

DEPARTMENT OF MUSIC

MAIN CENTRE, KALADY

NAME OF THE COURSE : MUSIC M. A

Subject Semester	Number code	Title of Paper	Credits
1 PMUM	2900	FOUNDATION COURSE IN PERFORMANCE (PRACTICAL)	4
2 PMUM	2901	MUSICAL COMPOSITIONS OF THE TRINITY - PAPER I(PRACTICAL)	4
3 PMUM .IDp .Dept.Elective	2902	MUSICOLOGICAL PERSPECTIVES-PAPER I (THEORY)	4 8
4 PMUS	2903	MANODHARAMA SANGITA AND COMPOSITIONS- PAPER-I (PRACTICAL)	4
5 PMUS	2904	MUSICAL COMPOSITIONS OF THE TRINITY PAPER II	4
6 PMUS .ID P ELE.Mul.OD	2905	MUSICOLOGICAL PERSPECTIVES PAPER II (THOERY)	4 8
7 PMUM	2906	MANODHARMA SANGITAM&COMPOSITIONS –PAPER II	4
8 PMUM	2907	MUSICAL COMPOSITIONS PAPER III (PRACTICAL)	4
9 PMUM .ID P ELE.Mul.(OD)	2908	MUSICOLOGICAL PERSPECTIVES-PAPER III (THEORY)	4 8
10 PMUM	2909	CONCERT(PRACTIAL)	4
11 PMUM	2910	RAGAM, THANAM, PALLAVI (PRACTICAL)	4
12 PMUM	2911	SEMINAR	4

13PMUM	2912	DISSERTATION	4
FIRST SEMESTER			4
1.Dept Elective PMUM	2913	DEVOTIONAL SONGS-PRACTICAL	
PMUM(V)	2914	VIOLIN –PRACTICAL-1	
PMUM(M)	2914	MRIDANGAM-PRACTICAL	
2.Dept.Elective PMUM	2915	OR MUSIC CULTURE OF KERALA (THEORY)	4
SECOND SEMESTER			4
3.Dept.Elective PMUS	2916	COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL	
PMUS(V)	2917	VIOLIN-PRACTICAL-2	
PMUS(M)	2917	MRIDANGAM-PRACTICAL-2	
THIRD SEMESTER			4
3.Dept.Elective PMUM	2918	COMPOSITIONS OF POST TRINITY COMPOSERS (PRACTICAL)	
PMUM(V)	2919	VIOLIN-PRACTICAL-3	
PMUM(M)	2919	MRIDANGAM- PRACTICAL-3	

FOURTH SEMESTER 4.Dept.Elective PMUS	2919	CARNATIC MUSIC & OTHER SYSTEMS OF MUSIC.(THEORY)	4
Multi Disciplinary Elective for other Departments SECOND SEMESTER			
PMUS	2920	MUSIC & OTHER DISCIPLINES (Theory)	4
PMUS	2921	MUSICOLOGY FOR BEGINNERS (THEORY)	
THIRD SEMESTER			
PMUM	2922	AN INTRODUCTION TO INSTRUMENTAL MUSIC (PRACTICAL)	4
PMUM	2923	ARTS JOURNALISM (THEORY)	

SYLLABUS

1. FOUNDATION COURSE IN PERFORMANCE (4 CREDITS)

CODE – PMUM 2900

1. Developing the ability to tune the TAMPURA with reference to ADHARA SWARA sounded on
 - a) PITCH PIPE

- b) VIOLIN
- c) MRIDANGAM
- 2. Ability to identify and render the swaras of given raga phrases.
- 3. Rendering ALANKARAS in 35 THALAS with shifting of EDUPPUS in different KALAM
- 4. Ability to render following Varnams in thisra nada.
 - ADI TALA VARANAM -1
 - ATA TALA VARNAM – BHAIRAVI
- 5. Techniques for developing Manodharmam.
 - 1. Ability to sing Kalpanaswaras in different eduppus.
 - 2. Swara exercises to develop Ragalapana.

CODE – PMUM 2901
MUSICAL COMPOSITIONS OF THE TRINITY – PAPER – 1
(4 CREDITS)

- 1. PANCHARATHNA KEERTHANA of Saint Thyagaraja NATTA & SRI
- 2. CHOWKA KALA KRITIS in the following Major Ragas.

(ANY Twelve compositions one krithi in Thisra nadai.)

- 1. Sankarabharanam, Kamboj, Kharaharapriya, Saveri, Purvikalyani, Panthuvrali, Kalyani, Bhairavi, Madhyamavathi, Thodi, Harikamboji

Keeravani,Begada,Mohanam.

3. Compositions in the following ragas.

Abhogi, Sriranjini,
Hindolam,Bahudari,Saraswathi,Valachi,Sri,Mayamalavagaula,Natta,Surutti,Malayamarutham

3.

CODE – PMUM 2902

MUSICOLOGICAL PERSPECTIVES – PAPER – 1 (4 CREDITS)

1. Music of the Vedas

Sama Gana and its characteristics

2. Reference of Music in sacred and secular literature in Sanskrit and Tamil literature

3. Different MELA Systems propounded by Lakshanakaras – Vivadi melas.

4. Music of the ancient Tamils and Tamil Music

Raga classification of ancient Tamil Music, Pans and their equivalents. Yazh

– its origin, evolution and decline

5. Study of the musical aspects of Tevaram, Tiruvachakam, Tiruppugazh,
Divyaprabhandham

6. Requisites of a performer - Kacheri dharma

7. Ragalakshanam of the following Ragas:

Sreeranjini, Hindolam, Valachi, Abhogi, Malayamarutham, Thodi, Madhyamavathi,
Saraswathi, Bahudari, Begada, Keeravani, Surutti, Natta, Sri, Mayamalavagaula

8. Time theory of Ragas.

Recommended Books

1. Samavedic chant by Wayne Howard, Yale University Press USA, 1977
2. Music and Musical Thought in Early India, by Lewis Rowell, The University of Chicago Press USA, 1992 Chapter -4
3. Sama Chanta : In Theory and Present Practice with a Cassette of Saman Chants by Tarlekar. G. H
4. A History of Indian Music by Swami Prajnananda Vol.1, Ramakrishna Vedanta Math, Calcutta, 1963 Chapter – IV and Appendix
5. Music of Hindustan, A. H. Fox Strangways, Chapter X.
6. Music through the Ages, Dr. V. Premalatha.
7. Carnatic Music and the Thamils- Kuppuswami T.V
8. Music of the Chilappatikaram, by Dr. S. Ramanathan
9. A Short Historical Survey of the Music of Upper India by Pandit V. N. Bhatkande.
10. A comparative Study of some of the Leading Music Systems of the 15 th, 16 th, 17 th, and 18 th centuries by Pandit V. N. Bhatkande.
11. History of Indian Music, P. Sambamurti
12. Music of Vedas – G. V. Thittee
13. Readings on Indian Music- by Gowri Kuppuswamy & Dr. M. Hariharan.
14. Splendors of Music by Chelladurai
15. Ragas in Carnatic Music – Dr. S. Bhagyalakshmy
16. Hindustan and Classical Comparative Study- by Sakunthala Narasimhan.
17. Ragalakshana Sangraha by Dr.Hema Ramanathan.

4.PMUS 2903

MANODHARMA SANGITHA AND COMPOSITIONS-Paper I

1. Raga Alapana, Niraval and Kalpanaswaras for the cw kritislearnt in the first semester(Musical Compositions Paper – I)
Sankarabharanam,Kamboji,Saveri,Bhairavi,Kharaharapriya,Panthuvarali
Kalyani,Thodi,Keeravani,Purvikalyani,Begada,Mohanam,Madhyamavathi.
2. Ability to render Kalpana Swara in different talas in different Graham.
- 3.Ragaalapana & Kalpanaswaras inthefollowing ragas;
Hindolam,Natta,Mayamalavagaula.
4Pallavis
3. Compositions in the following Melakarthas:
b) Simhendramadhyamam c)
Charukesi
d) Vachaspati
f) Hemavathi
g) Lathangi
4. Compositions in the following minor ragas
c)Hamirkalyani
d)Hamsanandi
e)Saranga
f)Mandarih)R
anjani
i)Reetigoula

PMUS2904

MUSICAL COMPOSITIONS OF THE TRINITY - II

1. One Composition representing the following groups
 - a) Swarajathi of Syama Shastri – Ragam YADUKULA KAMBOJI
 - b) Pancharantna Keerthana – Ragam Goula & Varali. c)
Navavaranam
 - d) Navarathnamalika
 - e) Navagraha
 - g) Panchalingastala Kriti
2. Composition in the following ragas
 - a) Suddhadanyasi
 - b) Abheri
 - c) Kundalavarali
 - d) Janaranjini
 - e) Dwijavanti
 - f) Suddhabangala
 - g) Vasanthabhairavi

COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL
ELECTIVE - (PRACTICAL)

Module-I

Compositions in the following ragas (Any six)

1. Lalithapanchamam.
2. Sudhabhairavi
3. Mohanakalyani.
4. Kunthalavarali
5. Nathanamakriya
6. Sindhubhairavi
7. Saraswathi Manohari
8. Khamas

Module-II

Padam, Javali &Thillana

Module-III

Hindi Bhajan, Slokam, Mangalam.

CODE – PMUM 2905

MUSICOLOGICAL PERSPECTIVES - PAPER II

1. Music and Mathematics – Tone system, Sruti, Complementary Intervals, Scales, Graphical representations of ragas, Rhythm, Significance of the numbers, shapes of the resonators of Musical Instruments and Geometrical figures.
2. Study of 22 SRUTIS ragas where in various Sruti figure, Cycle of fourths and fifths is.
3. Musical prosody

Padya, Gadya sahyas, Prasa, Yamakam, Yati patterns in the Sahitya of Muscial Compositions, Swaraksharas.
4. Madhura Bhakthi

The Nayaka Nayaki theme

Musical compositions where in the Sahitya pertains with this theme.
5. RAGA & RASA
5. Outline knowledge of the Samudaya Kritis and their characteristic features.
6. Hindustani Musical Forms

Dhrupad, Khayal, Tumri, Tappa, Tarana and corresponding classical Musical forms.
7. Ragalakshanam of the following Ragas:
 2. Simhendramadhyamam
 3. Charukesi
 4. Vachaspati

 6. Hemavathi
 7. Lathangi
 9. Hamirkalyani

10. Hamsanandi
11. Saranga
12. Mandari
14. Ranjini

Recommended Books

1. South Indian Music, Books, IV, V& VI Prof. P. Sambamoorthy
2. History of Indian Music, Prof. P. Sambamoorthy
3. NAD – Understanding Raga Music, by Sandeep Bagchee, Eeshwar, Business Publications, Mumbai.
4. Ragalakshanasangraha by Dr.Hema Ramanathan
5. Raganidhi by Sri.T.V. Subba Rao
6. Ragalakshana Deepika by Dr.S.Bhagya Lakshmi.

CODE – PMUM 2906

MANODHARMA SANGITHAM & COMPOSITIONS-PAPER-II

1. Raga alapana, niraval & kalpanaswara for the following ragas:
 - a. Simhendramandhyamam
 - b. Charukesi c.
Vachaspati
 - e. Lathangi.

2. Raga alapana and kalpanaswara for the following janya ragas:
 - a. Abhogi
 - b. Hindolam c.
Sriranjini
 - d. Malayamarutham
 - e. Arabhi
 - f. Saraswathi
 - g. Begada
 - h. Sudhadhanyasi
 - i. Abheri
 - j. Renjini
 - k. Reethigaula

3. Compositions:
 - a. Swarajati of Syama Sastri in Thodi raga.
 - b. Adatalavarnam in raga Kalyani.

 - c. Padavarnam of Maharaja Swathi Thirunal

PMUM 2907

MUSICAL COMPOSITIONS – PAPER III

1. Compositions in following rare Ragas

1. Chintamani
2. Kiranavali
3. Nadachinatamani
4. Poornashadjam
5. Rasali
6. Umabharanam
7. Manirang
8. Gambheeravani

2. Compositions in allied Ragas

Durbar-Nayaki
Arabhi-Devagandhari
Madhyamavati-Brindavansaranga
Sahana-Dvijavanti

3. Compositions in the following ragas

- a. Dhenuka
- b. Nattakurunji
- c. Saramati
- d. Subhapantumarali
- e. Hindusthan Bihag
- f. Hindustan Kapi
- g. Amrithavarshini
- h. Hamsanadam
- i. Manirang

CODE – PMUM 2908

MUSICOLOGICAL PERSPECTIVES PAPER III

1. Evolution of Musical Forms.
2. Kathakalakshepam and the Paddhathi followed in it.
3. Ritualistic Music of Temples – Sarvavadyam, Musical Iconography, Musical stone pillars, Musical Inscriptions-Kudumiyamalai & Thirumayam
4. Study of the following LAKSHANAGRANTHAS
 - a) Sangraha Choodamani- Govindacharya

- b) Sangita Kalpadrumam – Dr. L. Muthayya Bhagavther c)
Sangita Chandrika – Attoor Krishna Pisharody
- d) Sangita Parijatham – Ahobala
- e) Sangita Saramritha – King Tulaja.

5 Raga Lakshana for the following ragas.

- a. Bhooshavali
- b. Chinthamani
- c. Kiranavali
- d. Nadachintamani
- e. Poornashadjam
- f. Umbharanam
- g. Suddhabhairavi
- h. Suddhadanyasi
- i. Abheri
- j. Kunthalavarali
- k. Hamsanadham
- l. Janaranjini
- m. Dwijavanti
- n. Suddhabangala
- o. Vasanthabhairavi
- p. Gambheeravani
- q. Hindusthan Behag
- r. Sama
- s. Dhenuka
- t. Saramati
- u. Subhapantuvarali
- v. Kapi
- w. Amrithavarshini
- x. Nayaki
- y. Devagandhari

6. Knowledge of the following musical instruments

- a) Tampura
- b) Violin
- c) Veena
- d) Mridangam
- e) Sitar
- f) Sarod
- g) Sarangi
- h) Tabla
- i) Shehnai
- j) Pakwaj

Recommended Books

1. Kathakalakshepa – A study by M. Premalatha
2. South Indian Music Book – IV, V & VI Prof. P. Sambamoorthi
3. History of Indian Music, Prof. P. Sambamoorthi
4. NAD – Understanding Raga Music by Sandeep Bagachee, Eashwar Business Publications, Mumbai
5. A Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, by Sambamoorthi. P, Govt. of Tamil Nadu, Madras 1976
6. Raga Nidhi – Vol I to IV – by Sri. V. Subba Rao
7. Musical Instruments of India – S. Krishnaswami
8. Sruti Vadyas and Laya Vadyas – Prof. P. Sambamoorthi

CODE – PMUS 2909

CONCERT

Duration –One Hour.

Compositions from the following groups should be included.

- A
1. Thirupukazh
 2. Thevaram
 3. Devarnamam
 4. Ashtapadi
 5. Tharangam
- B
1. Dhanyasi
 2. Mukhari
 3. Ganamurthi
 4. Vagadheeswari
 5. Kokilapriya
 6. Natakapriya
 7. Nasikabhooshani
 8. Varali
- C Prahalada Bhakthi Vijayam- Opera of Saint Tyagaraja
- D. One Slokam in 3 Ragas
- E. Padam,Javali,Thillana,Ragamalika

CODE – PMUS 2910

RAGAM, THANAM, PALLAVI

Ability to render CHOWKAKALA PALLAVI in different TALAS

1.4-Kalai Pallavi

2. Nada Pallavi

3. Simple Pallavi

4. Ability to sing Ragamalika swaras for simple pallavis.

Concert Review on 6 concerts listened outside the campus should be submitted during the Practical examination

ELECTIVE SUBJECTS

CODE – PMUM – 2912

1. Devotional Songs- Practical (Selected compositions of the following composers)
 - a. Annamacharya
 - b. Purandara Dasa
 - c. Jayadeva
 - d. Narayanatheertha
 - e. Bhadrachalam Ramadas
 - f. Sadasiva Brahmendra

- g. Gopalakrishna Bharati
- h. Tyagaraja
- i. Tulsidas
- j. Kabir Das
- k. Meera Bai
- l. Papanasam Sivan.

CODE-PMUM2922 VARNAMS (practical)

- 1. Rare Varnams in Adi thalam 6
- 2. Ata thala varnam-1

No change in elective subjects from