

UNIVERSITY OF CALICUT

(Abstract)

Choice Based Credit Semester System – MA Music –Syllabus - Implemented - Orders issued.

GENERAL AND ACADEMIC BRANCH - I

No.GAI/E1/981/03

Dated, Calicut University P.O, 22/12/2008.

- Read: 1. U.O.No.GAI/J1/1373/08 dated 1/7/2008.
2. Minutes of the meeting of Board of Studies in Music held on 5/9/2008.
3. Minutes of the Academic Council meeting held on 7/10/2008 Item No.I (13).

ORDER

As per University Order read first above, Choice Based Credit Semester System was implemented in the Teaching Departments/Schools of the University from the academic year 2008-09 onwards.

The Board of Studies in Music at its meeting held on 5/9/2008 has recommended to implement the Scheme and Syllabus of MA Music under Choice Based Credit Semester System in University Teaching Department with effect from 2008-09 academic year.

As per paper third above, the Academic Council approved the above decision of Board of Studies.

Sanction is therefore accorded for implementing the syllabus of MA Music under Choice Based Credit Semester System in University Teaching Department with effect from 2008-09 onwards.

Orders are issued accordingly and the syllabus appended herewith.

Sd/-

DEPUTY REGISTRAR (G&A-I)
FOR REGISTRAR

To

The Director
School of Drama and Fine Arts
Thrissur.

Copy to:

1. Déan. Faculty of Fine Arts.
2. The Chairperson
Board of Studies in Music
3. SF/FC

Forwarded/By Order


SECTION OFFICER

UNIVERSITY OF CALICUT
SCHOOL OF DRAMA & FINE ARTS
DR. JOHN MATHAI CENTRE, ARANATTUKARA (P.O)
THRISSUR - 680 618 TEL - 0487 2385352
M.A.MUSIC
CHOICE - BASED CREDIT SEMESTER SYSTEM
SCHEME & SYLLABUS
CORE - COURSE

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
1	Mus-101	Foundation course in Performance	4	20	80
2	Mus-102	Varnams & Keerthanams	4	20	80
3	Mus-103	Swarajatis & Keerthanams	4	20	80
4	Mus-104	History of Music up to Sangitaratnakara- period	4	20	80
5	Mus-201	Compositions in Vilambita Kaala	3	20	80
6	Mus-202	Group Kritis	3	20	80
7	Mus-203	Manodharma Sangita	3	20	80
8	Mus-204	History of Music of the post-Rathnakara- Period	3	20	80
9	Mus-301	Compositions of Sri Swati Tirunal	3	20	80
10	Mus-302	Manodharma Sangita	3	20	80
11	Mus-303	Geya Natakam - Nowka Charitram	3	20	80
12	Mus-304	History of the Music of Modern period	3	20	80
13	Mus-401	Ragam-Tanam-Pallavi	3	20	80
14	Mus-402	Concert	3	20	80
15	Mus-403	Project Work	8	--	100
16	Mus-404	Viva-Voce	2	20	80

UNIVERSITY OF CALICUT
SCHOOL OF DRAMA & FINE ARTS
DR. JOHN MATHAI CENTRE, ARANATTUKARA (P.O)
THRISSUR - 680 618 TEL - 0487 2385352
M.A.MUSIC
CHOICE - BASED CREDIT SEMESTER SYSTEM
SCHEME & SYLLABUS
CORE - COURSE

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
1	MUS.101	Foundation course in Performance	Practical	4	20	80

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 Melakarta raga-s, Hanumathodi, Mayamalavagowla, Kharaharapriya, Charukesi, HariKambhoji, Dhirasankarabharanam, Subhantuvanarali, Kamavardhani, Shanmukhapriya, Simhendramadhyamam, Lathangi, Vachaspathi, Mechakalyani.
3. Laya Exercises - Rendering of Chaturasra, Tisra, Khanda & Misra Sollu-s with the shifting of eduppus, by fraction of a Matra or beat in different kaalams in the following Talas- Adi Talam, Khanda- Chappu & Misra Chappu.
4. Ability to render simple Korvai-s 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		Credits	Marks	
					Internal	External
2	MUS.102	Varnams & Keerthanams	Practical	4	20	80

1. Ata Tala Varnam in Kalyani and Todi.

2. One Kriti each in the following Melakartha Raga-s :

Dhenuka, Mayamalavagowla, Keeravani, Kharaharapriya, Gaurimanohari, Charukesi, HariKambhoji, Vagadheeswari, Pantuvarali, Shanmukhapriya, Simhendra- madhyamam, Hemavathi, Lathangi, Vachaspathi, Subha Pantuvarali.

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
3	MUS.103	Swarajatis&Keerthanams	Practical	4	20	80

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

One Kriti each in the following Janya Raga-s :

Ritigaula, Nattakurinji, Asaveri, Surutti, Saurashtram, Sri, Hindolam, Kedaragaula, Sahana, Kanada, Khamas, Bilahari, Atana, Hindustani Kapi.

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
4	MUS.104	History of Music up to the period of Sangita- Rathnakara	Theory	4	20	80

1. Sama Gana -Swaras, 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 - Raganga, 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 Kudumiyannalai Inscriptions.
9. Musical forms of the Medieval period. Gita Prabandhas.
10. Tala - Marga & Desi Talas.

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
5	MUS.201	Compositions in Vilambita Kaala	Practical	3	20	80

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

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
6	MUS.202	Group Kritis	Practical	3	20	80

One Composition each from the following Group Kritis:

1. Navagraha Kritis - Muthuswami Dikshitar
2. Kamalamba Navavaranam - Muthuswami Dikshitar
3. Navarathna Malika - Syama Sastri
4. Pancharathna Kritis - Natta, Goula, Arabhi, Varali & Sri
(All the Five Compositions)

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
7	MUS.203	Manodharma Sangitam	Practical	3	20	80

Ability to render Raga Alapana and Kalpanaswaras for different Tala-s and Eduppu-s in the following Raga-s:

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

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
8	MUS.204	History of Music of the post-Sangitha Rathnakara Period	Theory	3	20	80

1. Sudha Vikritha Swara-s -Development in the Post- Sangitha Rathnakara Period.
2. Mela- Raga Systems of Raga Classification & its development up to modern times.
3. (1) Classification of Raga-s - Ghana, Naya & Desya.
Suryamsa, Madhyamamsa & Chandramamsa 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 Tala-s.
7. Manodharma Variety - Alapana, Thaya, Tanam, Neraval, Kalpanaswaram.
Exposition of Pallavi - Ability to notate a Pallavi in Trikalam.

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
9	MUS.301	Compositions of Maharaja Sri Swati Tirunal	Practical	3	20	80

1. Compositions of Maharaja Swati Tirunal
 - a. Pancharagaswarajathi
 - b. Padavarna - Todi/ Sudhakapi

(One Composition each from the following)

- 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		Credits	Marks	
					Internal	External
10	MUS.302	Manodharma Sangitam	Practical	3	20	80

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 brief 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		Credits	Marks	
					Internal	External
11	MUS.303	Geya Natakam- Nowka Charitram	Practical	3	20	80

1. Rendering of the Darus and Verses from 'Nowk~~a~~charithram' of Saint Tyagaraja.

2. Discussion on :-

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

Sl. No.	Code	Course Title		Credits	Marks	
					Internal	External
12	MUS.304	History of Music – Modern Period	Theory	3	20	80

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		Credits	Marks	
					Internal	External
13	MUS.401	Ragam-Tanam-Pallavi	Practical	3	20	80

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 Chathushkala.
(b) Pallavi should be rendered with detailed Alapana, Tanam and Kalpana-swaras, 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		Credits	Marks	
					Internal	External
14	MUS.402	Concert	Practical	3	20	80

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		Credits	Marks	
					Internal	External
15	MUS.403	Project Work		8	--	100

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		Credits	Marks	
					Internal	External
16	MUS.404	Viva-Voce		2	20	80

COMPREHENSIVE VIVA-VOCE

UNIVERSITY OF CALICUT
SCHOOL OF DRAMA & FINE ARTS
DR. JOHN MATHAI CENTRE, ARANATTUKARA (P.O)
THRISSUR - 680 618 TEL - 0487 2385352
M.A.MUSIC
CHOICE - BASED CREDIT SEMESTER SYSTEM
SCHEME & SYLLABUS
ELECTIVES

Sl. No.	Code	Title	Cre- dits	Marks	
				Internal	External
SEMESTER - II					
1.	MUS.E -201	Compositions of Tyagaraja	3	20	80
2	MUS.E -202	Panchalinga Sthala Kriti-s	3	20	80
3	MUS.E -203	Modern Composers	3	20	80
4	MUS.E -204	Rare Varnams & Thillana-s	3	20	80
5	MUS.E -205	Advanced studies in Mridangam	2	20	80
6	MUS.E -206	Pre-Trinity Composers	2	20	80
SEMESTER - III					
7	MUS.E- 307	Compositions of Dikshitar	3	20	80
8	MUS.E- 308	Kovur & Thiruvotriyur Pancharathnam	3	20	80
9	MUS.E- 309	Post-Trinity Composers	3	20	80
10	MUS.E- 310	Malayalam Kriti-s	3	20	80
11	MUS.E- 311	Harmonium for Beginners	2	20	80
12	MUS.E- 312	Ashtakams & Sthotrams	2	20	80
13	MUS.E- 313	Descriptive Notation	2	20	80
SEMESTER - IV					
14	MUS.E- 414	Compositions of Syamasasthri	3	20	80
15	MUS.E- 415	Compositions of Annamacharya	3	20	80
16	MUS.E- 416	Semi-classical Musical Compositions	2	20	80
17	MUS.E-417	Malayalam Poems	2	20	80
18	MUS.E- 418	Concert review	2	20	80
19	MUS.E- 419	Music & Technology	3	20	80
20	MUS.E- 420	Composing	3	20	80

UNIVERSITY OF CALICUT
SCHOOL OF DRAMA & FINE ARTS
DR. JOHN MATHAI CENTRE, ARANATTUKARA (P.O)
THRISSUR - 680 618 TEL - 0487 2385352
M.A.MUSIC
CHOICE - BASED CREDIT SEMESTER SYSTEM
SCHEME & SYLLABUS
ELECTIVE

Sl.No.	Code	Course Title	Cre-dits	Marks	
				Internal	External
1	MUS.E-201	Compositions of Tyagaraja	3	20	80

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

Manoranjini, Nadachinthamani, Bindumalini, Chandrajyothi,
Goulipanthu.

Sl.No.	Code	Course Title	Cre-dits	Marks	
				Internal	External
2	MUS.E-202	Panchalingasthala Kriti-s	3	20	80

Panchalingasthala Kriti-s of Muthuswami Dikshithar.

Sl.No.	Code	Course Title	Cre-dits	Marks	
				Internal	External
3	MUS.E-203	Modern Composers	3	20	80

Compositions of the following Composers: (One Composition Each)

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

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
4	MUS.E-204	Rare Varnams & Thillana-s	3	20	80

Varnams:

Hindusthani Bihag, Nalinakanthi, Charukesi, Saraswathi, Valachi.

Thillana-s:

Mand, Misra Pahadi, Ragesree, Brindavanasaranga, Revathy.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
5	MUS.E-205	Advanced studies in Mridangam	2	20	80

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	Credits	Marks	
				Internal	External
6	MUS.E-206	Pre-Trinity Composers	2	20	80

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	Credits	Marks	
				Internal	External
7	MUS.E-307	Compositions of Dikshithar	3	20	80

Compositions of Muthuswami Dikshithar in the following Raga-s:

Padi, Kumudakriya, Dwijavanthi, Brindavana Saranga,
Nottuswaram – 5 Nos.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
8	MUS.E-308	Kovur & Thiruvotriyur Pancharatnam	3	20	80

Kovur and Thiruvotriyur Pancharathnams of Tyagaraja.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
9	MUS.E-309	Post-Trinity Composers	3	20	80

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

Gopalakrishna Bharathi, Pattanam Subramanya Iyyer, Ramanathapuram-Srinivasa Iyyengar, Ramaswami Sivan, Mahavaidyanatha Iyyer, Nilakantha-Sivan.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
10	MUS.E-310	Malayalam Kriti-s	3	20	80

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	Credits	Marks	
				Internal	External
11	MUS.E-311	Harmonium for beginners	2	20	80

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

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
12	MUS.E-312	Ashtakams & Sthotrams	2	20	80

Ashtakams:

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

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
13	MUS.E-313	Descriptive Notation	2	20	80

Notation of 19th and 20th Centuries:

Ability to notate unknown Compositions in popular Raga-s in descriptive Notation.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
14	MUS.E-414	Compositions of Syamasasthri	3	20	80

Compositions of Syamasasthri in the following Raga-s:

Chinthamani, Punthagavarali, Purvikalyani, Kalgada, Anandabhairavi.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
15	MUS.E-415	Compositions of Annamacharya	3	20	80

Compositions of Annamacharya in the following Raga-s:

Peelu, Yamankalyani, Sudhadhanyasi, Revathy, Mukhari.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
16	MUS.E-416	Semi-Classical Musical Compositions	2	20	80

One Composition each representing following Musical forms:

Abhang, Javali, Padam, Thiruppugazh, Bhajan

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
17	MUS.E-417	Malayalam Poems	2	20	80

Ability to recite selected Poems of the following Malayalam Poets:

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

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
18	MUS.E-418	Concert Review	2	20	80

1. Method of writing Concert Review.
2. Students will have to submit the reviews of Five Live Music Concerts.

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
19	MUS.E-419	Music & Technology	3	20	80

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

Sl.No.	Code	Course Title	Credits	Marks	
				Internal	External
20	MUS.E-420	Composing	3	20	80

1. Poetic Composing.
2. Rhythmic Composing.

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