (swar and gamak improvisation) in all the above mentioned ragas.; One tarana in any of the above ragas.; Light Music Introduction to geet and Ghazal; Presentation of taal in ekgun and dugun (single and double speed); Teentaal, Keherva, Dadra, Ektaal and Jhaptaal and rupak; Knowledge of Instruments played during Hindustani Concerts.

SEMESTER III

MUS-C-531: NON-CARNATIC MUSICAL SYSTEMS (Cr:4)

Hindustani: Swar (shudh, vikrit), saptak (mandra, Madhya, tar), that, varn, (alankaar, palta), aaroh aavroh, pakad and definitions of ragas. Thaata, jaati, swaras, vadi, samvadi and singing time (according to time theory) of raag Yaman, Bhupali and Bhairav and Kafi; Knowledge of Teentaal, Keherva, Dadra, Jhaptal and ektal; Knowledge of comparative Ragas and Talas in Carnatic music; Knowledge of comparative Ragas and Talas in Carnatic music. . Definitions of meend, andolan, kann, bol alaap, bol taan; Jaati of ragas (sampooran, shadav, audav); Definitions of Dhvani, naad and shruti; Parts of geet (avayav) sthayi, antara, sanchari and aabhog; Knowledge of composition styles such as – dhrupad, dhamar, khayal; Detailed study of raag Durga, Bhairavi, Kedar, Poorvi; Knowledge of different styles of devotional vocal styles such as sufi music, Abhang, ravindra Sangeet etc.; Knowledge of Instruments Played for above Mentioned Musical forms.; Detailed study of Taal- Chautaal, sooltaal, and teevra.;

Western Music: Brief history of evolution of Western Music, scales in Western Music, Harmony version Melody, Chords, Concert formats, types of compositions, famous, composers from the period of Carnatic trinity, review of staff notation, adoption of western styles in Carnatic music: Nottu sahithyas of Deekshithar (any one); Nottu swaras,

Other Musical Genres: Overview of following musical genres: Ancient Greek Music, Persian, Arabic Music, Chinese Music, Jazz, Rock, Pop, Folk, Light.

MUS-C-532: EVOLUTION OF MUSIC (Cr: 3)

Influence of geographical factors on music; Musical Inscriptions: Kudimiyamalai, Tirumayam and others.; Iconography and Stone pillars.; A detailed study on the evolution of concerts and the Instruments used in concerts.; Instruments used in Temples of South India.; Brindaganam- Chinamelam and Periyamelam.; Origin and evolution of Yazh and its varieties.; A study on Vina through the ages.; Ragalakshana-s- Dharmavathi, Hemavathy, Manji, Punnagavarali, Dhenuka, Charukesi, Sarasvathy.

MUS C-533: (PRACTICAL) MANODHARMA SANGEETHA (Cr: 4)

Raga alapana and Kalpana Swara-s for the kriti-s learnt.

MUSIC-534: (PRACTICAL) NIRAVAL AND KALPANA SWARA-S (Cr: 4)

Rendering of Alapana, Niraval and Kalpana Swara-s for the possible compositions.

ELECTIVES

MUS-E-531(I) (PRACTICAL) KRITHIS ON VEENA (Cr:3)

Kritis- 2 with Kalpana Swaras; Tanam- 1

MUS-E-531(II) (PRACTICAL) KRITHIS ON VIOLIN (Cr:3)

Kritis- 2 with Kalpana Swaras; Tanam- 1

MUS-E-531(III) (PRACTICAL) KRITHIS ON FLUTE (Cr:3)

Kritis- 2 with Kalpana Swaras; Tanam- 1

MUS-E-531 (IV) (PRACTICAL) KRITHIS ON JALATHARANGAM (Cr:3)

Kritis- 2 with Kalpana Swaras; Tanam- 1

MUS-E-532 (PRACTICAL) ADVANCED MRIDANGAM PRACTICE - II (Cr: 3)

Formation of 'Mora' and 'Korva' in Adi Chapu and Rupaka Talam.; Chapu talam- avartanam; Korappukal

MUS -E-533 (PRACTICAL): TALA ENSEMBLES- III (Cr: 2)

Formation of 'Korava' and how they are used in singing Kalpana Swara-s; 'Mora'- How it can be used in kriti-s of different tala-s and how to identify.

MUS-E-534: (PRACTICAL) BASIC LESSONS IN HINDUSTANI MUSIC-III(Cr: 2)

Ragas to study- raag Durga , Bhairavi, Kedar,Poorvi; Swarmalika, lakshan geet , Chhota Khayal, and Tarana (2); Presentation of madhyalaya compositions with alaap and taan; One Dhrupad with dugun and chaugun (second and fourth speed); One ravindra sangeet, one Abhang and one composition of sufi style; Presentation of taal- jhaptaal –Sooltal, ektaal- chautaal, and rupak – teevra.

SEMESTER IV

MUS-C-541: MELA-S, GAMAKA-S AND MURCHANA-S (Cr: 4)

Mela-s propounded by lakshanakara-s.; Historical of Varnalankara-s, Tana and its varieties; Origin of Gamaka- Dasavidha and Panca dasa gamaka- Vocal and instrumental gamaka-s; Model shift of Tonic- Murchana and Amurchanakaraka mela-s and Janya; Study of any one kirti on the basis of gamakas present in them; Ragalakshan-s of Ritigoula, Gowrimanohari, Shanmukhapriya, Bhairavi, Chakravakam, Ramapriya, Dvijavanthi, Sreeragam, Varali.

MUS-C-542: DIGITAL MUSIC TECHNOLOGY (Cr: 4)

Computers and Music; Proper Operating System (Windows and Linux) – basic features; Music file formats; MIDI Files; Music editing software, basic operation of audacity free software, basic editing techniques; organization of recording studio; Acoustics of Music performance halls; Copyright of music, basic concepts of copy right; Music resources in the web, popular websites for Carnatic music, YouTube videos; making our digital presence in the web.

MUS-C-543: (PRACTICAL) ABHINAYA SANGEETHA (Cr:2)

Music for Nirtha, Natya and Natana, Lasya and Thandava, Kathakali Music, Music for Bharath Natiya and Mohiniattam, Harikatha presentation; Kathakali Padams (1), Allarippu (1) Thillana (1), Padam (1), Harikatha (one scene with 2 songs).

MUS-D-544: DISSERTATION (Cr: 6)

Aim: To complement the musical ability acquired in the programme with a demonstration of scholarship in music & musicology through a scholarly piece of work in the field of music. The student is expected the follow research methodology and prepare a dissertation of not less than 60 pages based on at least 25 references, in addition to own thoughts and interviews etc. Monthly progress report shall be submitted by candidates Plagiarism policy of University may be followed.

ELECTIVES

MUS-E-541: (PRACTICAL) MANODHARMA SANGEETHA & CONCERT (Cr :3)

Concert training with accompaniment. Listening to concerts and Manodharma Sangeetha; Rendering of Raga alapana, Niraval and Kalpana swara for learnt kriti-s.

MUS-E-542: (PRACTICAL) RAGAM, THANAM & PALLAVI

Exposition of four kala pallavi.; Rendering of Pallavi with ragam, tanam, Niraval and kalpana swaram.; Ability to reproduce pallavi.; Ability to compose own pallavi.

MUS-E-543 (PRACTICAL) SUFI MUSIC (Cr :2):

Islam & Music; Evolution & Philosophy of Sufi Music, famous Sufi saints, Genres of Sufi Music: Kawali, Gazals etc. Rendering of 2 each

EXTRA DEPARTMENTAL ELECTIVE

MUS-X-501: MUSIC APPRECIATION

Aim: To enhance ability of non-music students to appreciate classical music: Music, its universal appeal, genres of music, classicality in music, concept of raga and thala, Varisas and geethams, group singing of simple compositions, assisted listening to select rendering by grand masters.

REFERENCES.

1. Great Composers- P. Sambamoorthy
2. Compositions of Muthuswamy Dhikshitar- T.K. Govinda Rao
3. Compositions of Tyagaraja- T. K. Govinda Rao
4. Compositions of Syamasastri, Subbaraya Sastri and Annaswamy Sastri- T. K. Govinda Rao.
5. Tyagaraja Krithikal- Kumara Kerala Varma
6. Muthuswamy Dhikshitar- Kumara Kerala Varma
7. Syamasastri krithikal- Kumara Kerala Varma.
8. Golden Treasury of Compositions of Tyagaraja- S. Bhagyalakshmi, M.N. Moorthy.
9. Gleamings of Indian Music and Arts- Leela Omchery
10. History of South Indian Carnatic Music- R. Rangaramanuja Iyyengar.
11. Know your Tyagaraja- Vol I, II, III, IV- S. V. Krishna Moorthy.
12. Lyrics of Tyagaraja- T. V. Kuppuswamy.
13. Lakshana and Lakshya of Carnatic Music, A quest- T. V. Manikandan.
14. Muthuswamy Dhikshitar Compositions- S. Bhagyalakshmi.
15. Music Composers of India- T. S. Parthasarathy
16. Musical Heritage of India- Lalitha Ramakrishnan.
17. Pancharatna Kritis of Saint Tyagaraja- S. Bhagyalakshmy.
18. Prahlada Bhakti Vijayam of Tyagaraja- M. Hariharan.
19. Pancaratna Kritis of Tyagaraja- Tara Balagopal.
20. Ragamudras in Dhikshitar Kritis- K. Omanakutty.
21. The Spiritual Heritage of Tyagaraja- Ramanujachari.
22. Tyagaraja's Naukacharitam- Y Bhagavathy.
23. The Tyagaraja Cult in Tamil Nadu- Rajeshwari Ghosh.
24. The Musical Heritage of Muthuswamy Dhikshitar- T. S. Parthasarathy.
25. Tyagaraja Vachanamrutham- S. Krishna Moorthy.
26. The Spiritual Heritage of Tyagaraja- V. Raghavan.
27. Tyagaraja Swamigal- Kollam M G Krishnan.
28. Compositions of Swati Tirunal Maharaja- T K Govinda Rao.
29. Swati Tirunal Kritikal- Prof. Kumara Kerala Varma.
30. Swati Madhuri- K. Omanakutty.
31. Sri Swati Tirunal - Navarathri Kirthanangal-. V S. Sharma
32. Swati Tirunal- Suranattu Kunjanpilla.
33. The Splendour of South Indian Music-. P.T Chelladurai.
34. Theory of Music- Vasanta Madhavi.
35. Lakshana and Lakshya of Karnatic Music, A quest- T.V. Manikandan
36. Musical works of Maharaja Swati Tirunal- Gowri Kuppuswamy and M. Hariharan.
37. Musical Heritage of India- Lalita Ramakrishnan.
38. New light on Swati Tirunal- R. P.Raja
39. Swathi Thirunal: His life and times: S. Vekita Subramanya Iyer (1975)
40. Oriental Music in Eropcean Notation- Chinna Wamy Muthaliar (1892)
41. Balamritham (Swathi Thiurnal Krittis) – Ranganatha Iyer (1918)