

UNIVERSITY OF KERALA

**COURSE STRUCTURE AND SYLLABI FOR
MASTER OF ARTS (575) DEGREE IN MUSIC**

MA MUSIC

**UNDER
FACULTY OF FINE ARTS**

**CHOICE BASED CREDIT & SEMESTER SYSTEM
(CBCSS)**



**Outcome Based Teaching, Learning and Evaluation
(2022 Admissions onwards)**

Introduction

Master of Arts in Music is a Post graduate programme designed to create professionals in music. This programme by the University of Kerala is spread over four semesters. The scheme and syllabus covered will lead the learner to the essence of the subject in post-graduate level and also help them to acquire knowledge with the up-to-date demands of the field of music.

This curriculum ensures the continuous training in the practical as well as the theoretical aspects of music. The broad aim of the programme is to provide a comprehensive and in-depth theoretical and practical understanding in the subject. It also aims a strong foundation of music to the learners which enable them to apply it in the advanced mode of learning.

The academic work is a package of eight common theory papers, eight practical papers including a concert paper. At the end of the fourth semester, the student is required to submit a dissertation and has to appear for a comprehensive viva voce based on all the papers of the programme. The syllabus is developed based on the principles of Outcome-Based Education (OBE).

Programme Specific Outcome

After transacting various Modules of the programme, the learner will be able to-

- To impart advanced knowledge on various concepts of Music
- Identify the outcome oriented approach in the curriculum
- Observe the theoretical as well as practical areas of music which were included in the curriculum
- Acquire improvisational skills
- Adapt multi-cultural competence
- Acquire disciplinary knowledge in music
- Interpret music and musicology
- Apply the theoretical aspect in practical music
- Identify the structure of the musical forms
- Identify the areas of Research

- Apply Research Methodology
- Differentiate ragas and apply improvisation
- Perform music with accompaniments
- Exhibit expertise as professional performers, composers and instrumentalists
- Analyze the features of different music cultures

Admission:

Minimum qualification for admission to Master Arts in Music shall be as per the rules & regulations of Kerala University.

Evaluation

The Evaluation of each course shall consist of two parts:

1. Continuous Evaluation (CE)
2. End Semester Evaluation (ESE)

The maximum marks for ESE will be 75 Marks and 25 Marks for CE. The End Semester Evaluation (ESE) of all courses in all semesters shall be conducted by the University.

Consolidation of Marks

ESE Theory

Total Marks for ESE Theory shall be 75. The duration of ESE Theory shall be 3 hours

CE Theory

The Marks for CE Theory shall be consolidated by adding the marks of Assignments Test Paper and Seminar respectively for a particular course.

A	Assignments	10 Marks
B	Test Paper	10 Marks
C	Seminar	5 Marks
	Total	25 Marks

ESE Practical

Total Marks for ESE Practical shall be 75. The maximum duration of ESE Practical shall be one hour for each candidate. The Scheme of ESE Practical may be decided by the Chairman and members of the Board of examiners time to time.

CE Practical

The Marks for CE Practical shall be consolidated by adding the marks of Attendance, Assignments and Test Paper respectively for a particular course.

A	Attendance	5 Marks
B	Record	10 Marks
C	Test Paper	10 Marks
	Total	25 Marks

MA MUSIC DEGREE PROGRAMME(575)

STRUCTURE AND DISTRIBUTION OF MARKS

Se me ster	Paper Code	Title of the Paper	Distribution on hours per semester	Instructional hours / week		ESA Durati on hours	Maximum Marks		
				L	P		CA	ESA	TOTA L
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								1800
L : Lecture P : Practical CA : Continuous Assessment ESA : End Semester Assessment									

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 PROGRAMME – SYLLABUS

FIRST SEMESTER

MS 211 - THEORY PAPER I

EVOLUTION OF INDIAN MUSIC

COURSE OUTCOME

- To recognize the evolution of music through the different periods in musical history.
- To identify the content of music in the ancient manuscripts and lakshanagrandhas and finding a path onwards.
- To analyze the significance and impact of musical iconography.
- To imbibe the intricacies of rhythm and mathematical progressions and to understand the concept of modal shift of tonic.
- To inculcate the significance of understanding the concepts like Vedic music – Samagana.
- To acquire the technical embellishments of Carnatic Music.
- To identify and analyze the different tala systems used in Indian music.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the development of Indian music from the pre- historic period to the modern period.
- Illustrate the antiquity of Indian music and the profound position it enjoyed in the social set up of ancient India.
- Explain why music is said to have been developed from the Sama Veda
- Develop a critical thinking about the progress of music by learning the treatment of music in lakshana grandhas written in different centuries.
- Identify different mela systems propounded by various musicologists

- Recognize the role played by temples in the development of arts and also the importance of preserving the architectural marvels in Temples
- Differentiate the various talas prevalent in Indian Music.

MODULES

1. Study of the different periods of musical history, their distinctive features and landmarks:
 - (a) Ancient Period – Prehistoric 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-Sikshas, Brahmanas, Sutras, Aranyakas, Upanishads, Puranas, epics Ramayana and Mahabharata. Tamil- Tolkapyam, Kurumtogai, Kalitogai, Ettutogai, Pattupattu, Purananuru, Akananuru, Paripadal, Periyapuranam, 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 18th 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 Varna-alankaras, 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

References:

- | | |
|-------------------------------|---------------------|
| 1. Music through the ages | Dr.Premalatha Sarma |
| 2. Lakshana Grandhas in Music | Dr.S. Bhagyalekshmi |

- | | |
|---------------------------------------|---------------------|
| 3. South Indian Music Book IV, V & VI | Prof.P. Sambamurthy |
| 4. Dictionary of South Indian Music | Prof.P. Sambamurthy |
| 5. History of Indian Music | Prof.P. Sambamurthy |

MS 212 - THEORY PAPER II

REGIONAL MUSIC – KERALA AND TAMIL NADU

COURSE OUTCOME

- To imbibe and comprehend the origin, evolution and development of Sopana Sangitam.
- To decipher the nuances of Kathakali music with regard to its close alliance with Carnatic Music and to learn about the musical instruments used in it.
- To comprehend the age-old traditions of ritualistic music and the diverse musical forms used, the impact on social traditions and the historical relevance of such musical forms.
- To study the rare musical aspects of the ancient Tamil music which was a precursor to the music we see now.
- To learn about the lineage of Tala ensembles and how it resonates with the temple culture amongst us and the relevance of societal impact and about communities that practice these art forms.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the history and evolution of Sopana Sangita and also recognize the influence of it in Kathakali music.
- Imbibe the tala intricacies typical to the music of Kerala and familiarize with the rhythmical ensembles of the region.
- Comprehend the nuances of traditional ritualistic music of Kerala.

- Analyze the different devotional compositions originated in the Tamil region and also the system of music followed by ancient Tamils, thereby critically analyzing the music of ancient India.

MODULES

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. Ritualistic music of Kerala. Tottam Pattu, Padayani Pattu, Pulluvan Pattu, Tiruvatirakkali Pattu.
6. Study of the rare talas and musical aspects of Tiruppugazh, Tevaram, Tiruvachakam and Divyaprabandham
7. Raga classification in ancient Tamil music
8. Brindagana – Chinamelam and Periyamelam.

References:

- | | |
|---|--|
| 1. Indian Music and allied arts | Dr.Leela Omcheri &
Dr.Deepti Omcheri Bhalla |
| 2. Sangeetha Nikhandu | Dr.Sunil.V.T |
| 3. Temples of Kerala | S Jayashankar |
| 4. Temple musical Instruments of Kerala | L.S Rajagopalan |
| 5. The language of Kathakali | G. Venu |
| 6. Ritual music and Hindu rituals of Kerala | Rolf Killius |

SECOND SEMESTER

MS 221 - THEORY PAPER III

MUSIC AND ALLIED DISCIPLINES

COURSE OUTCOME

- To identify the historical significance of musical scales and how it is relevant to practical vocal music.
- To learn the significance of music in a scientific realm and to embrace the various ways it can impact life of the different social strata involved.
- To identify that music is inter-linked with other disciplines like psychology, philosophy, physiology, mathematics and so on.
- To comprehend the basics of music therapy and imbibe the different ways in which it impacts the society.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Acquire the inter-disciplinary nature of the subject by learning music and allied disciplines.
- identify mathematical concepts of music
- Recognize the impact that music can create in the society through music therapy.
- Have a better and deeper understanding of the history of ragas by learning the history and characteristic features of ragas
- Have a better understanding about frequencies of svaras, Sruti intervals, etc by learning the 22 srutis.
- Recognize the importance of improving voice quality and the methodology adopted to train the voice.

MODULES

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

References:

- | | |
|---------------------------------------|----------------------|
| 1. South Indian Music Book IV, V & VI | Prof.P. Sambamurthy |
| 2. Music therapy | Dr. Suvarna Nalappat |
| 3. Special Education- Music Therapy | Manorama Sarma |
| 4. The psychology of Music | H.P. Krishna Rao |
| 5. Ragalakshana Samgrahamu | Dr. Hema Ramnathan |
| 6. Voice culture | Dr. S.A. K Durga |
| 7. Philosophy of Music | Ritwik Sanyal |

MS 222- THEORY PAPER IV

SWATI TIRUNAL

COURSE OUTCOME

- To recognize and understand the contributions of Swati Tirunal Maharaja in terms of the various musical forms he has composed.
- To identify in depth about the prosodic beauties figuring in the compositions of Swati Tirunal.
- To expound the significance of the literary works of Maharaja Swati Tirunal and to further comprehend the cultural ethos of the era.
- To learn more about the musical culture prevalent in the Maharaja's court and about the court musicians and artists present then

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Identify the rich musical heritage of the great Kerala composer Maharaja Swati Tirunal and his contributions in various musical forms.
- Familiarize the literary works of Swati Tirunal like Bhakti manjari, Syanandoora pura varnana prabandham, Upakhyanas etc.
- Develop a critical thinking about the history, characteristic features and prominent sancharas of ragas.
- Recognize the prosodic excellence figuring in the compositions of Swati Tirunal by analyzing the selected compositions

MODULES

1. Musical contribution of Swati Tirunal in terms of
(a) Svarajati, (b) Varna (c) Individual Kritis (d) Samudaya kritis (e) Navaratri 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
 - (d) History
 - (e) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
 - (f) Prominent compositions and Sancharas
 Manirangu, Poorna Chandrika, Huseni, Charukesi, Hamsanandi, Pushpalatika, Nayaki, Dvijavanti, Hamir Kalyani, Varali, Mohana Kalyani, Sindhu Bhairavi, Behag, Sama and Saramati

References:

- | | |
|---|----------------------|
| 1. Swati Tirunal and his music
Iyer | S. Venkatasubramonia |
| 2. Sree Swati Tirunal; Jeevithavum krithikalum | Dr. V S Sarma |
| 3. Compositions of Maharaja Swati Tirunal | T K Govinda Rao |
| 4. A Dictionary of South Indian Music & Musicians | Prof. P Sambamoorthy |
| 5. Dakshinendian Sangitam (Malayalam) | A K Raveendranath |
| 6. Sangita Nighantu (Malayalam) | Dr. V T Sunil |

THIRD SEMESTER

MS 231 - THEORY PAPER V

MUSICAL TRINITY

COURSE OUTCOME

- To cultivate the ability to analyze a musical composition and understand the finer aspects of the composition.
- To identify the devotional and philosophical contents in the compositions of the Trinity highlighting Tyagaraja.
- To comprehend the characteristic features of ragas and how those are applied in the compositions with special reference to the history and the prominent compositions and sancharas.
- To exemplifying the treatment of Tala in the compositions of Syama Sastri.
- To identify the methodology of the Asampurna Mela Padhati that paved the way for systematic representation of ragas.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Analyze the musical, literary and rhythmical aspects of a composition
- Comprehend the diverse compositional styles of the musical Trinity in terms of their musical and literary content.
- Explain some of the major and minor ragas used in Carnatic music

MODULES

1. Analytical study of the styles of Trinity on the basis of musical, literary and laya aspects
2. Detailed study of any one Navagraha kritis 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 ; vivadi melas handled by Dikshitar
6. A study of the different types of Mudras used in the compositions of Muthuswami Dikshitar – Raga mudra, Sthala mudra, linga mudra, Paryaya mudra, Kshetra 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, current practice in Kalpita and Manodharma Sangita
 - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
 - (c) Prominent compositions and Sancharas
 Vachaspati, Latangi, Kiravani, Hemavati, Dharmavati, Harikamboji, Gourimanohari, Valachi, Malayamarutam, Abheri, Bahudari, Devagandhari, Saranga, Dhenuka

References:

- | | |
|---|-----------------------|
| 1. Tanjore as a seat of Music | Dr.Seetha Rajan |
| 2. Spiritual Heritage of Tyagaraja | Dr.V. Raghavan |
| 3. The Power of the Sacred Name | Dr. V Raghavan |
| 4. Great Composers | Prof. P. Sambamoorthy |
| 5. A Dictionary of South Indian Music & Musicians | Prof.P. Sambamurthy |

MS 232 - THEORY PAPER VI

COMPOSERS

COURSE OUTCOME

- To comprehend the life and contributions of composers of the Pre-Trinity period.
- To identify the composers who lived during the time of Trinity and Post- Trinity period in Carnatic music through their life and contributions.
- To recognize contributions of 20th century composers and Kerala composers

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the contributions of composers who were torch bearers of the South Indian classical music system.
- Imbibe the works of great composers who lived in Kerala
- Summarize the contributions of the modern composers who have done worthy contributions to Carnatic music.

MODULES

1. Life and contribution of Pre-Trinity period
Oothukkad Venkata Subbayar, 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, Muthiah Bhagavatar, T Lakshmanan Pillai, Papanasam Sivan and G N Balasubramaniam
4. Kerala composers – Kuttikunju Thankachi, M D Ramanathan, Mahakavi Kuttamath, Puthukode Krishnamurthy
5. Modern composers - Lalgudi Jayaraman, Dr. M Balamuralikrishna
6. Musical honours and titles – history of honours given, modern titles and awards given by various government and private organizations.

References:

- | | |
|---|--------------------------|
| 1. A Dictionary of South Indian Music & Musicians | Prof.P. Sambamurthy |
| 2. Oothukkad Venkata Kavi | Chithraveena N Ravikiran |
| 3. Garland Series | N.Rajagopalan |
| 4. Carnatic Music composers | Dr.B. Dayananda Rao |
| 5. Know your Tyagaraja | S.V. K |
| 6. Thiagaraja-a great musician saint | M S Ramaswami Aiyer |

FOURTH SEMESTER

MS 241 - THEORY PAPER VII

MUSICAL FORMS AND INSTRUMENTS

COURSE OUTCOME

- Explain the features of different Musical Forms.
- Recognize the manufacture, tuning and playing techniques of different musical Instruments.
- Acquire adequate knowledge on the exposition of Vilambita kaala Pallavis.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to;

- Explain the origin and evolution of Yazh and Veena.
- Identify the manufacture, tuning and playing techniques of various musical instruments.
- Acquire an enhanced understanding of various Musical forms
- Familiarize the exposition of Vilambita Kaala Pallavi

MODULES

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) Gottuvadyam (b) Nagasvaram (c) Taval (d) Upa Pakka Vadyas (Ghatam, Ganjira, Morsing)
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

References:

- | | |
|--|---|
| 1. South Indian Music Book IV | Prof. P. Sambamoorthy |
| 2. History of Indian Music | Prof. P. Sambamoorthy |
| 3. A Historical Study of Indian Music | Swami Prajnananda |
| 4. Kathakalakshepa – A Study | Dr. Prameela Gurumoorthy |
| 5. Musical forms in Sangita Ratnakara | Dr. N Ramanathan |
| 6. Darus in Carnatic Music | Dr. Gowri Kuppuswami &
Dr. M Hariharan |
| 7. The Opera in South India | Dr. S A K Durga |
| 8. Ragam Tanam Pallavi | Dr. M B Vedavalli |
| 9. Archaeology of Indian Musical Instruments | Krishna Murthy. K |

MS 242 - THEORY PAPER VIII

WESTERN AND HINDUSTANI MUSIC

COURSE OUTCOME

- To illustrate the nuances of Western Music, Hindustani Music and Rabindra Sangita.
- To explain the recent trends and developments in music

LEARNING OUTCOME

After transacting the Modules, the learner will be able to;

- Notate simple melodies in staff notation.
- Identify the Hindustani concert instruments.
- Familiarize vocal Gharanas in Hindustani music with special reference to Khayal Gharanas.
- Acquire a nuanced understanding of the Time theory of Ragas.
- Identify the requirements of an ideal Concert hall.
- Explain the recent trends and development in Music.
- Gain the scientific and objective methodology of the Research of Music

- Identify the features of Rabindra Sangita

MODULES

1. Outline knowledge of Western music – Signs and symbols used for Staff notation.
Ability to notate simple melodies like Gitam.
2. Outline knowledge of the following concert instruments - Sitar, Tabla and Sahnai
3. Outline knowledge of major Khayal Gharanas in Hindustani music
4. Time theory of ragas
5. Requirements for an ideal concert hall.
6. Recent trends and development in music with reference to Concerts, Books, Journals, Music Education, Electronic media, Research, Criticism and Electrified Instruments.
7. Research Methodology
8. An outline knowledge on Rabindra Sangita.

References:

- | | |
|---|--|
| 1. Elements of Western Music | Prof. P Sambamoorthy |
| 2. Musical instruments of India | B Chaitanya Deva |
| 3. Tradition of Hindustani music -
A sociological Approach | Nivedita sigh |
| 4. An Aesthetic Study of Gharanas in Hindustani Music | Vamanrao Deshpande |
| 5. Gharanas of Indian Music | Sadakat Aman Khan |
| 6. Gleanings of Indian Music and Art-edited by | Leela Omchery &
Deepti Omchery Bhalla |
| 7. Research Methodology-Methods & Techniques | C R Kothari |
| 8. Research Methodology in Music | Amitkumar Verma |
| 9. Rabindrasangeet Vichitra | Santidev Ghosh |

FIRST SEMESTER

MS 213 - PRACTICAL PAPER I

DIFFERENT MUSICAL FORMS

COURSE OUTCOME

- To identify the different musical forms of both the Carnatic and Tamil music traditions.
- To execute the finer nuances of both major and minor ragas that are used in most of the musical compositions.
- To exemplify the technical musical forms in Carnatic music.
- To perform the different tala patterns and their practical application

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Render the technical forms of Carnatic music with precision
- Compare and imbibe the various musical forms used in Carnatic music
- Comprehend the major and minor ragas used in South Indian Music
- Decipher the application and construction of different rhythmical patterns and apply them practically
- Carry out simple rhythmic Korvais

MODULES

1. Ata tala Varna : Bhairavi, Ritigaula, Kanada, Kalyani, Pantuvarali, Todi 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, Kuntalavarali, Darbar, Sriraga,
Kamas, Amritavarashini & Dhanyasi
13. Pancha jati Ta Ti Ki Ta Tom & knowledge of how to frame simple korvais.

MS 214 - PRACTICAL PAPER II

GROUP AND CHOUKA KALA KRITIS

COURSE OUTCOME

- To identify the group kritis of Carnatic music.
- To illustrate the musical aspects in the compositions of Kerala composers.
- To give a prelude to improvised music, by elaborate expositions on diverse ragas and to enhance the skills of the students in understanding the subtleties of the various ragas.
- To implement the musicality of vivadi ragas.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Imbibe the subtleties of various group kritis composed by different composers
- Render the kritis composed by Kerala composers thereby have a better understanding of the compositions originated in Kerala
- Identify and perform the features of vivadi ragas
- Improvise in Alapana, Niraval and Kalpana svaras in major and minor ragas

MODULES

1. Pancharatanam – Natta and Arabhi
2. Shodasa Ganapati Kriti/ Navavarana Kriti
3. Navaratnamalika
4. Venkatesa Pancharatnam/ Tiruvottiyur Pancharatnam/ Kovur Pancharatnam/ Lalgudi Pancharatnam
5. Navagraha Kriti/ Panchalinga Sthala Kriti
6. Any three compositions of the following Kerala Composers
 - a) K C Kesava Pillai
 - b) Kuttikunji Tankachi
 - c) Irayimman Thampi
 - d) M D Ramanathan
 - e) Mahakavi Kuttamath
 - f) Puthukode Krishnamoorthy
 - g) Ennapadam Venkatarama Bhagavatar
7. Choukakala kritis in the following major Janya ragas with Alapana, Niraval and Kalpana Svaras
Kamboji, Purvikalyani, Mohanam & Saveri
8. Kritis in the following minor Janya ragas with Alapana and Kalpana Svaras
Hindola and Bilahari, Hamsanandi and Nattakurinji
9. Compositions in the following vivadi ragas (**any two**)
Chandrajyothi, Naganandini, Ganamurthy, Chalanatta, Nasikabhushani, Vanaspathi, Rasikapriya

SECOND SEMESTER

MS 223 - PRACTICAL PAPER III

COMPOSITIONS OF SWATI TIRUNAL

COURSE OUTCOME

- To identify the compositions of Swati Tirunal with a deeper understanding

- To differentiate the subtleties of the various musical forms composed by Swati Tirunal and to be able to present them effectively
- To imbibe the brilliance inherent in the excellent compositions he composed for dance

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Familiarize and imbibe the various musical forms composed by Swati Tirunal
- Learn group kritis like Navarathri kritis, Navavidhabhakti kritis etc. composed by Swati Tirunal
- Learn and render Swati Tirunal's Upakhyanas, Utsavaprabandhas, Navavidha bhakti kritis, Bhajan, Tillana etc.
- Learn and render the kritis composed by Swati Tirunal

MODULES

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/Javali
10. Tillana
11. Compositions in the following ragas:
Hamir Kalyani, Mohana Kalyani, Bhushavali, Nayaki, Behag, Manirangu, Pushpalatika and Kuntala Varali

SECOND SEMEMSTER

MS 224 - PRACTICAL PAPER IV

COMPOSITIONS IN MELAS AND JANYAS(A)

COURSE OUTCOME

- To induce an advanced knowledge of the ragas with respect to vocal music
- To perform exhaustive compositions like the Pancharatna and Svarajati which highlight the technical prowess of its composers.
- To handle the exposition of the musical scales and to enable the accurate usage of them in vocal concerts
- To analyze the Syama Sastri compositions
- To strengthen the ability to create improvised music in these ragas

LEARANING OUTCOME

After transacting the Modules, the learner will be able to

- Identify how Manodharma Sangita enhances the Carnatic music and its endless possibilities
- Render compositions in both major and minor ragas
- Enhance the repertoire with group kritis like pancharathna, Svarajati etc
- Imbibe the art of Niraval singing which is one of the most important aspects of Manodharma Sangita.
- Identify the compositional excellence of Syama Sastri.

MODULE

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, Sahana, Bouli, Huseni, Saramati, Abheri, Purna Chandrika
6. Any one composition of Syama Sastri

MS 233 - PRACTICAL PAPER V

COMPOSITIONS IN MELAS AND JANYAS (B)

COURSE OUTCOME

- To identify how to creatively enhance Manodharma Sangita with respect to alapana and kalpana svaras.
- To differentiate the technical permutations in musical forms like Svarajati, Padam and so on.
- To correlate how a Kshetrajna padam differs from others and the lyrical and technical beauties ensconced within.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Identify the significance of major and minor janya ragas and to be able to effectively present them.
- Perform Padas composed by Khetranja
- Improve the improvisational ability by practicing the raga alapana, iraval and Kalpana svaras for the compositions in both major and minor ragas
- Explain and perform the nuances of raga Yadukulakamboji by learning the brilliant Svarajati of Syama Sastri
- Enrich the repertoire with kritis of different composers

MODULES

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. Choukakala kritis in the following Minor Janyas with Alapana and Kalpana svaras
Abhogi, Arabhi, Atana, Bahudari, Begada, Kanada, Kedaragaula and Sama

MS 234 - PRACTICAL PAPER VI

COMPOSITIONS IN MELAS AND JANYAS (C)

COURSE OUTCOME

- To exemplifying how to emulate the subtle nuances of Niraval and Kalpana svaras with respect to both major and minor janya ragas.
- To present kritis in both choukakalas and be able to emulate the diverse aspects of each raga dealt with.
- To identify the characteristic features of group kritis like the Pancharatna with respect to specific ragas in which they were composed.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Perform the nuances of the vivadi raga Varali in a detailed manner by learning the Pancharatna in the raga
- Render the compositions in minor janya ragas and analyze the ragas in detail
- Illustrate the features choukakala kritis in major ragas
- Improvise raga alapana, Niraval and Kalpana svaras in major and minor ragas

MODULE

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
Kapi, Kannada, Lalita, Malayamarutam, Ranjani, Ritigaula, Saraswati, Valachi,
Mukhari, Suddha Saveri, Saranga, Sriranjani and Andolika

FOURTH SEMESTER

MS 243 - PRACTICAL PAPER VII

PALLAVI

COURSE OUTCOME:

- Present Ragam - Tanam - Pallavi in three degree of speed.
- Acquire basic elements of Pallavis in four Kalais and Nadai Pallavis

LEARNING OUTCOME:

- After transacting the Modules, the learner will be able to;
- Present Ragam - Tanam - Pallavi in three degree of speed.
- Acquire adequate knowledge on Pallavi exposition.
- Render Nadai Pallavis, Intricate Pallavis and Pallavis set to four Kalais.
- Obtain command on Rhythm
- Improve the creativity and improvisation skill.

MODULES

1. Ability to expound Pallavis set to two Kalais in Trikalam with Ragalapana, Tanam, Anuloma, Pratiloma, Niraval, Kalpana svaras and Ragamalika Svaras.
2. Ability to expound Pallavis in four Kalais with Trikaalam.
3. Introduction to Nadai Pallavis

MS 244 - PRACTICAL PAPER VIII

VOCAL CONCERT

COURSE OUTCOME:

- To execute Music Concert at a platform with accompanying instruments.
- Identify how to present a Concert with the compositions learned from the prescribed Syllabus.

LEARNING OUTCOME:

After transacting the Modules, the learner will be able to:

- Present a Music Concert at a platform with accompanying instruments
- Acquire adequate knowledge on Katcheri Dharma.
- Recognise the items in contrasting Ragas and songs set to different Talas and Eduppus.
- Improve the improvisation skill.

MODULES

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
2. One or two compositions in any Suddha Madhyama or Prati 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. Any one compositions from the musical forms like Pada, Javali, Tillana, Tevaram, Tiruppugazh etc.
5. Slokam or Virutham in Ragamalika followed by Mangalam

MS 245

DISSERTATION

COURSE OUTCOME;

- Prepare a Project

LEARNING OUTCOME;

After preparing the Project, the learner will be able to

- Plan and engage in an independent and critical investigation and evaluation of a chosen topic relevant to Music.
- Systematically identify relevant theory and concepts, relate these to appropriate Methodologies and evidences, apply appropriate techniques and draw appropriate conclusions.
- Communicate research concepts and contexts clearly and effectively both in writing and orally.

Module

Students are required to prepare a Project on a music related topic.

Specifications for the Project format:

- The Project should have minimum 40 pages and a maximum of 60 pages.
- The Project needs to be prepared using a standard text processing Software.
- Uniformity in font sizes, fonts, spacing and margins has to be ensured.
- A4 is the recommended page size.
- Beginning with the first page of the text in the project, all pages should be numbered consecutively and consistently in Arabic numerals.
- The general text of the project should be in the font Times New Roman with text size 12 points and 1.5 spacing.
- The Project should be printed single sided.

Guidelines for structuring the Project:

The following sequence for the project organization should be followed:

1. Preliminaries

- a. Title page
- b. Certificate of the Supervising Teacher
- c. Declaration of Student
- d. Acknowledgement
- e. Table of Contents
- f. List of Figures, Tables, and Illustrations (if applicable)

2. Text of the Project:

- a) Introduction (including Hypothesis, Aim of the study, Objectives, Methodology and Chapterization)
- b) The body of the project
- c) Conclusion

3. Bibliography

4. Appendices

MS 246

COMPREHENSIVE VIVA

Viva voce based on UG and PG Syllabus