



UNIVERSITY OF CALICUT

**Abstract**

General & Academic - Faculty of Fine Arts - Scheme and Syllabus of MA Music Programme as per CBCSS PG Regulation 2019-Incorporating Outcome Based Education- Implemented w.e.f 2020 Admission onwards - Subject to ratification by Academic Council -Orders Issued.

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**G & A - IV - B**

U.O.No. 5743/2021/Admn

Dated, Calicut University.P.O, 29.05.2021

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*Read:-*1.U.O.No. 10884/2019/Admn Dated 17.08.2019

2.Minutes of the meeting of the Board of Studies in Music(SB) held on 12/05/2021(item No 2)

3.Minutes of the Faculty of Fine Arts held on 24/05/2021(Item No 5)

4.Orders of Vice Chancellor dtd 29/05/2021

ORDER

1. The Scheme and Syllabus of MA Music Programme in accordance with CBCSS PG Regulations 2019, w.e.f 2019 admission onwards has been implemented in the University vide paper read as (1) above.
2. The meeting of the Board of Studies in Music(SB) held on 12/05/2021, vide paper read (2) above, has resolved to approve Outcome Based Education (OBE) in the existing syllabus of MA Music Programme, under CBCSS PG Regulations 2019, after correcting course code , without changing the content, w.e.f 2020 admission onwards.
3. The Faculty of fine Arts , vide paper read (3) above, has approved the minutes of the meeting of the Board of Studies in Music(SB) held on 12/05/2021.
4. Considering the urgency in implementation of the syllabus, sanction has been accorded by the Vice Chancellor on 29.05.2021 to implement Outcome Based Education in the existing syllabus of MA Music Programme (CBCSS PG 2019), with effect from 2020 Admission onwards, subject to ratification by the Academic Council.
5. The Scheme and Syllabus of MA Music Programme in accordance with CBCSS PG Regulations 2019 , incorporating Outcome Based Education (OBE) in the existing syllabus, after correcting course code, without changing the content, is therefore implemented in the University with effect from 2020 Admission onwards, subject to ratification by the Academic Council .
6. Orders are issued accordingly (syllabus appended).

Ajitha P.P

Joint Registrar

To

The Principals of all Affiliated Colleges

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Section Officer

# UNIVERSITY OF CALICUT

**M.A. MUSIC PROGRAMME  
(CBCSS -PG 2019)**



**SCHEME AND SYLLABUS**

**(2020 Admission Onwards)**

**M.A.MUSIC – CBCSS**  
**2020 ADMISSION ONWARDS**  
**(For Affiliated Colleges)**  
**NAMES OF COURSES & CODES**

<b>SL NO</b>	<b>COURSE</b>	<b>COURSE CODE</b>
<b>1.</b>	<b>CORE COURSES</b>	<b>C</b>
<b>2.</b>	<b>ELECTIVE COURSES</b>	<b>E</b>
<b>3.</b>	<b>PROJECT</b>	<b>P</b>
<b>4.</b>	<b>COMPREHENSIVE VIVA</b>	<b>V</b>
<b>5</b>	<b>PRACTICAL/LAB</b>	<b>L</b>
<b>5.</b>	<b>AUDIT COURSES</b>	<b>A</b>

# **SCHEME AND SYLLABUS**

**PROGRAMME SPECIFIC OUTCOMES OF MA MUSIC**  
**OUTCOME BASED EDUCATION w.e.f from 2020 Admns**

**On successful completion of this programme a learner will be able to:**

1. PSO 1: Learn the musical concepts through practical training to develop the required skills for being a musician.
2. PSO 2: Analyze and understand the various concepts related to Laya, different Kalas, Sruti, and different talas.
3. PSO 3: Explore the possibilities in Musical Research.
4. PSO 4: Apply the skills of creative music for the required music programmes.
5. PSO 5: Analyse and understand the different nuances of Ragas and compositions.
6. PSO 6: Develop advanced skills in Music required for a musical career.
7. PSO 7: Appreciate and analyze the different styles of singing of renowned musicians.
8. PSO 8: Engage in musical creativity such as Composing.
9. PSO 9: Analyzing the different musical compositions of legendary composers.
10. PSO10: Perfecting the musical skills in the teaching of Music.
11. PSO11: Application of required Gamakas for the various ragas.
12. PSO 12: Demonstrating various creative skills required in a musical performance.
13. PSO 13: Analyse and develop the skills in Musical Notation.
14. PSO 14: Identify the different intricacies of various Ragas and the usage of its different tones in compositions.
15. PSO 15: Appreciate and evaluate the different types of Music.
16. PSO 16: Elucidate and summarize about the colourful history of Music.
17. PSO 17: Appreciate and demonstrate the various musical concepts and facts of music.
18. PSO 18: Analyse and appreciate the diverse musical forms in various languages.
19. PSO 19: Explore and experiment on new and old trends found in Music.
20. PSO 20: Differentiate and evaluate the music of different regions.
21. PSO 21: Summarize the contribution of different Vaggeyakaras to Music.
22. PSO 22: Understanding and applying of different softwares and musical tools used in musical performances.
23. PSO 23: Prepare Research papers in different ares of Music.
24. PSO 24: Impart experience in the teaching of Music.

25. PSO 25: Analysing and exploring of Digital music and its various possibilities.
26. PSO 26: Acquiring of Indepth musical knowledge required for a musician.
27. PSO 27: Imparting of Music Education to aspiring students of Music.
28. PSO 28: Evaluate the role of Music in life.
29. PSO 29: Experiment on the therapeutical qualities of Music.
30. PSO 30: Exploring the possibilities of Digital tools in Musical performances.
31. PSO 31: Appreciating and evaluating Instrumental performances and its innovations.
32. PSO 32: Preservation of Musical performances digitally.
33. PSO 33: Constructing Musical history with the help of Lakshana Grandhas.
34. PSO 34: Demonstrating of Manodharma Sangitam and its five branches.
35. PSO 35: Understanding of Music based on an interdisciplinary approach

## **M.A. MUSIC (CBCSS - PG -2020)**

The duration of the M. A Music Programme shall be 2 years split into 4 semesters. The duration of each semester shall be 90 working days inclusive of examinations, spread over five months. Odd Semesters shall be held from June to October and even semesters from November to March subject the academic calendar of the University. A student admitted to a PG programme shall be required to attend at least 75% of the total number of classes(theory/Practical) held during each Semester. The students having less % of attendance shall not be allowed to appear for the University examinations.

This scheme and Syllabus is applicable to affiliated colleges and the total credits for the entire programme (Core & Elective) is **80** (Eighty).

**The scheme and Syllabus of the Programme consists of**

- A. Programme Structure**
- B. Eligibility Criteria for Admission**
- C. Courses and Credit distribution Summary**
- D. Courses in various Semesters**
- E. Course Structure**
- F. Details of Electives**
- G. Evaluation and Grading**
- H. Internal Evaluation/Continuous assessment**
- I. Pattern of Question papers**
- J. Project Work**
- K. Comprehensive Viva-voce**
- L. M.A.Music - Course Objectives**
- M. Detailed Syllabus**

### **PROGRAMME STRUCTURE**

- 1. The Programme shall include 3 types of Courses – Core course, Elective courses and Audit courses.**

**Core courses** are courses related to a programme which shall be successfully completed by a student to receive the degree. **Elective Courses** are courses which can be substituted by equivalent course from the same subject and students shall complete a minimum number of courses to complete the programme.

**Audit courses** – in addition to the above courses, there will be 2 Audit courses (*Ability Enhancement Course and Professional Competency Course*) with 4

credits each. The Total credit for Audit Courses is 8. These courses are mandatory for all students one each in the first two semesters. The credits will not be counted for evaluating the overall SGPA and CGPA. **Students have to obtain only minimum pass requirements in the Audit courses.** The details of Audit courses are given below:

Semester	Course Title	Suggested Area	Details
I	Ability Enhancement Course (AEC)  <b>(4 Credits)</b>	Internship/Seminar presentation/Publications/ Practical training/ Community Linkage Programme/ Book Reviews etc	Each student must present a Seminar on a selected topic in Music in the presence of faculty members.  A report must be prepared and submitted before presenting the Seminar. The Abstract of the Seminar must be sent to the HOD through the Teacher-in-charge.  Or  Each student should do a Practical Demonstration of teaching Music in a class which will be done in the presence of faculty members
II	Professional Competency Course (PCC)  <b>(4 Credits)</b>	To test the skill level of students e.g. testing the application level of their understanding of musical concepts.	Each student must compose or set to tune a given song or composition to showcase their creative skills and professional competency in the presence of faculty members.  Or  Each student must provide Tala accompaniment to given compositions upon listening to audio renderings in the presence of faculty members.

- **(The Credits for the Audit Course will not be considered for the calculation of CGPA. The students need to get a P Grade only for the completion of the Course.)**
2. Comprehensive Viva Voce and Project Work or Dissertation shall be treated as Core courses and these shall be done in the final semester.



3. Total Credits for the programme shall be 80, this describes the weightage of the course concerned and the pattern of distribution is as detailed below:
- a) Total credits for Core courses (both Theory and Practical's) shall be **60(sixty)**
  - b) Total credits for Elective Course shall be **12(Twelve)**
  - c) Total credits for Comprehensive Viva Voce and Project Work combined together shall be **8(eight)** subject to a minimum of **4 (four)** credit for Project work (subject to a minimum of 4 credits for Project Work)

### **ELIGIBILITY CRITERIA FOR ADMISSION**

Admissions to seats in M.A.Music shall be based on Merit and restricted to Bachelor Degree Holders in Music, recognised by the University of Calicut under the criteria given below:

#### **Under Mark System:-**

B.A.Music Degree with at least 45% Marks for Part III Main(Excluding Subsidiary)of the University of Calicut. OBC/OEC candidates are eligible to relaxation upto 5%. SC/ST candidates need only to get a pass.

#### **Under Grade System:-**

B.A.Music Degree - General candidates should obtain CGPA not less than 1.5,(equal to 50% marks) in 6 point grading system, other Backward Category should obtain minimum CGPA of 1(equal to 45%marks) and SC/ST candidates should obtain minimum CGPA of 0.5(equal to 40% marks)

#### **Admission for other Degree holders** (for M.A.Music):-

All the Bachelor Degree holders (recognised by the University of Calicut) other than B.A. Music Degree are eligible for admission. In such cases, concerned departments of Music and a senior most faculty member together shall conduct the Aptitude test for such students. The minimum requisite for appearing for Aptitude Test shall be the ability to render an “**ATA TALA VARNA**” in 2 degrees of speed. Total Marks for Aptitude test shall be 100. Ranking of the students shall be by computing the marks obtained in Part I& Part II with marks secured in Aptitude test. In such cases, each student must get selected in the Aptitude Test.

In the absence of eligible candidates from the categories, the above seats shall be allotted to B.A. Music degree holders.

### **COURSES AND CREDIT DISTRIBUTION SUMMARY**

Sem	Course	Teaching Hours	Credit	Total Credit
<b>I</b>	Core Courses (Theory/Practical)	Teaching hours can be fixed by the BOS for various courses and shall not exceed 25 hours /week @ 5 hours per day	<ul style="list-style-type: none"> <li>For core course total credit can vary from 60 to 68</li> <li>For Elective course total credit can vary from 12 to 20</li> <li>Minimum Credit for one course shall not be less than 2 (two) and shall not exceed 5(five)</li> <li>The maximum credit for Comprehensive Viva voce and Project Work combined together shall be 8 subject to a minimum credit of 4(four) for Project work</li> </ul>	Vary from 18 to 22 in each Semester
<b>II</b>	Core Courses (Theory/Practical)			
<b>III</b>	i) Core Courses (Theory/Practical) ii) Elective Courses (Theory/Practical)			

### COURSES IN VARIOUS SEMESTERS

I Semester			
Sl No	Course Type	Credit	Total Credits
1.	Theory	4	4
2.	Practical	4	4
3.	Practical	5	5
4.	Practical	5	5
5	Ability Enhancement Course (AEC)	4	0
	Total Credits		<b>18</b>
II Semester			

Sl No	Course Type	Credits	Total Credits
1.	Theory	4	4
2.	Practical	4	4
3.	Practical	5	5
4.	Practical	5	5
5.	Professional Competency Course (PCC)	4	0
	Total Credits		<b>18</b>
<b>III Semester</b>			
Sl No	Course Type	Credits	Total Credits
1.	Theory	4	4
2.	Practical	4	4
3.	Practical	4	4
4.	Practical	4	4
4	Practical (Elective)	2	2
5	Practical (Elective)	2	2
6	Practical (Elective)	2	2
	Total Credits (Core+ Elective)	<b>22</b> <b>(16+6)</b>	<b>22</b>
<b>IV Semester</b>			
Sl No	Course Type	Credits	Total Credits
1.	Practical	4	4
2.	Practical	4	4
3.	Practical (Elective)	2	2
4.	Practical (Elective)	2	2
5.	Practical (Elective)	2	2
3.	Project	4	4
4.	Comprehensive Viva-voce	4	4
	Total Credits (Core+ Elective)	<b>22</b> <b>(16+6)</b>	<b>22</b>

**Total Core Credits - 60**

**Total Elective Credits - 12**

**Total for Project & Comprehensive Vivavoce - 8**

**Total Credits for the Programme - 80**

### **COURSE STRUCTURE**

#### **SEMESTER-I**

Course Code	Course Title	Course Type	Credits	Marks	
				Internal	External
MUS1C01	History of Music of the Pre-Sangitaratnakara	Theory-I	4	20%	80%

	Period				
MUS1CL02	Foundation Course on Performance	Practical-I	4	20%	80%
MUS1CL03	Varnams & Swarajathis	Practical-II	5	20%	80%
MUS1CL04	Musical Compositions	Practical-III	5	20%	80%
<b>Audit Course (AEC) anyone from AUD1A01/AUD1A02</b>					
MUS1A01	Manual tuning of the Tambura	-	4	-	-
MUS1A02	Practical Demonstration of teaching skills in Music	Practical	4	-	-

### **SEMESTER-II**

CourseCode	Course Title	Course Type	Credits	Marks	
				Internal	External
MUS2C05	History of Music of the Post-Sangitaratnakara Period	Theory-II	4	20%	80%
MUS2CL06	Group Compositions	Practical- IV	4	20%	80%
MUS2CL07	Compositions of Maharaja Swathi Thirunal	Practical-V	5	20%	80%
MUS2CL08	Manodharma Sangita -I	Practical-VI	5	20%	80%
<b>Audit Course (PCC) anyone from AUD2A03/AUD2A04</b>					
MUS2A03	Skill in Composing simple melodies	Practical	4	-	-
MUS2A04	Tala accompaniment for Music concerts	Practical	4	-	-

### **SEMESTER-III**

Course Code	Course Title	Course Type	Credits	Marks	
				Internal	External

MUS3C09	History of Music of the Modern Period	Theory-III	4	20%	80%
MUS3CL10	Geyanatakam	Practical-VII	4	20%	80%
MUS3CL11	Vilambita Kala Compositions	Practical-VIII	4	20%	80%
MUS3CL12	Manodharma Sangita -II	Practical- IX	4	20%	80%

### **SEMESTER-IV**

Course Code	Course Title	Course Type	Credits	Marks	
				Internal	External
MUS4CL13	Ragam Tanam Pallavi	Practical- X	4	20%	80%
MUS4CL14	Music Concert	Practical-XI	4	20%	80%
MUS4P01	Project Work	Project	4	20%	80%
MUS4V01	Comprehensive Viva-voce	Viva-voce	4	20%	80%
<b>Total Credits for the entire Programme</b>			<b>80</b>		

## **DETAILS OF ELECTIVES**

### **SEMESTER-III**

Course Code	Course Title	Course Type	Credits	Marks	
				Internal	External
MUS3EL01	Semi Classical Music Compositions	Practical	2	20%	80%
MUS3EL02	Modern Composers	Practical	2	20%	80%
MUS3EL03	Rare Varnas	Practical	2	20%	80%
MUS3EL04	Rare compositions of Muthuswami Dikshithar	Practical	2	20%	80%
MUS3EL05	Pre-Trinity Composers	Practical	2	20%	80%

#### **SEMESTER-IV**

CourseCode	Course Title	Course Type	Credits	Marks	
				Internal	External
MUS4EL06	Compositions of Annamacharya	Practical	2	20%	80%
MUS4EL07	Rare Tillanas	Practical	2	20%	80%
MUS4EL08	Compositions of Thyagaraja	Practical	2	20%	80%
MUS4EL09	Post-Trinity Composers	Practical	2	20%	80%
MUS4EL10	Kerala Composers	Practical	2	20%	80%

#### **EVALUATION AND GRADING**

Evaluation: The evaluation scheme for each course shall contain two parts

- a) Internal / Continuous Assessment (CA)

b) External evaluation / End Semester Evaluation (ESE)

Of the total, 20% weightage shall be given to Internal Evaluation / Continuous Assessment and the remaining 80% to External / ESE and the ratio and weightage between Internal and External is 1:4

I. Accumulated minimum credit required for successful completion of the course shall be 80.

II. A Project work of 4 credits is compulsory and it should be done in 3 and 4 semesters. A comprehensive Viva Voce may be conducted by external examiners at the end of IV Semester and carries 4 credits.

III. Primary evaluation for Internal and External shall be based on six letter grades (**A+, A, B, C, D and E**) with numerical values (Grade Points)

<b><u>Grade</u></b>	<b><u>Grade Point</u></b>
<b>A+</b>	<b>5</b>
<b>A</b>	<b>4</b>
<b>B</b>	<b>3</b>
<b>C</b>	<b>2</b>
<b>D</b>	<b>1</b>
<b>E</b>	<b>0</b>

### **1. GRADE POINT AVERAGE**

Internal and external components are separately graded and the combined grade point with weightage **1** for internal and **4** for external shall be applied to calculate Grade Point Average (GPA) of each course. Letter grade shall be assigned to each course based on the categorization in a 10-point scale shown below.

The Grade Range for both Internal and External shall be:

<b>Letter Grade</b>	<b>Grade Range</b>	<b>Range of Percentage (%)</b>	<b>Merit / Indicator</b>
O	4.25 – 5.00	85.00 – 100.00	Outstanding
A+	3.75 – 4.24	75.00 – 84.99	Excellent
A	3.25 – 3.74	65.00 – 74.99	Very Good
B+	2.75 – 3.74	55.00 – 64.99	Good
B	2.50 – 3.24	50.00 – 54.99	Above Average
C	2.25 – 2.49	45.00 – 49.99	Average
P	2.00 -2.24	40.00 – 44.99	Pass
F	< 2.00	Below 40	Fail
I	0	-	Incomplete
Ab	0	-	Absent

No separate minimum is required for internal evaluation for a pass, but a minimum **P Grade** is required for a pass in the external evaluation. However, a minimum P Grade is required for pass in a course. A student who fails to secure a minimum Grade for a pass in a course will be permitted to write the examination along with the next batch.

## 2. Semester Grade Point Average (SGPA)

SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of number of credits of all the courses taken by a student. After the successful completion of a semester, Semester Grade Point

Average (SGPA) of a student in that semester is calculated using the formula given below:

<p><b>Semester Grade Point Average – SGPA (S<sub>j</sub>) = <math>\sum(C_i \times G_i) / Cr</math></b></p> <p>(SGPA = Total Credit Points awarded in a semester / Total credits of the semester)</p>
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Where ‘S<sub>j</sub>’ is the J<sup>th</sup> semester, G<sub>i</sub> is a grade point scored by the student in the I<sup>th</sup> course, ‘C<sub>i</sub>’ is the credit of the I<sup>th</sup> course, ‘Cr’ is the total credits of the semester.



### 3. Cumulative Grade Point Average (CGPA) - Calculation

$$\text{Cumulative Grade Point Average} - \text{CGPA} = \frac{\sum(C_i \times S_i)}{Cr}$$

(CGPA = Total Credit Points awarded in all semesters / Total credits of the programme)

Where 'C<sub>1</sub>' is the credit of the 1<sup>st</sup> semester S<sub>1</sub> is the SGPA of the 1<sup>st</sup> semester and 'Cr' is the total number of credits in the programme. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme. The SGPA and CGPA shall be rounded off to two decimal points.

For the successful completion of a semester, a student should pass all courses and score a minimum SGPA of 2.0. However, the students are permitted to move to the next semester irrespective of their SGPA.

4. **Evaluation of Audit courses:** Examination and evaluation shall be conducted by the college itself either in the normal structure or MCQ model from the question bank and other guidelines provided by the University. The question paper shall be for minimum 20 weightage and a minimum of 2hour duration for the examination. The result has to be intimated / uploaded to the Controller of Examinations during the 3<sup>rd</sup> semester as per the notification of the University.

### INTERNAL EVALUATION / CONTINUOUS ASSESSMENT (CA)

The assessment shall be based on a pre-determined transparent system involving periodic written tests, assignments, seminars and viva voce in respect of theory courses and based on tests, practical skills and records/viva in respect of practical courses. The criteria and percentage of weightage assigned to various components for internal evaluation are as follows:

<b>(a) Theory</b>			
<b>Sl. No</b>	<b>Component</b>	<b>Percentage</b>	<b>Weightage</b>
1	Examination / Test	40%	2
2	Seminars / Presentation	20%	1
3	Assignment	20%	1

4	Attendance	20%	1
<b>(b) Practical</b>			
1	Practical Test	60%	6
2	Records / Viva Voce	40%	4

Grades given for the internal evaluation are based on the grades A+, A, B, C, D and E with Grade Points 5, 4, 3, 2, 1 and 0 respectively. The overall grades shall be as per the Ten Point scale. There shall be no separate minimum Grade Point for internal evaluation. To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board before 5 days of commencement of external examination. For each course, there shall be **Class tests** during a semester and which shall be displayed on the notice board. Valued answer scripts shall be made available to the students. Each student shall be required to do **Assignments** for each course and the valued assignments be returned to the students. Every student shall deliver **Seminar/Presentation** as an Internal component for every course and must be evaluated by the respective course teacher in terms of structure, content, presentation, and interaction.

### **Internal Comprehensive Vivavoce**

The Head of the Department, the teacher in charge and another senior teacher shall conduct an Internal Viva-voce for PG students in the IV semester and marks may be awarded based on the above given criteria.

### **PATTERN OF QUESTION PAPER FOR PG (CBCSS) SCHEME OF EXAMINATION**

Directions to Question Paper Setters:

Part A: Set each question to be answered in 7.5 minutes duration and should extract the critical knowledge acquired by the candidate in the subject.

Part B: 30-minutes answerable questions each may be asked as a single question or parts.

Part C: 20-minutes answerable questions each.

Questions shall be set to assess the knowledge of students that is acquired, standard, application of knowledge, critical evaluation of knowledge, and the ability to synthesize knowledge. Due weightage shall be given to each module based on the content. Each Theory Question paper shall be set in English only.

Division	Type of Question	No: of Questions	Individual Weightage	Total Weightage
Part A	Short Answer	8(No of choices)	1	8
Part B	Short Essay	2 out of 4	5	10
Part C	Long essay	4 out of 7	3	12
Total weightage for a question paper				30

### **PROJECT/DISSERTATION**

There shall be a **Project Work with Dissertation and Comprehensive Viva voce as separate courses** relating to the core area under study in the IV Semester. Each student must submit a Project report/ Dissertation in the prescribed structure and format as a part of the Project work. In cases of blind, infirm, and differently abled students, the concerned BOS shall design the Project work accordingly. **The combined Credit for the Project work and Comprehensive Viva-voce shall be 8 credits subject to a minimum of 4 credits for Project Work.**

### **EVALUATION OF PROJECT WORK / DISSERTATION**

The External and Internal evaluation of the Project work shall be done based on the following criteria and weightages as detailed below:

SI No	Criteria	% of weightage	Weightage External	Weightage Internal	Total Credits
1.	Relevance of the topic	60%	8	2	
2.	Methodology & Analysis		8	2	

3.	Quality of Report & Presentation		8	2	<b>4 Credits</b>
<b>Total Weightage for Project</b>			<b>24</b>	<b>6</b>	
1.	Comprehensive	40%	16	4	<b>4 Credits</b>
	Viva -voce				
<b>Total Weightage</b>		<b>100%</b>	<b>40</b>	<b>10</b>	<b>8 Credits</b>

There shall be External and Internal evaluation for Project work and the Consolidated Grade for Project work is calculated by combining both the External and Internal in the ratio 4:1(80% & 20%).For a pass in the Project work, a student has to secure a minimum of **P** Grade in External and Internal examination combined. If the students could not secure minimum **P** Grade in the Project Work, they will be treated as failed in that attempt and the students may be allowed to rework and resubmit the same in accordance with the University exam stipulations. **There shall be no Improvement chance for Project Work.**

The student should select a topic in consultation with a supervising Faculty member and give a Lecture Demonstration not less than 45 minutes. They should also submit a written document for the presentation for which an Abstract also should be submitted. The student should incorporate Research methodology in the Project.

**Conduct of External Practical Exams:**

Practical Examinations shall be conducted at the end of each semester for each course by the approved Board of Examiners of the University. Each Practical Examination shall be evaluated by a Panel consisting of an External and an Internal Examiner in accordance with the rules of the University. The duration of a Practical Exam for a student is subject to the number of modules in each course, but the maximum duration for a Practical exam for a student should not exceed more than one and a half hours.

**For the Music Concert External Examination in the IV the Semester, the students will have to make own arrangements for the accompaniment of Violinist and Mridangist accordingly.**

## **COMPREHENSIVE VIVA-VOCE**

There shall be Comprehensive Viva-voce as a separate Course in the IV Semester. There shall be External and Internal Comprehensive Viva-voce. The Comprehensive Viva-voce shall be conducted at the end of the programme only (in the IV semester). The External Comprehensive Viva Voce shall be conducted by a Board of **at least 3 Faculty members ie two External Examiners and an Internal Examiner** appointed by the University. The details of evaluation shall be followed by the Chairman as per the evaluations framed by the Board of Studies in accordance with the University rules.

<b>Sl No</b>	<b>Criteria</b>	<b>% of Weightage</b>	<b>Weightage External</b>	<b>Weightage Internal</b>	<b>Total Credits</b>
<b>1.</b>	<b>Comprehensive Viva -voce</b>	<b>40%</b>	<b>16</b>	<b>4</b>	<b>4 Credits</b>

For a pass in the Comprehensive Viva-voce, a student must secure a minimum of **D** Grade in External and Internal Examination combined. If the student could not secure minimum in the Comprehensive Viva-voce, they will be treated as failed in that attempt and the student may reappear for the same next time in accordance with the University exam stipulations. **There shall be no improvement chance for Comprehensive Viva-voce.**

## **Conduct of External Theory Exams**

There shall be one end semester examination of 3 hours duration for each theory course. **The External Theory Examinations shall be written by the students in English** which shall be conducted in the respective colleges as per the University regulations. Each student should have a 75% attendance and those who have less attendance shall apply for condonation in the requisite format. Those students who have less attendance beyond condonation will not be permitted to write the Examination.

## **M.A.MUSIC COURSE**

### **OBJECTIVES**

- The M.A. Music Programme is designed in such a way which enables a student of Music to master the skills of singing and gain knowledge in the lakshana and lakshya aspects of music. It has been prepared with inputs from academicians, music scholars and exponents of music.
- The main objective of the programme is to enhance music education in Higher education and enable any student interested in Music to take up Music as a career.
- The different modules in each semester gives an outline knowledge in all aspects of music such as its musical history, Sruti, Tala, Manodharma Sangitha and its various branches, knowledge about Tamil Music, Hindusthani Music, Western staff notation, traditional aspects which have been followed by musicians, Lakshana Grandhas and their importance, musical compositions of different vaggeyakaras, variety of traditional and modern musical instruments, modern trends in music etc gives them a wider approach to music.

- The practice of singing Alankaras in the 35 Talas in different melakartha ragas helps them to have a strong foundation in Tala, singing in different ragas also develops their swarajnaanam.
- The last two semesters of the programme gives importance to the various branches of Manodharma Sangitha which is a vital factor in music and showcase their creative and aesthetic skill.
- The Project in the last semester gives the student an opportunity to study a particular topic in an indepth manner and it brings out the musicological skill of the students.
- The Music concert paper in the last semester serves to highlight the performance skill of students, which enables them to give individual performances on their own & shape themselves into musicians and musicologists in future.
- The various seminars, assignments, the practical sessions and the Oral tests helps the student to achieve confidence and enable the student to shape themselves as young musicians/musicologists, according to their capabilities.
- The different Electives in the last two semesters gives them adequate exposure to enrich their musical knowledge regarding the contribution of legendary musicians and vaggeyakaras.

## **DETAILED SYLLABUS**

### **M.A.MUSIC**

### **SEMESTER-I**

### **MUS1C01 – THEORY-I**

### **HISTORY OF MUSIC OF THE PRE-SANGITA RATNAKARA PERIOD**

#### **Course Outcome**

- ❖ To learn the various musical aspects in musical history
- ❖ To know more about the music and instruments that existed earlier.
- ❖ Learn more about the wonderful aspects of Ragas

#### **Module 1.**

Different periods of Musical history- Ancient, Medieval & Modern - the musical contribution of Vaggeyakaras & Lakshanakaras.

#### **Module 2.**

Sama Gana & its Characteristics-Scale of Samagana, Swara ornamentation-Swaras & symbols used in Samagana, Method of singing, Notation- Samahasta - Instruments used in Samagana.

### **Module 3.**

Ancient Tamil Music System- references to music in Chilappathikaram-Classification of musical scales, Musical instruments (Yazh)-origin, decline & varieties-Sacred musical forms of the ancient Tamils-Tevaram, Thiruvaachakam, Naalaayira Divya Prabandham, Thiruppavai, Thiruvembavai, Thiruppugazh & Kaavadichindu.

### **Module 4.**

Vadi, Samvadi, Anuvadi, & Vivadi swara systems.

### **Module 5.**

Systems of Raga Classification: -

- a) Marga Ragas- Desi Ragas.
- b) Marga –Grama Raga, Uparaga, Bhasa, Vibhasa, & Antara Bhasa.
- c) Desi –Raganga, Bhashanga, Kriyanga, & Upanga.
- d) Sudha –Chayalaga & Sankirna Ragas.

### **Module 6.**

Music of the Kudumiyamalai Inscriptions.

### **Module 7.**

Musical form of the Medieval Period-Gita, Vadhya & Nritta Prabandhas.

### **Module 8.**

Tala-Marga & Desi Talas- Detailed study of the Tala Dasapranas.

### **Module 9.**

Ragalakshana of the following ragas:

Hindusthan Kapi, Hindusthan Behag, Hamsaanandi, Malayamarutham, Ranjini.

### **Module 10.**

Lakshanas of Vaggeyakaras.

### **Module 11**

Madhura bhakthi in music with reference to compositions of various composers on this theme.

**Texts for Reference and study**



1. Tanjore as a Seat of Music -Dr.S.Seetha - University of Madras (2001)
2. Essentials of Musicology in South Indian Music - Prof.Janakiraaman S.R -The Indian music Publishing House, Chennai (2008)
3. Music Through the Ages – Dr.V.Premlatha -Sandeep Prakashan Publishers (1985)
4. South Indian Music -Book III, IV, V, & VI - Prof.P.Sambamurthy- Indian Music Publishing House, Chennai (1982 -83)
5. History of Indian Music - Prof.P.Sambamurthy - Indian Music Publishing House, Chennai (1981)
6. Ragas in Carnatic Music – Dr.S.Bhagyalekshmy – CBH Publications, Trivandrum

## **SEMESTER –I**

### **MUS1CL02 PRACTICAL-I**

#### **FOUNDATION COURSE ON PERFORMANCE.**

##### **Course Outcome**

- ❖ To learn the basics of the 35 Talas and how to render Alankaras in it.
- ❖ Ability to perform 35 Alankaras in different ragas.
- ❖ To know more about the Laya exercises & Korvais.
- ❖ The ability to render Varnas in 5 kaalas & Tisram

##### **Module 1**

Rendering of Alankaras in 35 Talas with Gamakas in Mayamalavagaula, Keeravani, Chaarukesi, Lathangi and Vachaspathi.

##### **Module 2**

Laya Exercises- Rendering of Tisra, Chaturasra, Khanda, Misra sollus with the shifting of eduppus in different Kaalams in the Talas:- Adi Talam, Khanda Chappu & Misra Chappu.

### **Module 3**

Ability to render simple korvais in Adi, Rupaka, & Misra Chappu Talas.

### **Module 4**

Ability to translate to swara syllables the complex passages from Kritis.

### **Module 5 Ability to render the following Varnas:**

a) Adi Tala Varnam -2

b) Daru Varnam -1

### **Texts for Reference and study**

1. Dakshinendian Sangeetham – Vol I - Sri.A.K.Ravindranath – Dept of Cultural Publications, Govt of Kerala, Trivandrum, 1970
2. Varnasagaram - Dr.T.K.Govinda Rao – Gaana mandir Publications, Chennai (2000)
7. South Indian Music -Book - II, III, IV, V, & VI - Prof.P.Sambamurthy- Indian Music Publishing House, Chennai (1982 -83)
3. Ragas in Carnatic Music – Dr.S.Bhagyalekshmy - CBH Publications, Trivandrum

**Note: Students must start listening to Audio renderings in the I Semester itself of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

1. Semmangudi Sreenivasa Iyer
2. M.S.Subbalakshmi
1. D.K.Pattammal
4. D.K.Jayaraman
2. Dr.M.L.Vasanthakumari & other Carnatic musicians

## **SEMESTER-I**

### **MUS1CL03 - PRACTICAL-II**

### **VARNAMS & SWARAJATHIS**

### **Course Outcome**

- ❖ To sing Ata tala Varnams with perfection.
- ❖ To know more about the Laya exercises & Korvais.
- ❖ The ability to render Varnas in 5 kaalas & Tisram
- ❖ To learn the Swarajathis of Shyama Shastri

### **Module 1**

**Adi tala Varnas** Ability to render any two Adi Tala Varnams in different Kalams and Nadais.(5Kalams)

### **Module 2**

Ata Tala Varnams - any 2 Varnas

### **Module 3**

Swarajatis of Shyama Shastri- Bhairavi, Todi &Yadukula Kambhoji.

### **Texts for Reference and study**

1. Dakshinendian Sangeetham – Sri.A.K.Ravindranath – Dept of Cultural Publications, Govt of Kerala, Trivandrum, 1970
2. Varnasaagaram - Dr.T.K.Govinda Rao – Gaana mandir Publications, Chennai (2000)
3. Ragas in Carnatic Music – Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

**Note: Students must start listening to Audio renderings in the I Semester itself of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

2. Semmangudi Sreenivasa Iyer
2. M.S.Subbalakshmi
3. D.K.Pattammal
4. D.K.Jayaraman
4. Dr.M.L.Vasantha kumari & other Carnatic musicians

## **SEMESTER-I**

### **MUS1CL04- PRACTICALIII**

### **MUSICAL COMPOSITIONS**

#### **Course Outcome**

- ❖ To learn to sing Kritis in Vilambita kala in Major and Minor ragas.
- ❖ Develop ability to sing intricate sangathis.
- ❖ Acquire knowledge about ManodharmaSangitha in music.

### **Module 1**

Kritis in Mela ragas - One kriti each in the following Melakartha Ragas:-

Dhenuka, Keeravani, Gaurimanohari, Charukesi, Harikambhoji, Vagadheeswari, Subhapantivarali, Shanmukhapriya, Simihendramadhyamam, Hemavathy, Lathangi, Vachaspati, & Dharmavathy.

## **Module 2**

Kritis in Janya ragas - One kriti each in the following Janya Ragas:-

Hindolam, Mukhari, Dhanyasi, Begada, Anandabhairavi, Nattakurinji, Surutti, Kedaragaula, Ritigaula, Arabhi, Devagandhari.

## **Module 3**

Minor raga Kritis - Compositions in the following Minor Ragas:-

Hindusthani Kapi, Hindusthan Behag, Hamsaanandi, Malayamarutham, & Ranjini.

## **Texts for Reference and study**

1. Compositions of Thyagaraja – Dr.T.K.Govinda Rao Gaana mandir Publications, Chennai
2. Compositions of Muthuswami Dikshithar - Dr.T.K.Govinda Rao Gaana mandir Publications, Chennai (1997)
3. Compositions of Shyama Shastri – Dr.T.K.Govinda Rao Gaana mandir Publications, Chennai
4. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao Gaana mandir Publications, Chennai (1997)

**Note: Students must start listening to Audio renderings in the I Semester itself of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

3. Semmangudi Sreenivasa Iyer
2. M.S.Subbalakshmi
5. D.K.Pattammal
4. D.K.Jayaraman
6. Dr.M.L.Vasantha kumari & other Carnatic musicians

## **I SEMESTER – ABILITY ENHANCEMENT COURSE**

### **MUS1A01**

Each student must present a Seminar on a selected topic in Music in the presence of faculty members. A report must be prepared and submitted before presenting the Seminar. The Abstract of the Seminar in one page must be sent to the HOD through the Teacher-in-charge after the presentation.

OR

**MUS1A02**

Each student should do a Practical Demonstration of teaching Music in a class which shall be done in the presence of faculty members. The composition to be taught may be given by the teacher in charge to the student in advance so that the student can prepare well in advance for the teaching session. The Notation of the composition taught shall be submitted to the HOD through the teacher in charge.

**SEMESTER-II**

**MUS2C05-THEORY-II**

**HISTORY OF MUSIC OF THE POST -SANGITARATNAKARA PERIOD**

**Course Outcome**

- ❖ To learn about different Mela systems.
- ❖ Outline knowledge of different talas and ragas and its aspects
- ❖ Indepth knowledge about ManodharmaSangitha & other relevant aspects in music.
- ❖ To know about the Lakshana grandhas in Music

**Module 1**

Mela-Raga Systems of Raga Classification & its development upto Modern times.

**Module 2**

Different mela systems of post 72 mela paddhati-144 Melas, 108 Melas, & 5184 Melas.

### **Module 3**

Classification of Ragas:-Ghana, Naya & Desya, Vakra Ragas & its varieties, Uthama, Madhyama & Adhama Raga-s.

### **Module 4**

Raga-Ragini-Parivara System & 10 Thats

### **Module 5**

Gamakas, Sthayas, & Alankaras in music.

### **Module 6**

Model Shift of Tonic.

### **Module 7**

Tala -Development of the 35 Tala System, Chappu Talas, Desadi & Madhayadi Talas.

### **Module 8**

Manodharma Variety –Alapana, Thaya, Tanam, Neraval, Kalpanaswaram.

Exposition of Pallavi –Ability to notate a Pallavi in Trikalam.

### **Module 9**

Landmarks in the history of music.

### **Module 10**

Detailed study on the Lakshana Grandha Chathurdandi Prakaasika of Venkitamakhi.

### **Module 11.**

Notation of Kritis in the following ragas:- Keeravani, Charukeshi, Lathangi,

Shanmukhapriya, Hemavathy, Hindolam, Nattakurinji, Surutti, Ritigaula and Arabhi.

### **Texts for Reference and study**

1. Essentials of Musicology - Prof.Janakiraaman S.R -The Indian music Publishing House, Chennai (2008)
2. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai (1981)
3. History of Indian Music - Prof.P.Sambamurthy Indian Music Publishing House, Chennai (1981)

4. Ragas in Carnatic Music – Dr.S.Bhagyalekshmy CBH Publications, Trivandrum (1990)
5. Dakshinendian Sangeetham -Vol I, & II – A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
6. Lakshana Grandhas in Music -Dr.S.Bhagyalekshmy CBH Publications, Trivandrum(1991)
7. Chathurdandi Prakaasika of Venkitamakhi – Vol I & II – Sathyanarayana.R – Motilal Banarasidass Publishers, New Delhi.
8. Sangeetha Saasthra Praveshika – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram – (1974)

**Note: Students must start listening to Audio renderings in the I Semester itself of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

1. Semmangudi Sreenivasa Iyer
2. M.S.Subbalakshmi
- 3.D.K.Pattammal
4. D.K.Jayaraman
5. Dr.M.L.Vasanthakumari
6. Other Carnatic musicians

## **SEMESTER-II**

### **MUS2CL06-PRACTICAL IV**

#### **GROUP COMPOSITIONS**

#### **Course Outcome**

- ❖ To learn about Samudaaya Kritis of various composers.
- ❖ Outline knowledge of different talas and ragas and its aspects
- ❖ Indepth knowledge about Pancharatna Kritis of Thyagaraja.

#### **Module -1**

One Composition each from the following Group Kritis:-

1. Navagraha Kritis of Muthuswami Dikshitar.
2. Kamalamba Navavaranaam of Muthuswami Dikshitar.
3. Navaratnamalika of ShyamaShastri.
4. All the five Ghana Raga Pancharatnas of Thyagaraja.

#### **Texts for Reference and study**

1. Compositions of Thyagaraja – Dr.T.K.Govinda Rao
2. Compositions of Muthuswami Dikshithar - Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai,1997
3. Compositions of Shyama Shastri – Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai
4. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai, 1997

## **SEMESTER-II**

### **MUS2CL07 – PRACTICAL-V**

#### **COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL**

#### **Course Outcome**

- ❖ To learn about Maharaja Swathi Thirunal and his compositions.
- ❖ Kritis of Swathi Thirunal in different talas and ragas and its musical beauties.
- ❖ Indepth knowledge about the different musical forms composed by Swathi Thirunal.

#### **Module 1**

**Varnam** - Pada Varnam-Todi or Suddha Kapi

#### **Module 2**

##### **Kritis**

1. Navaratri Kritis- 1
2. Navaratnamalika (Navavidhabhakhi)-1
3. Utsavaprabandha-1
4. Kuchelopakhyanam-1
5. Ajamilopakhyanam-1

#### **Module 3**

##### **Musical forms**

1. One Ragamalika from the following:- Bhavayami, Pannagendrasayana, Kamalajasya.
2. Javali.
3. Tillana.
4. Hindusthan Bhajan

#### **Module 4**

**Rare Kritis** - Any 5 Kritis of Swathi Thirunal in any 5 rare ragas.

#### **Texts for Reference and study**

1. Compositions of Maharaja Swathi Thirunal - Dr.T.K. Govinda Rao, Gaana Mandir Publications, Chennai, 1997



2. Swathi Thirunal Krithikal (Mal) – Prof. P.R. Kumara Kerala Varma, Dept of Cultural Publications, Govt of Kerala, Trivandrum
3. Maharaja Swaathi Thirunal -V.S.Sharma -

## SEMESTER-II

### MUS2CL08-PRACTICAL-VI

### MANODHARMA SANGITA-I

#### **Course Outcome**

- ❖ To learn to sing Major and Minor ragas.
- ❖ To develop the skill of rendering Alapana & Kalpana Swara
- ❖ Indepth knowledge about ManodharmaSangitha & its branches.

#### **Module 1**

**Alapana** - Ability to render Raga Alapana in the following Ragas:-

Keeravani,Charukesi, Shanmukhapriya, Simihendramadhyamam, Lathangi, Vachaspati, Hindolam, Dhanyasi, Begada, Anandabhairavi, Nattakurinji, Kedaragaula, Ritigaula, Arabhi, Hindusthan Behag, Hamsanandi, Malayamarutham, Ranjini, Purvikalyani & Madhyamavati..

#### **Module 2**

**Kalpana swaras** - Ability to render Kalpana Swaras in the following Ragas:-

Keeravani, Charukesi, Shanmukhapriya, Simihendramadhyamam, Hemavati, Lathangi, Vachaspati, Hindolam, Nattakurinji, Arabhi, Hamsanandi, Malayamarutham, & Madhyamavati.

**Note: Students must start listening to Audio renderings in the I Semester itself of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

1. Semmangudi Sreenivasa Iyer    1. M.S.Subbalakshmi
2. D.K.Pattammal                      2. D.K.Jayaraman
3. Dr.M.L.Vasantha kumari        3 Other Carnatic musicians

## **SEMESTER -II – PROFESSIONAL COMPETENCY COURSE**

### **MUS2A03**

Each student must compose or set to tune a given song or composition to showcase their creative skills and professional competency in the presence of faculty members. The student shall set the song in simple popular ragas suggested by the faculty members. Sufficient practice sessions shall be given to students well in advance before the Internals.

Or

**MUS2A04**

Each student must provide Tala accompaniment to given compositions upon listening to audio renderings (without Mridangam accompaniment) in the presence of faculty members. The student must be given practice sessions and should be prepared enough to put Tala for given compositions.

**SEMESTER-III**

**MUS3C09-THEORY-III**

**HISTORY OF MUSIC OF THE MODERN PERIOD**

**Course Outcome**

- ❖ To learn about different musical concepts.
- ❖ Outline knowledge of Kathakali Music, ragas talas and Instruments used
- ❖ Outline knowledge of Western Staff Notation
- ❖ Musical analysis of a Kritis
- ❖ Music and Maths
- ❖ Traditional and Modern trends in Music

**Module 1**

**Music of Kerala:-**

- Origin, Evolution & Development of Sopana Sangitha, its characteristics, points of difference between Sopana Sangitha and Karnataka Sangitha.
- Kathakali Music - Instruments used in Kathakali Music, Ragas used in Kathakali Music
- Folk music of Kerala - Different classification of folk music based on worship, occupation, festivals & entertainment, Instruments used in Kerala Folk music-based on worship, occupation, festivals & entertainment.
- Kerala Talas – Tala Ensembles- Panchavadya & Thayambaka, Laya Vadhyas & Sangita vadhyas used in Kerala temples.

## **Module 2**

**Western Music:-** Outline knowledge of Staff Notation, - Swaras & symbols used in Staff notation, ability to reproduce in staff notation simple melodies– Gita & Adi tala Varna.

## **Module 3**

**22 Sruthis** -22 Sruthis & the Chart. The ragas figuring in the 22 Sruthis

## **Module 4**

**Mathematical applications in Music:-**

## **Module 5**

### **Sahitya**

The meaning of the following Group Kritis learnt:

- a) Pancharatnam -1                      b) Navagraha Kriti -1
- c) Kamalamba Navavaranam -1   d) Navaratnamalika – 1
- e) Navaratri Kriti -1

## **Module 6**

**Musical Prosody** - Analytical study of a musical composition with reference to Raga, Tala, & various aspects of ‘Sabdalanekaras’.

## **Module 7**

**Trends in Music & Media** - Trends & developments in Carnatic Music in the 20<sup>th</sup> Century with reference to Musical Instruments, Compositions, Concerts, Music Education, Books, Journals & Magazines, & Other Communication Media.

### **Texts for Reference and study**

1. Vanishing Temple Arts - Dr.Deepthi Omcherry Bhalla – Shubhi Publications, Haryana
2. Kerala Folk literature – Chummar Choondal – Kerala Folklore Academy
3. Compositions of Thyagaraja – Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai
4. Compositions of Muthuswami Dikshithar - Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
5. Compositions of Shyama Shastri – Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
6. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
7. South Indian Music -Vol III, IV, & V – Prof.P.Sambamurthy, Indian Music Publishing House, Chennai (1982-83)
8. Splendour of Indian Music – Dr.P.T.Chelladurai, Vaigai Publishers, Dindigal (1991)

### **SEMESTER-III**

### **MUS3CL10-PRACTICAL-VII**

### **GEYANATAKAM**

#### **Course Outcome**

- ❖ To learn about Musical Operas.
- ❖ Ability to sing compositions in Operas

Rendering of **any 15** compositions from the following Operas. (**At least two compositions from each opera**)

#### **Module 1**

Raamanaatakam of Arunaachala Kaviraayar

#### **Module 2**

Nandanar Charitram of Gopala Krishna Bharati.

#### **Module 3**

Prahlaada Bhakthi Vijayam of Thyagaraja.

**Texts for Reference and study**

1. History of Indian Music – Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
2. South Indian Music -Vol VI - Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

**SEMESTER-III**

**MUS3CL11 - PRACTICAL-VIII**

**VILAMBITA KALA COMPOSITIONS**

**Course Outcome**

- ❖ To learn to sing Kritis in Vilambita kala in Major and Minor ragas.
- ❖ Develop ability to sing intricate sangathis.
- ❖ Acquire knowledge about ManodharmaSangitha in music.

**Module 1**

**Mela raga Kritis** - Vilambithakala Kriti in each of the following Melakarta Ragas:-

Todi, Mayamalavagaula, Kharaharapriya, Sankarabharanam, Pantuvarali, Simihendramadhyamam, Vachaspati, Mechakalyani.

**Module 2**

**Janya raga Kritis** - Vilambithakala kriti in each of the following Janya Ragas:-

Mohanam, Madhyamavathi, Poorvikalyani, Kambhoji, Bhairavi, Saveri.

**Texts for Reference and study**

1. Compositions of Thyagaraja – Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai
2. Compositions of Muthuswami Dikshithar - Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
3. Compositions of Shyama Shastri – Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai

4. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai

### **SEMESTER-III**

#### **MUS3CL12-PRACTICAL-IX**

#### **MANODHARMA SANGITA-II**

#### **Course Outcome**

- ❖ To learn to sing Major and Minor ragas.
- ❖ To develop the skill of rendering Alapana & Kalpana Swara
- ❖ Indepth knowledge about ManodharmaSangitha & its branches.

#### **Module 1**

**Ability to render Vilambitakala Kriti with detailed Alapana, Niraval, & Kalpana Swara:-** Todi, Sankarabharanam, Kharaharapriya, Kalyani, Saveri, Bhairavi, Kambhoji, & Mohanam.

**Note: Students must listen to Audio renderings of the following legendary Carnatic musicians to help develop their Manodharma Skills:**

1. Ariyakudi Ramanuja Iyengar 2. G.N.Balasubramaniam
- 3.T.Brinda 4. Mani Krishnaswamy
2. Palakkad K.V.Narayana swamy & other Carnatic musicians

### **SEMESTER-IV**

#### **MUS4CL13-PRACTICAL-X**

#### **RAGAM, TANAM, PALLAVI**

#### **Course Outcome**

- ❖ To learn about Pallavi singing.
- ❖ Outline knowledge of Ragam tanam Pallavi
- ❖ Indepth knowledge about ManodharmaSangitha & other relevant aspects in music.
- ❖ Ability to perform Ragam Tanam Pallavi with Anuloma, Pratilomam& Tisram

#### **Module**

**Pallavi Rendering - RagaAlapana, Tanam, Pallavi. Learning a Pallavi theme in any of these ragas selected from the following Ragas:-**

Sankarabharanam, Kalyani, Todi, Bhairavi, Kharaharapriya, Kambhoji, Shanmukhapriya, & Saveri.

1. a) Pallavi should be set to Chatushkala.

b) Pallavi should be rendered with detailed Alapana, Tanam, & KalpanaSwara, Ragamalika Swara in any three Ragas.

c) Students should be able to grasp & render simple Pallavi given by the Examiner with Niraval & Kalpana Swaras.

**Note: Students are to listen to Audio renderings of great legendary musicians to develop Swarajnanam, Raagajnanam, Layam, & also Ragam Tanam Pallavi renderings.**

**Texts for Reference and study**

1. Pallavi Swara Kalpavalli – Vidya Shankar

#### **SEMESTER-IV**

#### **MUS4CL14-PRACTICAL-XI**

#### **MUSIC CONCERT**

#### **Course Outcome**

- ❖ To develop the ability of singing with perfection.
- ❖ Outline knowledge of different talas and ragas and its aspects
- ❖ To develop confidence for students to give individual performances
- ❖ Ability to sing with Violin and Mridangam accompaniment.

Each student should present a Musical recital/Concert for a duration of one hour with accompaniment of Violin and Mridangam.

#### **Module 1**

**The following should be the pattern of the Concert:-**

1. An Ata Tala Varna in 2 degrees of speed & Tisram.
2. One or two compositions of Janaka or Janya variety with Raga Alapana & Kalpana Swaras.
3. The Main item of the concert shall be a Vilambitakala kriti with RagaAlapana, Niraval & Kalpana swaras.
4. Other items representing different musical forms like Padam, Javali, Tillana, Bhajan, etc.
5. A Ragamalika Slokam(at least in 3 Ragas)
6. The Concert should conclude with a 'Mangalam'.

**Note: The students are to listen to the audio renderings of famous legendary musicians to improve their Swarajnanam, develop Manodharma skills and to sing with perfection each composition.**

**SEMESTER-IV**

**MUS4P01**

**PROJECT**

**Course Outcome**

- ❖ To focus on a topic and submit a written document on the topic.
- ❖ To develop researching capabilities in students
- ❖ Indepth knowledge about various aspects in music.
- ❖ To develop musicological & analytical skills in music.
- ❖ To have an indepth knowledge of all musical aspects.
- ❖ Develop confidence and ability to face a panel of experts



## **Module 1**

Students should select a topic in consultation with a supervising Faculty member & give a Lecture Demonstration not less than 45 minutes. They should also submit a written document of the topic selected, before the presentation. The page limit of the Project shall have a minimum of 30 pages and should not exceed 60 pages in print. The Evaluation of the Project will be done by the External Examiner based on the criteria as given in the regulations of the University.

The presentation will be followed by a Viva-Voce Examination based on the Project.

### **SEMESTER-IV**

#### **MUS4V01**

#### **COMPREHENSIVE VIVA-VOCE**

There shall be an Internal and External Comprehensive Viva voce for each student based

on the core subject. Each student shall face a panel /Board of at least three examiners comprising of 2 External Examiners and an Internal Examiner. The Viva voce shall be conducted along with the other external examinations based on the core subject on a wide area to test the knowledge and skill of the student on the subject.

#### **M.A.MUSIC - CBCSS**

#### **ELECTIVES- SCHEME & SYLLABUS**

#### **Course Outcome**

- ❖ Learn various compositions of different Vaggeyakaras in diverse ragas and talas and understand the musical and literary beauties in them.

#### **SEMESTER -III**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MUS 3EL01	Semi Classical Music Compositions	Practical	2	20%	80%

Ashtapadi of Jayadeva, Javali, Thiruppugazh, Tarangam of Narayana Thirtha, Bhajans, Abhang, & Kaavadichindu

Sl.	Course	Course Title			Marks
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No	Code		Course Type	Credits	Internal	External
2.	MUS 3EL02	Modern Composers	Practical	2	20%	80%

Compositions of the following composers: -any 10

Paapanasham Sivan, Harikeshanallur Muthiah Bhagavathar, G.N.Balasubramanyam, Mysore Vasudevaachaarya, T.Lakshmana Pillai, M.D.Ramanathan, and Neelakanta Sivan

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
3.	MUS 3EL03	Rare Varnas	Practical	2	20%	80%

Any 6 Varnas of different Composers.

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
4.	MUS 3EL04	Rare Compositions of Muthuswami Dikshithar	Practical	2	20%	80%

Any 8 compositions of Muthuswami Dikshithar in 8 rare ragas

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
5.	MUS 3EL05	Pre -Trinity Composers	Practical	2	20%	80%

Any 10 compositions from the following Composers:

Uttukaad Venkitakavi, Bhadrachalam Ramdas, Sadasiva Brahmendra, Kshetrajna, Moovar Tevaram, Arunaachala Kaviraayar.

#### **SEMESTER-IV**

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
6.	MUS 4EL06	Compositions of Annamacharya	Practical	2	20%	80%

Any 10 Compositions of Annamaachaarya.

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
7.	MUS 4EL07	Rare Tillanas	Practical	2	20%	80%

Any 6 Tillanas of Lalgudi Jayaraman

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
8.	MUS 4EL08	Compositions of Thyagaraja	Practical	2	20%	80%

Any 10 compositions of Thyagaraja in rare ragas.

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
9.	MUS4EL09	Post - Trinity Composers	Practical	2	20%	80%

Any 10 Compositions of the following Post Trinity Composers:

Gopalakrishna Bharathi, Patnam Subramanya Iyer, Ramanathapuram Srinivasa Iyengar, Mysore Sadashiva Rao, Jayachamaraja Wodeyar, Subramanya Bharathi, Subbaraya Shastri, Dr.M.Balamurali Krishna, & Thanjavur Shankara Iyer.

Sl. No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
10.	MUS4EL10	Kerala Composers	Practical	2	20%	80%

Any 10 compositions of the following composers:

Irayiamman Thampi, Kuttikunju Thankachchi, K.C.Keasava Pillai,  
Mahakavi.P.Kuttamath, Thulaseevanam, Pudukkod Krishna Murthi.

**Sd/-**

**Rajani M**

**Chairperson**

**UG & PG Board of Studies in Music**

**University of Calicut**

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