

M.A. MUSIC

Total number of Credits: 90

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
SEMESTER I								
Core	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	4	40	60	100
Core	Regional Forms of South India (Theory)	4	0	0	4	40	60	100
Core	Alapana in four Ragas (Practical)	2	0	4	4	40	60	100
Core	Foundation Course in Performance-1 (Practical)	1	0	2	2	40	60	100
DSE	Musical Composition in 8 Ragas (Practical)	2	0	4	4	40	60	100
DSE	Compositions of Muttusvami Dikshitar (Practical)	0	3	2	4	40	60	100
SEC	Soft Skill 1/ Sector Skill Course	2	0	0	2	40	60	100
		15	3	12	24			
SEMESTER II								
Core	Historical and theoretical Concepts of Fine Arts -2(Theory)	4	0	0	4	40	60	100
Core	Sahitya Appreciation, Pronunciation(Theory)	4	0	0	4	40	60	100
Core	Percussion Instruments(Theory)	4	0	0	4	40	60	100
Core	Alapana in Four Ragas(Practical)	1	0	2	2	40	60	100
Core	Niraval (Practical)	1	0	2	2	40	60	100

DSE	Tanam and Kalpanasvaram (Practical)	2	0	4	4	40	60	100
SI	Internship	0	0	4	2	40	60	100
SEC	Soft Skill 2/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			
SEMESTER III								
Core	Advanced theory-Music (Theory)	4	0	0	4	40	60	100
Core	Hindustani Music(Theory)	4	0	0	4	40	60	100
Core	Foundation Course in Performance - 2 (Practical)	2	0	4	4	40	60	100
Core	Padam and Javali (Theory)	2	0	0	2	40	60	100
DSE	Alapana,Tanam and Pallavi (Practical)	2	0	4	4	40	60	100
DSE	Compositions of SyamaSastri (Practical)	2	0	4	4	40	60	100
SEC	Soft Skill 3/ Sector Skill Course	2	0	0	2	40	60	100
		18	0	12	24			
SEMESTER IV								
Core	Practical – Performance	2	0	4	4	40	60	100
GE	Introduction to Karnatic Music (Theory)	4	0	0	4	40	60	100
Core	Project Work	0	0	20	10	40	60	100
		6	0	24	18			

CA - Continuous Assessment ,

SEE - Semester End Examination

4 0 0 4 HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -1

Course Objective:

This course is designed to teach the historical details of musicology made available in the Tamil treatises in detail

UNIT I 12

Introduction to Cilappadikaram and its commentaries - Fundamental and the major derivative Palais and Pans - Derivation of the four major Pans- Vattappalai - VamburuMarabu
Derivation of 4 major pans and 7 palais- Views of modern scholars

UNIT II 12

Pancamrabu - Introduction to Pancamarabu - Chapterisation of the work
Alatti

UNIT III 12

1. Tala Terms: Pani, Kottu, Asai, Tukku, Alavu, Sir
2. Study of 108 talas and tala concepts in Pancamarabu, Talasamuttiram, Caccaputavenba
3. Candams of Tiruppugazh

UNIT IV 12

Classification of **Musical Instruments** in Cilappadikaram and references

1. Wind
2. String
3. Percussion

UNIT V 12

References to Music in Tolkappiyam, PanniruTirumurai and NalayiraDivyaPrabandam

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Trace the references to music in Cilappadikaram

CO-2: Understand the references to music in Pancamarabu

CO-3: Comprehend the concept of 108 talas and various tala concepts in Tamil Music tradition

CO-4: Classify musical instruments and give a detailed description of ancient musical instruments and the evolution of the current day instruments

CO-5: Understand the references to music from important works in Tamil Literature

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
6. Silappadigaram and the commentaries by U.Ve. Swaminthaiyer
7. Silappadigarattisainunukka Vilakkam, S.Ramanathan, 1956
8. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000
9. Pancamarabu, V.P.K Sundaram, 1991
10. Mahabharata Chudamani, T.Chandrasekharan, Madras Government Oriental Series, 1955
11. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17,18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. Tamizhan Isai -Dr. A.N. Perumal, International Institute of Tamil Studies, 1983

4. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002

REGIONAL FORMS OF SOUTH INDIA

4 0 0 4

Course Objective:

This course is created with an objective to understand and appreciate the devotional music forms in various South Indian languages to get to know the contribution of various composers.

UNIT I

12

Utsava Sampradaya and Divyanamakirtanas of Tyagaraja, Biography of Tyagaraja

UNIT II

12

Biography and contribution of Bhadrachala Ramadas and Annamacharya

UNIT III

12

Biography and contribution of Jayadeva and Narayana Tirtha

UNIT IV

12

Brief biography and contribution of the Tevaramuvar and Azhvars

UNIT V

12

Contribution of PurandaraDasa ; Swati Tirunal's UtsavaKirtanas

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the genre of devotional music

CO-2: Grasp the different forms which form a part of this genre

CO-3: Understand the importance of regional languages in the bhakti movement

CO-4: Get an idea about various composers who composed devotional music

CO-5: Understand the contribution of Tyagaraja in both Classical and Devotional music.

REFERENCE BOOKS:

1. NalayiraDivyaPrabandham, K. Santana Reddiar, 1980
2. MuvarTirumuraiPadalgal, TamizhPalkalaiKazhagam, Tanjore, 1988
3. TallapakkaAnnamachariyarinKeertanaigal Vol 1, R. Srinivasan, Vasantha Publications, 2010
4. Hari Hara Bhajanamrutam,A.K.Gopalan,A.K.Gopalan Publishers,1982
5. Swati Tirunal, T.K. Govinda Rao, Ganamandir Publications, 2002

ALAPANA IN 4 RAGAS– 1 3 0 2 4

Course Objective:

Alapana-s are rarely taught by private teachers. In the institution, the advantage is to teach the methodology of raga alapana in a systematic manner individually.

UNIT I

12

Ability to render elaborate alapana in each of the following raga-s - Shankarabharanam, Saveri, Bhairavi and Purvikalyani.

UNIT II

12

Ability to isolate characteristic phrases of raga-s from compositions and employ them in alapana.

UNIT III

12

Notating of alapana renderings in the above ragas-s selected from audio tape recordings.

UNIT IV

12

Ability to make a general analysis of the alapana rendering of some well-known artists.

UNIT V

12

Study of the sanchara-s of the raga-s as revealed in the Alapana.

Total: 60h

Course Outcome:

At the end of this course the students will be able to,

CO-1: Render the outline of a raga in a succinct manner

CO-2: Understand the stages of alapana

CO-3: Render a detailed Raga alapana in the four ragas Shankarabharanam, Saveri, Bhairavi and Purvikalyani.

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in alapana

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

FOUNDATION COURSE IN PERFORMANCE**0 0 4 2****Course Objective:**

The objective of this course is to give training to the voice, choosing the right pitch and to instil sruti and svara awareness.

UNIT I**6**

Voice Culture-Choosing the right pitch, Vowel exercises, Production of voice, Sustaining on the seven notes

UNIT II**6**

Plain note singing and gamaka

Saralivarisai and alankaram in raga-s- Mayamalavagaula, Shankarabaranam, Kalyani, Kharaharapriya

Developing the ability to tune the Tambura

UNIT III**6**

Ability to render One Adi-tala varnam in 1st and 2nd Kalam and Tisram

UNIT IV**6**

Maintaining Kalapramana in Caturasram, tisram, khandam and misram in one and two kalais.

UNIT V**6**

Coaching to write and understand notation.

TOTAL:30 h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the correct method of voice production

CO-2: Tune a tambura, hence heightening sensitivity to sruti and svara

- CO-3: Render an Adi tala Varnam in different speeds
 CO-4: Understand the concept of different nadais
 CO-5: Write notation of Karnatic music compositions.

REFERENCE BOOKS:

1. GanamruthaBodhini, A.S. PanchapakesaIyer, Ganamrutha Prachuram, 1997
2. GanamrutaVarnamalika, A.S. PanchapakesaIyer, GanamruthaPrachuram, 1953
3. SrutiVadyas, Prof.P.Sambamoorthy
4. Voice Culture, Dr.S.A.K.Durga, Indian Musicological Society, 1986

MUSICAL COMPOSITIONS IN 8 RAGAS

0 0 4 4

Course Objective:

This course will teach important compositions composed by the Trinity and other major composers with the objective to learn difficult, complex compositions.

UNIT I

12

One Vilambakalakrti in each of the following raga-s in Shankarabharanam, Kambhoji and Begada

UNIT II

12

One Vilambakalakrti in each of the following raga-s in Saveri, Bhairavi and Kalyani.

UNIT III

12

One Vilambakalakrti in each of the following raga-s in Purvikalyani andTodi.

UNIT IV

12

Ability to notate the compositions learnt.

UNIT V

12

Study of the sanchara-s of the raga-s as revealed in the compositions.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the intricate nuances of the rāga

CO-2: Render vilamba kala krtis with bhava

CO-3: Analyse the structure and aesthetic differences between allied ragas

CO-4: Analyse the progression of sangati-s

CO-5: Learn any composition in these ragas on their own from notation

REFERENCE BOOKS:

1. Compositions of Tyagaraja by T.K. Govinda Rao, Ganamandir Publications, 1999
2. Compositions of Muddusvami Dikshitar by T.K. Govinda Rao, Ganamandir Publications, 2003
3. Compositions of SyamaSastri, SubbarayaSastri and AnnasamiSastri by T.K. Govinda Rao, Ganamandir Publications, 1997
4. GopalakrishnaBharatiyarPadalgal, V.S.GomatiSankaraIyer, Annamalai University, Isai Tamil Series, 1944

COMPOSITIONS OF MUTTUSVAMI DIKSHITAR

0 0 4 4

Course Objective:

The objective of this elective is to study in depth various songs and group krtis of Muttusvami Dikshitar.

UNIT I **12**

One Vilambakalakrti of Dikshitar

UNIT II **12**

Navagraha Kirtana - 1

UNIT III **12**

Pancalingasthalakrti - 1

UNIT IV **12**

Two krtis of Muttusvami Dikshitar composed in Vivadi Ragas.

UNIT V **12**

Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render a vilambakala kirtana composed by Muttusvami Dikshitar

CO-2: Understand the structure of a Dikshitar composition

CO-3: Analyse the style of composing

CO-4: Render vivadi raga kritis of the composer

CO-5: Render group kritis of the composer

TEXT BOOK:

1. Compositions of Muddusvami Dikshitar by T.K. Govinda Rao, Ganamandir Publications, 2003
2. Sangita Sampradaya Pradarshini, Subbarama Dikshitar, Vidya Vilasini Press, 1904
3. Sri Dikshita Kirtanamala Part 1-15, A. Sundaram Iyer, Music Book Publishers, Mylapore

REFERENCE BOOK:

1. Dikshita Krti Mukta Vali, K.N. Srinivasan, Music Circle Srirangam, 1996

4 0 0 4

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -2

Course Objective:

The objective of this course is to teach the historical development of theoretical concepts and a study of the lakshanagranthas in Sanskrit.

UNIT I

12

1. Grama, Murchana, Jati
 - a. Sadjā, Madhyama, Gandhara Grama and murchanas derived from it
 - b. Tanas- Shadava and Audava tanas
 - c. Sadharanasvaras
 - d. Jati - Suddha/Vikrtajati and characteristics of jati
2. Second stage-
 - a. Changes that took place
 - b. Suddha Tana/Kuta Tana
 - c. Sadharanasvaras- Kaisiki/Sadjasadharana/Madhyamasadharana
 - d. Jatis and laksanas added
3. SuddhaVikritasvaras- Origin and Development
 - a. Mentioned in Sangita Ratnakara
 - b. Svaramelakalanidhi
 - c. Sadragacandrodaya

- d. CaturdandiPrakasika
- e. Sangita Saramrta
- f. Sangrahacudamani

UNIT II

12

1. Systems of Raga Classification- Marga/Desi Ragas, Suddha/Chayalaga/Sankirna Ragas, Uttama/Madhyama/Adhama ragas, Association of Rasa and Kaala with ragas, Ghana/Naya/Desya Ragas, Raga-Ragini classification
2. Mela and Mela Prastaras- Origin and Development - All five stages
3. Vadi, Samvadi, Anuvadi and Vivadisvaras

UNIT III

12

Gamakas, Sthaya, Alankaras

1. 15 gamakas
2. Dasavidagamakas
3. Sthaya, Classification of Sthaya, Thaya
4. Outline study of Alankaras

UNIT IV

12

Musical Forms: Samagana and its characteristics, Raga alapti, Rupakaalapti, Gita Prabandhas

1. Sama vedasankhya
2. Sama svaras and symbols, Gatravina
3. Method of singing Samagana
4. Raga Alapti, RupakaAlapti, Alapa in the Caturdandi period
5. Gita Prabandhas

UNIT V

12

Marga tala system, Desi tala system

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the ancient concept of Grama, Murchana, Jati and the origin and development of Suddha and Vikrtasvaras

CO-2: Get an overview of the Classification of Ragas and the development of the Mela system

CO-3: Understand the concept of Gamaka, Sthaya and Alakara

CO-4: Understand the evolution of music from Sama Gana

CO-5: Comprehend the evolution of the tala system

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Sangeeta Ratnakaram - A study, R.Rangaramanuja Ayyangar, Wilco Publishing House, Bombay, 1978
6. Chozhargal Book-1 by Dr. K.A. Nilakanta Sastri, 2013
7. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
8. The Music of India – A Scientific Study, B.Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
9. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17, 18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
4. A treatise on Ancient Hindu Music, Arun Bhattacharya, K.P.Bagchi & Co, 1978
5. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

SAHITYA APPRECIATION, PRONUNCIATION

4 0 0 4

Course Objective:

The objective of this course is to get a feel of each language in which compositions are learnt to understand the meaning, to understand the emotional output and to understand the right pronunciation of the text.

UNIT I

12

A study on the aspects to note in a composition

1. Structure of the composition
2. Prasa/ Edugai-Monai
3. Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu
4. Sangati

UNIT II

12

Sahitya alankaras - Svaraksara, Yati, Yamakam, Manipravala

UNIT III **12**

Analysis of a Varnam

UNIT IV **12**

Analysis of any one kirtana in Tamil

UNIT V **12**

Analysis of any one kirtana of the Trinity

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Identify the various decorative elements in a composition

CO-2: Analyse a Composition in detail from the lyrical perspective

CO-3: Identify the various sahitya alankaras like Yati, Yamakam and Svaraksaram

CO-4: Analyse a Varnam in detail

CO-5: Analyse a Tamil and Sanskrit kirtana

TEXT BOOK:

1. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

PERCUSSION INSTRUMENTS **4 0 0 4**

Course Objective:

The objective of this elective is to make the students get familiar with the Indian percussion instruments

UNIT I **12**

Mridangam

UNIT II **12**

Chenda, Pancharavadyam

UNIT III **12**

Khanjira, Ghatam

UNIT IV **12**

Suddhamaddalam, Tavil

UNIT V**12**

Khol, Tabla, Pakhavaj

Total: 60h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the different types of Indian percussion instruments

CO-2: Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-3: Learn the construction and playing technique of Chenda and Panchamukhavadyam

CO-4: Learn the construction and playing technique of SuddhaMaddalam and Tavil

CO-5: Learn the construction and playing technique of the instruments of North India like Khol, Tabla and Pakhavaj

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005(18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

ALAPANA IN 4 RAGAS – 2**0 0 4 2****Course Objective:**

Alapana-s are rarely taught by private teachers. In the institution, the advantage is to teach the methodology of raga alapana in a systematic manner individually.

UNIT I**6**

Ability to render elaborate alapana in each of the following raga-s - Kambhoji, Kalyani, Begada and Todi.

UNIT II**6**

Ability to isolate characteristic phrases of raga-s from compositions and employ them in alapana.

UNIT III**6**

Notating of alapana renderings in the above ragas-s selected from audio tape recordings.

UNIT IV **6**

Ability to make a general analysis of the alapana rendering of some well-known artists.

UNIT V **6**

Study of the sanchara-s of the raga-s as revealed in the Alapana.

Total: 30h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render the outline of a raga in a succinct manner

CO-2: Understand the stages of alapana

CO-3: Render a detailed Raga alapana in the four ragas Kambhoji, Kalyani, Begada and Todi

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in alapana

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

NIRAVAL

0 0 4 2

Course Objective:

The objective here is to systematically teach the concept of Niraval, an important component of Manodharma Sangita, methodically in first and second speed

UNIT I **6**

Ability to render elaborate Niraval for themes set in the following raga-s.

- 1) Sankarabharanam (2) Bhairavi (3) Saveri
- 4) Kalyani (5)Todi(6) Purvikalyani

UNIT II **6**

Ability to isolate characteristic phrases of raga-s from compositions and employ them in niraval.

UNIT III **6**

Notating of niraval renderings in the above ragas-s selected from audio tape recordings.

UNIT IV **6**

Ability to make a general analysis of the niraval rendering of some well known artists.

UNIT V **6**

Study of the sanchara-s of the raga-s as revealed in the niraval.

Total: 30h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of niraval

CO-2: Sing niraval in a methodical manner

CO-3: Apply phrases used in alapana into niraval singing

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in niraval

CO-5: Notate the phrases sung in svara form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001

TANAM AND KALPANASVARAM **0 0 4 4**

Course Objective:

The objective is to teach tanam with less akara in various speeds along with kalpanasvara in first and second speed, kuraippu and korvais.

UNIT I **12**

Ability to render Tanam in the following raga-s.

- 1) Sankarabharanam (2)Kalyani (3) Bhairavi (4) Purvikalyani

UNIT II **12**

Ability to render Kalpanasvara-s for themes set in the following raga-s.

- 1) Sankarabharanam (2) Bhairavi (3) Saveri

4) Kalyani

(5)Todi(6) Purvikalyani

UNIT III

12

Notating of Tanam and Kalpanasvara renderings in the above ragas-s selected from audio recordings.

UNIT IV

12

Ability to isolate characteristic phrases of raga-s from compositions and employ them in Tanam and Kalpanasvara.

UNIT V

12

Ability to make a general analysis of Tanam and Kalpanasvara rendering of some well-known artists.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of Tanam

CO-2: Understand the concept of Kalpana svaram

CO-3: Apply phrases used in alapana into tanam and Kalpana svaram singing

CO-4: Isolate characteristic phrases of ragas from compositions and employ them in tanam

CO-5: Notate the phrases of tanam sung in svaram form

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001
3. Ragam, Tanam, Pallavi- Their Evolution, Structure and Exposition, Dr.M.B.Vedavalli, M.R.J.Publications, Bangalore, 1995

ADVANCED THEORY – MUSIC

4 0 0 4

Course Objective:

The objective of this paper is to make a deep study of the Raga Lakshana along with allied ragas. Also to know the developments in various areas after the advent of 18th century and the impact of 20th century developments.

UNIT I

12

1. Advanced Study of Lakshana-s of Ragas

- a. Gamakas, extent of gamaka
- b. Anusvaras
- c. Kalapramana
- d. Importance of svaras- amsa,nyasa, graha
- e. Arrangement of svara in a sancara
2. Comparative study of Lakshana-s of Ragas
 - a. Kambhoji, Yadukulakambhoji
 - b. Sriraga, Madhyamavati
 - c. Darbar, Nayaki
 - d. Kedaragaula, Surati
 - e. Anandabhairavi, Ritigaula
 - f. Devagandhari, Saurashtram

UNIT II

12

Concept of Art Music

1. Music in Dance
2. Music in Cinema
3. Music in Drama
4. Music in the Arts of story telling
5. Music in other spheres
6. Music in Temple rituals
7. Music in Social festivals
8. Manodharma- Alapana, Niraval, Tanam, Kalpanasvara
9. Kalpita forms- Krti, Melody, Laya and Tala, Text/Sahitya
10. Semi-Classical and Light Music
11. Concert format and Structure

Trends and developments in music in the 20th century with reference to Musical instruments

1. Compositions and composers
2. Concerts
3. Books
4. Journals and Research
5. Music Education
6. Music and communication

UNIT III

12

The comparative study of structure of musical forms

1. Varnam- Tana and Pada Varnam
2. Kirtanai
3. Jatisvaram-Svarajati
4. Padam, Javali
5. Ragamalika

UNIT IV

12

Role of Tala and its elements in present day musical forms

1. Various types of Talas - Capu, Desadi, Madhyadi
2. Tala dasa pranas

UNIT V

12

Study of Musical instruments

1. Classification systems for Musical instruments
2. Detailed study of - Tambura, Vina, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam, Taval, Khanjira, Ghatam, Morsing

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the Lakshanas of ragas and the differences between closely allied ragas

CO-2: Elucidate in detail about the role of Music in allied art forms

CO-3: Understand in depth about various musical forms

CO-4: Understand the role of Tala and its elements

CO-5: Have an in-depth understanding of various musical instruments.

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V. Premalatha, Sundeep Prakashan, Delhi, 1985
5. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
6. The Music of India – A Scientific Study, B. Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
7. Musical Instruments of India, S. Krishnaswami, Publications Division, Ministry of I & B, 1993
8. Vadya Marabu, Dr. A.N. Perumal, Ulaga Tamizharaicci Niruvanam, 1987
9. Raga Lakshana Part 1, Prof S.R. Janakiraman, The Music Academy, Madras, 1995
10. Raga Lakshana Part 2, Prof S.R. Janakiraman, The Music Academy, Madras, 1996
11. Raga Lakshana Part 3, Prof S.R. Janakiraman, The Music Academy, Madras, 1997

REFERENCE BOOKS:

1. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002
2. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

HINDUSTANI MUSIC**4 0 0 4****Course Objective:**

The objective of this course is to give an introduction to the North Indian system of music known as Hindustani system of Music and understand it from the Karnatic perspective.

UNIT I**12**

Concept of Raga Classification in Hindustani Music - That system	
UNIT II	12
Musical forms in Hindustani Music - Dhrupad, Khayal and Thumri	
UNIT III	12
Talas in Hindustani Music - Teen taal, Rupak taal, Jhap taal	
UNIT IV	12
Instruments used in Hindustani Music - Sitar, Sarod, Sarangi, Tabla	
UNIT V	12
Comparative study of Karnatic and Hindustani styles of Music	
Total: 60h	

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of Raga classification in North Indian music

CO-2: Comprehend the various musical forms in Hindustani Music

CO-3: Understand the various talas and rhythmic cycles used in Hindustani Music

CO-4: Understand about instruments used in Hindustani music

CO-5: Compare and highlight the differences and similarities between the twin systems of music.

TEXT BOOK:

1. Nad – Understanding Raga Music, Sandeep Bagchee, Eshwar Mumbai, 1994
2. The Winged form- Aesthetical essays on Hindustani Rhythm, Sushil Kumar Saxena, Sangeet NatakAkademi, 1979

FOUNDATION COURSE IN PERFORMANCE – 2

0 0 4 4

Course Objective:

The objective of this course is to give a foundation to perform a concert by learning compositions essential to performance.

UNIT I **10**

One Ata tala varnam in two kalams.

UNIT II **10**

Tyagaraja'sPancaratna kirtana - 1

UNIT III **10**

Two kirtana-s of Tyagaraja set in Desadi tala.

UNIT IV **10**

One kirtana of Papanasam Sivan and One kirtana of Gopalakrishna Bharati

UNIT V **10**

Ragamalika - 1, Tillana- 1

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render anAta tala Varnam in 2 kalams- both svara and sahitya

CO-2: Render a Pancharatna kirtana of Tyagaraja

CO-3: Present kirtanas in Tamil

CO-4: Render a Ragamalika and Tillana

CO-5: Be prepared with the elements required in a concert performance

TEXT BOOK:

1. Ghana Raga Pancaratnas of Sri Tyagaraja, Dr.PremeelaGurumurthy, SunaadaTrust, 2004
2. Varnasagaram, T.K. Govinda Rao, Ganamandir Publications, 2006

PADAM AND JAVALI

4 0 0 2

Course Objective:

Compositions sung after the Ragam, Tanam Pallavi, comprising of Padams, Javalis and Tillana are also an important area found in Dance Music. This course will delve into the theoretical aspects of these forms.

UNIT I **6**

A study of the Musical form Padam and Javali

UNIT II **6**

A study of Musical form Tillana

UNIT III **6**

Biography and contribution of Kshetrajna, Contribution of Tamil Padam Composers

UNIT IV **6**

Contribution of Javali composers

UNIT V **6**

Composers of Tillana

Total: 30h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the intricacies of Padam and Javali

CO-2: Understand the form Tillana and its unique aspects

CO-3: Elucidate the biography and contribution of Padam composers

CO-4: Elucidate the biography and contribution of Javali composers

CO-5: Elucidate the biography and contribution of Tillana composers

TEXT BOOKS:

1. Sri Krti Mani Malai Part- 4, Rangaramanuja Iyengar, India Publishing House Bombay, 1967
2. Javali, T.Brinda, The Music Academy Madras, 1962
3. Javali, Gowri Kuppaswamy&M.Hariharan, CBH Publications, 1996
4. Bunch of Javalis, Dr.PappuVenugopala Rao, Pappus Academic and Cultural Trust PACT, 2011
5. Padas of Kshetrajna in Notation, T.V. Subba Rao, 1954

ALAPANA, TANAM , PALLAVI

0 0 4 4

Course Objective:

The objective of this paper is to give training in Alapana, Tanam, Pallavi, the most important creative area of Karnatic Music, fit to be rendered in a concert with all necessary components.

UNIT I

12

Learning Pallavi themes in the following ragas:

1) Sankarabharanam (2) Bhairavi (3) Kalyani

The Pallavi themes can be set in Adi (2 kalai) or in any other tala like Khanda jatitripata tala, tisra jatitripata tala.

UNIT II

12

Ability to render Alapana, Tanam and Niraval in detail.

UNIT III

12

Ability to render the pallavi theme in trikalam.

UNIT IV

12

Ability to render kuraippu and Ragamalikasvaras.

UNIT V

12

Theoretical study of Pallavi exposition.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render a Pallavi themes in Shankarabharanam, Bhairavi and Kalyani

CO-2: Present detailed Alapana and Tanam preceding the Pallavi exposition

CO-3: Render detailed Niraval for the pallavi themes

CO-4: Present kuraippu and Ragamalikasvaras for the Pallavi

CO-5: Undertake further research on Ragam-Tanam- Pallavi

REFERENCE BOOKS:

1. Manodharma Sangita, Dr.SripadaPinakapani,Brhaddhvani, 1992
2. A Rational Approach to Manodharma Sangita, Dr. Radha Venkatachalam, Music Education Trust, New Delhi, 2001
3. Ragam,Tanam, Pallavi- Their Evolution,Structure and Exposition, Dr.M.B.Vedavalli, M.R.J.Publications, Bangalore,1995

COMPOSITIONS OF SYAMA SASTRI

0 0 4 4

Course Objective:

The objective of this paper is to learn the compositions of SyamaSastri in order to get to know his style and also to compare with the other two composers of the Trinity.

UNIT I

12

Ability to render One Svarajati

UNIT II

12

One composition in Raga Ananda Bhairavi

UNIT III

12

One composition from the Navaratnamalika group of Krti-s.

UNIT IV

12

One composition of SyamaSastri set in MisraCapu tala.

UNIT V

12

Study of the features of sahitya and tala of his compositions with a comparison with those of Tyagaraja and Muttusvami Dikshitar.

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Render a svarajati of SyamaSastri and understand the intricacies of the raga from the composition.

CO-2: Render a composition in Ananda Bhairavi which was a speciality of the composer

CO-3: Present a composition from the Navaratnamalika group.

CO-4: Render a composition in MisraCapu, which was a speciality of the composer

CO-5: Understand the features of SyamaSastri's compositions and compare with it with the style of the other composers of the Trinity.

TEXT BOOK:

1. Syama Sastry Compositions, Vidya Shankar, Parampara Chennai, 1989
2. Masterpieces of SyamaSasri, Dr. S. Ramanathan, SyamaSastri Bi Centenary Commemoration Volume, 1962

3. Compositions of SyamaSastri, SubbarayaSastri and AnnasamiSastri by T.K. Govinda Rao, Ganamandir Publications, 1997

PRACTICAL - PERFORMANCE

0 0 4 4

COURSE OBJECTIVE:

Concert singing is an integral part of the course study which will be taught regarding planning, practice and performance.

UNIT 1 **12**

Planning the items

UNIT 2 **12**

Kalpita Sangita

UNIT 3 **12**

Manodharma

UNIT 4 **12**

MadhyamakalaKritis

UNIT 5 **12**

Tukkada

Total: 60 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Plan the items to perform a recital for one hour

CO-2: Present and Perform a traditional compositions

CO-3: Present and Perform a Manodharma for these compositions

CO-4: Present and Perform madhyamakalakirtanas.

CO-5: Present and Perform lighter items to conclude the concert

INTRODUCTION TO KARNATIC MUSIC

4 0 0 4

Course Objective:

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6 Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

UNIT I

12

The following Technical terms in Karnatic Music will be defined and explained.

1. Raga 2.Tala 3.Sruti 4.Svara 5.Harmony 6.Melody

UNIT II

12

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina 2.Flute 3.Mridangam 4.Tabla 5.Violin 6. Pakhawaj 7.Sarangi 8.Sarod 9.Nagaswaram. 10. Taval .

UNIT III

12

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman 2.Bhairav 3. Kafi 4.Bhairavi 5.Bilawal 6.Poorvi 7.Asaveri 8.Thodi

UNIT IV

12

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalyani

UNIT V

12

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam
2. M.S.Subbalakshmi
3. M,L.Vasanthakumari
4. D.K.Pattamal
5. SemmangudiSreenivasaIyer
6. T.N.Rajaratnam Pillai
7. Palakkad Mani
8. S.Balachander
- 9.T.R.Mahalingam
10. Lalgudi Jayaraman

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005(18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

