

M.A. (MUSIC)

UNIVERSITY OF CALICUT

(Abstract)

Scheme and Syllabus of M.A. Music III & IV Semester course - approved - Orders issued.

GENERAL AND ACADEMIC BRANCH I

No. GAI/E1/7295/99

Dated, Calicut University.P.O, 29-06-2002

- Read :
- 1) U.O.of even No. dt. 16-05-2001.
  - 2) Minutes of the meeting of the Board of Studies in Music held on 21-8-01.
  - 3) Lr. Of even No. dt. 4-2-02 circulated among faculty members.
  - 4) Minutes of the meeting of the Academic Council held on 7-6-02. Item No. II C.

ORDER

As per the paper read first above, sanction has been accorded for implementing the scheme and regulations of M.A. Music (semester course) with the syllabus for I & II semesters theory and practical effective from academic year 2000-01 onwards.

As per the read paper second above, the Board of Studies in Music held on 21-8-01 discussed and approved the syllabus for the III & IV semester of the M.A. Music course.

As per the read paper third above, the minutes of the meeting of the Board of Studies was circulated among the members of faculty of Fine Arts and get approved.

As per the paper read forth above, the Academic Council at its meeting held on 7-6-02 resolved to approve the minutes of the meeting of the Board of Studies approved by the Faculty of Fine Arts by circulation.

Orders are, therefore, issued implementing the syllabus III & IV semesters M.A, Music course as approved by the Academic Council effective from the 2000-01 admission onwards.

Sd/-

Deputy Registrar GA I  
For REGISTRAR

To

- 1) The Co-ordinator  
M.A. Music Course  
Dr. John Matthai Centre, Thrissur
- 2) The Contröller of Examinations
- 3) The Chairperson -(the period of B/S in Music expired on 10-5-02)  
(B/S in Music)
- 4) Dean, Faculty of Fine Arts

Copy to : AR-ILGAI/DR GAI/Enquiry/PS to VC/PA to PVC/PA to R/SF/DF/FC.

Forwarded/By Order

  
SECTION OFFICER

CLIPMAN

1

**SEMESTER- I PAPER- I (THEORY PAPER D)**

- I Study of different periods of Musical history, their distinctive features and land marks:
  - a Ancient Period - Pre-historic to Bharata
  - b Medieval Period - Matanga to Purandaradasa
  - c Modern Period - Chaturdandiprakasika onwards
- II References to music in sacred and secular literature in Sanskrit and Tamil languages.
- III Vedic music - Samagana and its characteristics.
- IV Study of the following Lakshana granthas. (relevant chapters only)
  - (1) Natya Sastra of Bharata, Brihaddesi of Matanga, Sangita Samayasara of Parsvadeva, Sangitaratnakara of Sarangadeva, Swaramelakalanidhi of Ramamatya, Ragavibodha of Somanatha, Chaturdandiprakasika of Venkitamahi, Sangeethasudha of Govindadikshithar, Sangrahachoodamani of Govinda Acharya, Sangeethasampradaya-pradarsini of Subharamadhikshithar, Chilappathikaram of Ilangovaligal, Sangeethachandrika of Attoor Krishnapisharadi, Sangeethamakaram of Narada.
- V Alankaras of ancient music, Sucha Tana, Koota Tana and other varieties of Tanas.
- VI Different mela systems propounded by laksharakaras.
- VII Music and Temples, Musical iconography, Musical pillars, Musical inscriptions (Kudumiyamala)
- VIII Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas and Nava Sandhi Talas.
- IX Evolution of musical forms and their angas, Obsolete forms and their Angas.
- X Gita prabandhas and Vadya prabandhas
- XI Origin and evolution of Musical Concerts.
- XII Time theory of Ragas

## PAPER - II (PRACTICAL PAPER - I)

- I. Ata tala Varna – Bhairavi
- II. Pancharatna Kritis- Nata, Arbhi.
- III. Pada Varna- Thodi (Swati Tirunal)
- IV. Swarajati- Bairavi (Syama Sastri)
- V. One composition each representing the following group kritis.
  1. Thiruvattiyoor Pancharatnam of Tyagaraja.
  2. Shodasa Ganapathy Kritis- Muthuswami Dikshitar.
  3. Navaratnamalika of Syamasastri.
  4. Venkatesa Pancharatana of Vinakuppier.

## PAPER - III (PRACTICAL PAPER II)

One Chowka Kala Kritis in the following major ragas. (Compositions of any composer can be included.)

1. Sankarabharana, Kamboji, Bhairavi, Saveri, Todi, Kalyani, Kharaharapriya, Pantuvarali, Mohanam, Mayamalavagaula, Madhriyamavathi.

## PAPER - IV (PRACTICAL PAPER III)

1. Composition of any composer in the following minor ragas.

Malayamarutam, Saraswathy, Bahudari, Amrita Varshini, Dhenuka, Hindustani Bihag, Huseni, Kannada, Jaganmohini, Jayantasri, jayamanohari, Hamir Kalyani, Kapinarayani, Karnataka Bihag, Kamala manohari, Ravichandrika.

**SEMESTER - II PAPER - V (THEORY PAPER- II)**

- I Origin evolution and development of Sopana Sangeetha and its characteristics, points of differences between Sopana Sangeetha and Karnatic Music, its relationship with other systems of Music.
- II Music in Kathakali, and instruments used in it
- III Folk music and Prominent Folk musical instruments of Kerala.
- IV Kerala Talas, Tala ensembles - Panchavadya and Thayambaka, instruments used in Kerala Temples.
- V Study of the Musical aspects of Teveram, Tiruvachakam, Tirupugazh, Divyaprabandha - Rare Talas used in Tirupugazh.
- VI Raga classification in ancient Tamil Music - Yazh its origin evolution and decline.
- VII Hindustani Music, Raga classification, Raga Ragini Parivara system, Comparative study of some of the popular Ragas common to Hindustani and Karnatic Music.
- IX Outline knowledge of Staff notation, Ability to reproduce in Staff notation simple melodies (gita and vana) - Chords major and minor, Four part harmony, Absolute pitch, and relative pitch.
- X Varieties of Folk concerts- Kuravanji nataka, Bommalattam, Tolubommalu, Burrakadha, Folk dances like Kummil, Kolattam, Thiruvathirakali, Chinnamelam and Periya melam

## PAPER VI (PRACTICAL PAPER IV)

- I. Ata tala Varna- Kalyani.
- II. Swarajati- Yadukula Kaamboji- (Syama Sastri)
- III. Pancharatna Kritis- Goula, Sri (Tyagaraja)
- IV. Padavarna- Sudhakapi.
- V. One composition each representing the following group kritis
  1. Kovur Pancharatna- (Tyagaraja)
  2. Navagraha Kirti- (Muthuswami Dikshitar)
  3. Navavarana Kirti- ( .. )
  4. Navaratri Kirti- (Swati Tirunal)
  5. Navavidha Bhakti- (Swati Tirunal)
  6. Panchalinga stala Kirti- ( Muthuswami Dikshitar)

## PAPER VII (PRACTICAL V)

I. Chowka Kala Kritis of any composer in following major ragas.

1. Simhendramadhyama, Vachaspati, Kiravani, Harikanamboji, Lathangi

II Compositions of any composer in the following melakarta ragas.

Shanmukhapriya, Charukesi, Gourimanohari, Hemavati, Ranapriya, Sarasangi.

## PAPER VIII (PRACTICAL VI)

I. Compositions in the following minor ragas.

Hamsanandi, Sudhadharyasi, Sama, Kadanakuduhelam, Lalita, Kuntalaverali, Verali, Kamadagoula, Dvijavanti, Hindustani Kapi, Saranga, Hamsanadam, Janaranjini, Maniranga, Valachi, Malavi, Mandari, Nagaswaravali, Abhogi, Hindolam, Sri Ranjini, Ranjini.

SEMESTER - III PAPER - IX (THEORY PAPER -III)

- I Various views regarding 22 Sruthis - Bharata's experiment of Druva veena and Chala veena, Cycle of IV<sup>ths</sup> and V<sup>ths</sup>
- II Acoustics of concert halls, Concert halls of the past.
- III Raga and Rasa, Madhura Bhakthi - Musical forms whose Sahitya pertain to this theme, contributions of Vaggeyakaras on this theme.
- IV Advanced knowledge of Musical prosody, Padachcheda, varieties of Prasa, Yamaka, Yati and Swarakshara.
- V Detailed classification of Musical instruments and knowledge of Sruti, Laya and Sangeetha Vadyas, Keyed and Keyless instruments, Resonators of musical instruments their functions and shapes. Utility of bridges, Jeevali, Sound post, Bass - Bar, Mute and Damper, Compound wind instruments, various stages in the development of Veena.
- VI Treatment of Music in Geya Nataka, Nritya Nataka, Bhagavatha Mela Nataka, Yakshagana, Kathakalakshepam and accompaniments used in it.
- VII Kacheri Darma
- VIII Lakshanas of a Vaggeyakara
- IX Vivadi melas, its definition, their no: in the 72 Melakartha Scheme, their characteristic features, concept of Vivaditva in Hindustani musical system.

PAPER - X (THEORY PAPER - IV)

- I. Manodharma Sangeetha, Ragalapanam, Thanam, Kalpanaswaram. Structure & exposition of Pallavis, Ability to write in notation rendering of Pallavi in Thrikala (Tisram)
- II. Samudaya Kritis of Tyagaraja, Dikshitar, Syama Sastri and Swathi Thirunal. An analytical study of any one composition representing the following Group Kritis  
Pancharatna of Thyagaraja, Navagraha Kritis & Kamalamba Navavaranam of Dikshitar, Navaratnamalika of Syamasastri, Navaratri Kritis of Swathi Thirunal.
- III. Analysis of the styles of musical trinity on the basis of Music and Laya aspects in general.
- IV. Music and Allied disciplines
  1. Music and Mathematics
  2. Music and Physiology - Larynx, Ear, Music and Yoga
- V. Geographical factors and their influence on Music
- VI. Musical appreciation
- VII. Lakshanas of the following Ragas:  
Malayamarutham, Saraswathi, Bahudari, Amrithavarshini, Dhenuka, Huseni, Kannada, Jagannohini, Jayantasri, Jayamanohari, Hamir kalyani, Kapinarayani, Karnataka Bihag, Kamalmanohari, Ravichandrika, Simhendra Madhyama, Vachaspati, Keeravani, Charukeshi, Gaurimanohari, Hemavathi, Ramapriya, Sarasangi, Hindolam, Sreeranjini, Ranjini, Hamsanandi, Sama, Kadana kuthuhalam, Lalitha, Kuntalavarali, Kannadagaula, Dvijavanti, Hindustani kapi, Saranga, Hamsanatham, Janaranjini, Manirangu, Valachi, Malavi, Mandari, Nagaswaravali, Bhupalam, Bhavapriya, Chenjuruti, Chintamani, Devamrithavarshini, Navaroj, Navarasakannanda, Saramati, Sudhabangala, Subhapantuvarali, Saraswathimanohari, Vasantabhairavi, Vagadeeswari, Vijayasree
- VIII. Modern trends and developments and music in the 20th Century with reference to :-  
Concerts, Books and Journals, Music education, Electronic media, Research, Musical instruments, Modern institutions for the preservation of Music.

**SEMESTER IV PAPER - XIV (THEORY PAPER - V)**

1. Analytical study of the different forms figuring in the Opera Nauka Charitram or Prahalada Bhakti Vijayam of Thyagaraja

**PAPER XV (PRACTICAL - X)**

1. Darus and verses from the opera prescribed- (Nowkacharitra or Prahalada Bhakti Vijayam) of Sri Tyagaraja.
2. Compositions of Maharaja Sri Swathi Thirunal in the following rare Ragas- Pushpalathika, Sudha Bhairavam, Mohana Kalyani, Lalitha Panchamam, Nayaki, Bhushavali
3. One composition each representing different musical forms composed by Swathi Thirunal- Pancharaga Swarajati, Kuchelopakhyanam, Ajamila Upakhyanam, Utsava Prabandham, A Sloka from Bhakthi Manjari, Manipravala Padam, Hindustani Bhajan.

**PAPER XVI VIVA**

**PAPER XVII CONCERT**

- I. A mini vocal concert with accompaniments of one hour duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.

The following shall be the pattern of the concert.

1. A Tana Varna (preferably in Ata tala) in 2 kalas, with Tisram
2. One or two compositions in any Prati madyama, Sudhamadyama- ragas of Janaka or Janya variety ( with brief Ragalapana, Kalpana swara).
3. Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.
4. Other items representing the different musical forms like Padam, Javali, Tillana, Bhajan etc.
5. Ragamalika Slokam ( atleast in 3 Ragas).
6. The concert should conclude with a Mangalam.

**PAPER XVIII DISSERTATION**

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PAPER XI (PRACTICAL VII)

- I Ata tala Varma - Thodi  
II Swarajati - Thodi (Syamasastri)  
III Pancharatna Kriti - Varali (Tyagaraja)  
IV Karmãmba Navavarana Kriti - (Muthuswami Dikshitar)  
V Panchalinga Stala Kriti - (Muthuswami Dikshitar)  
VI Daru Varna - Kamas  
VII Kshetrajna - Kamas  
VIII Composition of any composer in the following ragas,  
Bhupalam, Bhavapriya, Chenjurutti, Chintamani, Devamri-  
tavarshini, Navaroj, Navarasakannãda, Saramati, Sucha-  
bangala, Subhapantuvarali, Saraswatimanohari, Vasanta-  
bhairavi, Vagadeeshwari, Vijayashri, Devagandhari,  
Ritigoula, Abheri.  
IX One composition each representing the following  
musical forms.  
1. Javali  
2. Tillana  
3. Ragamalika (Swati Tirunal)  
4. Ashtapadi  
5. Devarnama  
6. Tarangam  
7. Tiruppugash  
8. Kachakalipadam.

PAPER XII (PRACTICAL VIII)

Raga alapana - Alapana may be attempted only to those ragas which has scope for rendering from those prescribed for learning compositions.

Mela kartha ragas: Sankarabharana, Kalyani, Todi, Khara-  
harapriya, Panthuvarali, Lathangi, Shanmughapriya, Vachaspathi  
Himavathi, Keeravani, Dharmavathi, Simhenãramadhyama, Charukesi,  
Gourimanohari, Ramapriya, Mayamalava gauls.

Major Janyaragas: Kamboji, Bhairavi, Saveri, Mohana,  
Hindolam, Madhyamavathi, Bilahari.

Sree Ranjini, Abhogi, Varali, Arabhi, Rithigoula, Begadam, Sahana,  
Natakurinji, Poorvi Kalyani, Kanada.  
Suchasaveri, Dhanyasi

Minor Janya ragas: Atana, Malayamarutham, Suruti, Sree,  
Manirang, Kedaragaula, Saraswathi, 1.

Hamsanandi, Sama, Bahudhari, Deva gandhari, Bihag, Valachi,  
Kapi, Ranjini, Anandabhiravi, Kamas.

PAPER XIII (PRACTICAL IX)

1. Ragam, Tanam, Pallavi - Ability to expound three chowka Kala  
pallavis (4 & 2 kalas) with Anuloma, Pratiloma and Tisra, Niraval &  
Kalpana Swara may be attempted in 2 kalas, ability to render  
Kalpana Swara in different ragas.

2. Ability to grasp and render the given pallavis in Adi tala,  
Triputa tala. Jampa taka and Rupaka tala.