

# KERALA UNIVERSITY

## MA MUSIC DEGREE COURSE STRUCTURE AND MARK DISTRIBUTION

Semester	Paper Code	Title of the Paper	Distribution on hours per semester	Instructional hours / week		ESA Duration hours	Maximum Marks		
				L	P		CA	ESA	TOTAL
1	MS 211	Theory Paper I Evolution of Indian Music	108	6		3 hrs	25	75	100
	MS 212	Theory Paper II Regional music-Kerala & Tamil Nadu	126	7		3 hrs	25	75	100
	MS 213	Practical Paper I Different musical forms	108		6	3 hrs	25	75	100
	MS 214	Practical Paper II Group & Choukakala Kritis	108		6	3 hrs	25	75	100
2	MS 221	Theory Paper III Music & allied disciplines	108	6		3 hrs	25	75	100
	MS 222	Theory Paper IV Swati Tirunal	126	7		3 hrs	25	75	100
	MS 223	Practical Paper III- Compositions of Swati Tirtunal	108		6	3 hrs	25	75	100
	MS 224	Practical Paper IV Compositions in melas & Janyas (A)	126		6	3 hrs	25	75	100
3	MS 231	Theory Paper V – Musical Trinity	108	6		3 hrs	25	75	100
	MS 232	Theory Paper VI-Composers	126	7		3 hrs	25	75	100
	MS 233	Practical Paper V Compositions in Melas & Janyas (B)	108		6	3 hrs	25	75	100
	MS 234	Practical Paper VI Compositions in melas & Janyas (C)	108		6	3 hrs	25	75	100
4	MS 241	Theory Paper VII – Musical forms & Instruments	108	6		3 hrs	25	75	100
	MS 242	Theory Paper VIII – Western & Hindustani music	126	7		3 hrs	25	75	100
	MS 243	Practical Paper VII - Pallavi	108		6	3 hrs	25	75	100
	MS244	Practical Paper VIII- Vocal concert	108		6	1 hrs	25	75	100
	MS 245	Dissertation	20% Based on Viva & 80% on Evaluation						100
	MS 246	Comprehensive Viva	Based on 16 Papers						100
	Grand Total								
<b>L : Lecture      P : Practical      CA : Continuous Assessment      ESA : End Semester Assessment</b>									

**Note : Practical Exams for the I & II semesters will be held at the end of the II semester and Practical Exams for the III & IV semesters will be conducted at the end of the IV semester**

**KERALA UNIVERSITY**

**MA MUSIC – (575) DEGREE COURSE – SYLLABUS**

**FIRST SEMESTER**

**THEORY PAPER – I EVOLUTION OF INDIAN MUSIC**

1. Study of the different periods of musical history, their distinctive features and landmarks:
  - (a) Ancient Period – Pre historic to Bharata
  - (b) Medieval Period – Matanga to Purandaradasa
  - (c) Modern Period – Chaturdandi Prakasika onwards
2. References to music in the sacred and secular literature in Sanskrit and Tamil  
Sanskrit- Upanishads, Puranas, epics Ramayana and Mahabharatha  
Tamil- Study of the treatment of music in Chilappadikaram
3. Vedic music – Samagana and its Characteristics
4. Study of the following Lakshana Grandhas (Music chapters only)  
Natya Sastra, Brihaddesi, Sangita Ratnakara, Chaturdandi Prakasika, Sangraha Choodamani, and Sangita Chandrika
5. Mela raga system of raga classification. Its evolution and development up to 18<sup>th</sup> century. Different mela systems of post 72 melakarta system -108,144, 5184 etc.
6. Music and Temples – Musical Iconography, Stone Pillars, Musical Inscriptions at Kudumiyamalai and Thirumayam
7. Historical study of Varnalankaras, Gamakas, Tana and its varieties
8. Modal Shift of Tonic – Murchanakaraka & Amurchanakaraka melas
9. Marga and Desi talas, Desadi talas and Madhyadi talas, 108 talas, 175 talas and Navasandhi tala

## **THEORY PAPER – II**

### **REGIONAL MUSIC – KERALA AND TAMIL NADU**

1. Origin, evolution and development of Sopana Sangitam – Its characteristics, distinction between Sopana Sangitam and Classical music, its relationship with other systems of music
2. Music in Kathakali and the instruments used in it
3. Instruments used in temple music
4. Kerala talas, Tala ensembles – Panchavadya and Tayambaka
5. A study of the music of Kerala. Tottam Pattu, Bhadrakali Pattu, Brahmani Pattu, Sarpam Pattu, Kalamezhuthu Pattu, Pulluvan Pattu, Tiruvatirakali etc
6. Study of the rare talas and musical aspects of Tiruppugazh, Teavaram, Tiruvachakam and Divyaprabandham
7. Raga classification in ancient Tamil music  
Brindavana – Chinnamelam and Periyamelam.

## **SECOND SEMESTER**

### **THEORY PAPER – III**

#### **MUSIC AND ALLIED DISCIPLINES**

1. Music and Psychology – Raga and Rasa
2. Music and Philosophy – Madhura Bhakti, Navavidha Bhakti etc.
3. Music and Mathematics. Bharata's experiment on Dhruva veena and Chala Veena, Cycle of Fourths and Fifths, Srutis, Svaras and Svarasthanas. A study of the musical phrases of the ragas in which 22 srutis occur. various views regarding 22 srutis
4. Music and physiology – Larynx and ear, Voice culture
5. Music Therapy
6. Detailed study of the treatment of the following ragas in the compositions with special reference to
  - (a) History
  - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
  - (c) Prominent compositions and Sancharas  
Neelambari, Mukhari, Sriranjani, Suddha Saveri, Lalita, Bhavapriya, Sarasangi, Hamsanadam, Kadanakuthuhalam, Kapi, Simhendramadhyamam, Saraswati, Amritavarshini, Bhupalam

## **THEORY PAPER – IV**

### **SWATI TIRUNAL**

1. Musical contribution of Swati Tirunal in terms of  
(a) Svarajati, (b) Varna (c) Individual Kritis (d) Samudaya kritis (e) Navarathri kritis (f) Navavidha Bhakti kritis (g) Utsava Prabandhas (h) Padam (i) Javali (j) Tillana (k) Ragamalika
2. Literary works of Swati Tirunal – Bhakti manjari, Syanandurapura Varnana Prabandham, Padmanabha Satakam, Upakhyanas
3. Prosodic beauties figuring in the compositions of Swati Tirunal – Paada, varieties of Prasa, varieties of Yati, size of the angas, Padaccheda, Grahaniyama, Yamakam, svarakshara; Muhanaprasantya Vyavastha etc.
4. Musicians in the court of Swati Tirunal
5. Detailed study of the treatment of the following ragas in the compositions with special reference to  
(a) History  
(b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas  
(c) Prominent compositions and Sancharas  
Manirangu, Poorna Chandrika, Huseni, Charukesi, Hamsanandi, Pushpalatika, Nayaki, Dvijavanti, Hamir Kalyani, Varali, Mohana Kalyani, Sindhu Bhairavi, Behag, Sama and Saramati

## **THIRD SEMESTER**

### **THEORY PAPER – V**

#### **MUSICAL TRINITY**

1. Analytical study of the styles of Trinity on the basis of musical, literary and laya aspects
2. Detailed study of one Navagraha kriti of Dikshitar, 2 Svarajatis of Syama Sastri and any 2 Pancharatna kritis of Tyagaraja
3. Study of the compositions of Tyagaraja in rare ragas;
4. Devotional and philosophical contents in Tyagaraja compositions
5. A detailed study on the Assampurna Mela Paddhati followed by Dikshitar

6. A study of the different types of Mudras used in the compositions of Muthuswami Dikshitar – Raga mudra, Sthala mudra, linga mudra, Pariaya mudra, Khetra mudra, deity mudra etc.
7. Treatment of tala in the compositions of Syama Sastri
8. Detailed study of the treatment of the following ragas in the compositions with special reference to
  - (a) History
  - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
  - (c) Prominent compositions and Sancharas

Vachaspati, Latangi, Kiravanai, Hemavati, Dharmavati, Harikamboji, Gourimanohari, Valachi, Malayamarutam, Abheri, Bahudari, Devagandhari, Saranga, Dhenuka

## **THEORY PAPER –VI**

### **COMPOSERS**

1. Life and contribution of Pre-Trinity period  
Jayadeva, Kshetrajna, Narayana Tirtha, Purandaradasa, Bhadrachalam Ramadas, Oothukkad Venkata Subbayyar, Arunachala Kavirayar, Sadasiva Brahmendra and Annamacharya
2. Contemporary composers of Trinity- Gopalakrishna Bharati, Subbaraya Sastri, Pattanam Subramanya Iyer and Vina Kuppayyar
3. Composers of Post-Trinity period Ramnad Sreenivasa Iyengar, Mysore Vasudevacharya, Maha Vaidyanatha Iyer, Muthaiya Bhagavatar, T Lakshmanan Pilla, Papanasam Sivan, Nilakanta Sivan and G N Balasubramaniam
4. Kerala composers – Irayimman Thampi, K C Kesavapilla, Kuttikunju Thankacchi and Mahakavi Kuttamath
5. Lakshanas of Vaggeyakaras;
6. Musical honours and titles

## **FOURTH SEMESTER**

### **THEORY PAPER – VII**

#### **MUSICAL FORMS AND INSTRUMENTS**

1. Yazh- its origin, evolution and decline
2. Different stages in the evolution of Veena
3. Study of the following instruments with respect to their manufacture, tuning and playing techniques: (a) Tamburu (b) Vina (c) Violin (d) Gottuvadyam (e) Flute and (f) Mridangam
4. Origin, evolution and structure of the musical forms – Prabandha and its varieties
5. Forms figuring in Geyanatakas. Daru & its varieties
6. Forms figuring in Katha Kalakshepam
7. Structure of Vilambitakala Pallavi and its stages of exposition, different varieties of Pallavi. Ability to notate Vilambitakala Pallavi with Tisram and Trikalam

### **THEORY PAPER – VIII**

#### **WESTERN AND HINDUSTANI MUSIC**

1. Outline knowledge of Western music – Signs and symbols used for Staff notation. Ability to notate simple melodies like Gitam and Adi tala Varnam
2. Raga classification in Hindustani music; Raga-Ragini-Parivara system
3. Outline knowledge of the following concert instruments - Sitar, Sarod, Sarangi, Tabla, Sehnaï and Pakhawaj
4. Outline knowledge of different Gharanas in Hindustani music
5. Time theory of ragas
6. Acoustics of concert halls
7. Recent trends and development in music with reference to Concerts, Books, Journals, Music Education, Electronic media, Research, Criticism and Electrified Instruments
8. Research Methodology

**FIRST SEMESTER**  
**PRACTICAL PAPER I**  
**DIFFERENT MUSICAL FORMS**

1. Ata tala Varna : Bhairavi, Ritigaula, Kanada, Kalyani, Pantuvarali and Sankarabharanam (any two)
2. Svarajati – Bhairavi
3. Ashtapadi
4. Tevaram
5. Tiruppugazh
6. Tarangam
7. Devarnama
8. Javali
9. Divyanama Kirtana
10. Tillana
11. Compositions in the following Melas  
Harikamboji, Sarasangi, Chakravakam & Ramapriya
12. Compositions in the following Minor Janya ragas  
Hamsanadam, Kadanakutuhalam, Ravichandrika, Darbar, Sriraga, Kamas, Amritavarashini & Dhanyasi

**PRACTICAL PAPER II**  
**GROUP AND CHOUKAKALA KRITIS**

1. Pancharatanam – Natta and Arabhi
2. Tiruvottiyur Pancharatnam
3. Shodasa Ganapati Kriti
4. Navaratnamalika
5. Venkatesa Pancharatnam/ Kovur Pancharatnam / Lalgudi Pancharatnam
6. Navagraha Kriti / Panchalinga Sthala Kriti
7. Navavarana Kriti
8. Any 3 compositions of following Kerala composers.
  - (a) K C Kesava Pillai
  - (b) Kuttikunju Thankachchi
  - (c) Irayimman Tampi

- (d) M D Ramanathan  
(e) Mahakavi Kuttamath  
(f) Puthukode Krishna Murti  
(g) Ennapadam Venkatarama Bhagavatar
9. Choukakala kritis in the following major Janya ragas with Alapana, Niraval and Kalpana Svaras  
Kamboji, Purvikalyani, Mohanam & Saveri
10. Kritis in the following minor Janya ragas with Alapana, Niraval and Kalpana Svaras  
Hindola and Bilahari
11. Kritis in the following major janya ragas with Alapana and Kalpana Svaras  
Hamsanandi and Nattakurinji

## **SECOND SEMESTER**

### **PRACTICAL PAPER III**

#### **COMPOSITIOS OF SWATI TIRUNAL**

1. Padavarna
2. Navaratri Kriti
3. Ragamalika
4. Telugu Padam
5. Manipravala Padam
6. Kuchelopakhyanam or Ajamilopakhyanam
7. Navavidhabhakti kriti
8. Utsava Prabandham
9. Bhajan
10. Tillana
11. Compositions in the following ragas:  
Hamir Kalyani, Mohana Kalyani, Bhushavali, Nayaki, Behag, Manirangu,  
Pushpalatika and Kuntala Varali



## **PRACTICAL PAPER IV**

### **COMPOSITIONS IN MELAS AND JANYAS (A)**

1. Pancharatna : Goula and Sri
2. Svarajati : Todi
3. Choukakala kritis in the following Melas with alapana, Niraval and Kalpana svaras  
Sankarabharanam, Vachaspati, Simhendra Madhyamam & Kalyani
4. Compositions in following Melas  
Bhavapriya, Dhenuka and Subha Pantuvarali
5. Compositions in following minor janya ragas  
Surutti, Nilambari, Devagandhari, Nagasvaravali, Sindhu Bhairavi, Bhupalam, Huseni, Saramati, Abheri, Purna Chandrika

## **THIRD SEMESTER**

### **PRACTICAL PAPER V**

#### **COMPOSITIONS IN MELAS AND JANYAS (B)**

1. Svarajati : Yadukula Kamboji
2. Kshetrajna Padam
3. Compositions in the following melas and Major Janya ragas with Alapana, Niraval and Kalpana Svaras  
Charukesi, Gauri manohari, Hemavati, Latangi, Mayamalavagaula and Varali
4. Choukakala kritis in the following Major Janyas with Alapana, Niraval and Kalpana svaras  
Bhairavi and Madhyamavati
5. Kritis in the following Minor Janyas with Alapana and Kalpana svaras  
Abhogi, Arabhi, Atana, Bahudari, Begada, Kanada, Kedaragaula and Sama

## **PRACTICAL PAPER VI**

### **COMPOSITIONS IN MELAS AND JANYAS (C)**

1. Pancharatna : Varali
2. Choukakala kritis in the following Melas with Alapana, Niraval and Kalpana svaras  
Todi, Pantuvarali, Shanmukhapriya and Kharaharapriya
3. Compositions in the following Melas with Alapana, Niraval and Kalpana svaras  
Kiravani & Dharmavati
4. Compositions in the following Minor Janya ragas with Alapana and Kalpana svaras  
Behag, Kapi, Kannada, Lalita, Malayamarutam, Ranjani, Ritigaula, Saraswati, Valachi, Mukhari, Suddha Saveri, Saranga and Sriranjani

## **FOURTH SEMESTER**

### **PRACTICAL PAPER VII**

#### **PALLAVI**

Ragam – Tanam – Palavi : Ability to expound four and two kala pallavis with anuloma, Pratiloma and Tisra and Kalpana svaras in Ragamalika

Ability to grasp and render given Pallavis in Adi, Rupaka, Triputa and Jhampa talas

## **PRACTICAL PAPER VIII**

### **VOCAL CONCERT**

A mini vocal concert, with accompaniments, of one hour duration. The items chosen must be from the prescribed syllabus in the following pattern.

1. An Ata tala Varna in three degree of speed including thisram.
2. One or two compositions in any Prati madhyama or Suddha Madhyama ragas (Janaka or Janya) with brief Alapana and Kalpanasvaras
3. Main item of the concert comprising detailed raga alapana, Niraval and Kalpana svara
4. One or two compositions representing the forms like Pada, Javali, Tillana, Tevaram, Tiruppugazh, Sloka in ragamalika etc.
5. Mangalam

Note:- The compositions mentioned in different practical papers should be of different composers

MS 245

DISSERTATION

A minor project

MS 246

COMPREHENSIVE VIVA

Viva voce based on all 16 papers