

M.A Music
SEMESTER – I

Paper –1.1 C.T Origin and Evolution of Music- I

Unit – I : Outline knowledge of the contents of the following:

1. Saman chants
2. Bharata's Natya Sastra
3. Brihaddesi
4. Sangita Ratnakara

Unit – II : Musical concepts

1. Grama – Murchana – Jati – Palais – Raga – Mela - Janya
2. Swara nomenclatures

Unit – III: Outline knowledge of Musical forms:

Daru, Gita, Prabandha, Sankirtana Dasara padas.

Unit – IV: Musical Instruments, classification of Musical Instruments; Kutapas.

Unit – IV: Music in Temples

A general study of Music & Musical instruments in Temples.

REFERENCE BOOKS:

1. Saman chants in Theory and present practice by ganesh Hari Tarleker 1995.
2. Prof P.Sambamurti South Indian Music Vols I to VI .
3. A Historical studys of Indian Music- 2002 by Surami Prajnananda
4. Music Rituals in Temples of South India by geetha Rajagopal 2009.
5. Temple Musical Intruments of Kerala –by L.S. Rajagopalan.
6. Brihaddesi by Prof. Dwaram Bhavanarayana Rao 2001
7. Andhra Vaggeyakara Charitramu-by Balantrapu Rajanikanta Rao.
8. Sangita Sastra Saramu- Dr S.R. Janakiraman-1989.

PAPER CODE- PAPER –1.2 C.T – Musical Concepts – I

Unit – I : Detailed study of

1. Mela Namencature
2. Janaka Janya systems

Unit – II : Tala, Angas, Saptatalas, 2 sets of Laghujatis, Tala Dasa Pranas, Desadi, Madhyadi Talas, 108 Talas, 175 Talas, Chapu Talas, Talas used in Tiruppugazh, Navasandhi Talas.

Unit – III: Madhura Bhakti in, Tiruppavai, Kshetravaya padas, Ashtapadi
Compositions of Annamacharya, Meera.

Unit – IV: 1. Mudras
2. Musical prosody
3. Rasa Theory

Unit – V : Raga Lakshanas

- | | |
|-------------|--------------------|
| 1. Nata | 6. Mayamalavagowla |
| 2. Gowla | 7. Sankarabharanam |
| 3. Arabhi | 8. Bhiravi |
| 4. Varali | 9. Kambhoji |
| 5. Sriragam | 10.Todi |

REFERENCE BOOKS:

1. Prof P.Sambamurti South Indian Music – Vols I to VI
2. History of Indian Music Prof P.Sambamurthy .
3. Raga in Carnatic Music bu S. Bhagyalakshmy .
4. Supprasiddha Vaggeyakarulu- by Dr. Dwaram V,J,Lakshmi

Practicals

PAPER CODE -1.3 C.P – Abhyasa Gana

1. Alankaras in 7 ragas
2. Tana Varnam – 1
3. Pada Varnam – 1
4. Navaragamalika – 1
5. Adi Tala Varna – 1 Trikalams
6. Ata Tala Varna – 1 Trikalams

(Hamsadhvani, Darbar, Begada, Sahana, Kalyani, Sankarabharanam, Kambhoji, Kanada, Ritigaula, Bhairavi, Kalyani and Todi).

PAPER CODE –1.4 C.P Musical forms-1

1. Ashtapadi – 1
2. Ugabhogam – 1
3. Lakshana Gitam – 1
4. Dasa Padas – 2
5. Annamayya – 2
6. Tevaram – 1
7. Divya Prabandham – 1
8. Tiruppavai – 1
9. Padyam – 1
10. Viruttam – 1

PAPER CODE –I.5 C.P Tyagaraja Ganaraga Pancharatnas

1. Nata – Jagadananda Karaka – Adi
2. Gaula – Dudukugala – Adi
3. Arabhi – Sadhinchene - Adi
4. Varali – Kana kana - Adi
5. Sriraga – Endaromahanubhavulu - Adi

SEMESTER- II

PAER CODE 2.1 C.T : Origin and Evolution of Music - II

Unit – I : Music in Epics, Puranas, Kavyas, Tolkappiyams, Sangam Literature.

Unit – II : Thaya, Suladi, Chitta Tanas, Alankaras

Unit – III: Raga Vibodha, Chaturdandi Prakasika, Sangita Saramrita, Sankirtana Lakshanam

Unit – IV: Royal Patronage in Vijayanagar, Venkatagiri.Samstanams

Unit – V : Musical inscriptions, Iconography, Music in Kudimiyamalai, Stone pillars and Tirumayam.

REFERENCE BOOKS:

1. South Indian Music-by Prof P.Sambamurti – Vols I to VI.
2. A Historical Study of Indian Music –2002- Swami Prajnananda.
3. Chaturdandi Prakasika by Prof Dwara Bhavanarayana Rao.

PAPER CODE 2. 2 C.T : Music Concepts - II

Unit – I : a) Sruti nomenclature

b) Bharata's experiment relating to Dhruva Vina and Chala Vina, Significance of the experiment; Various views regarding the number of Srutis used in Indian Music.

Unit – II : Cycles of Fourths and Fifths; Discussion of the Validity of Derivation of 22 Srutis by the method of cycles of fourths and fifths. Musical intervals expressed in fractions and Cyclic cents.

Unit – III: Science of Music: Use of Technology in the propagation and Preservation of Music, Radio, Television and Computer, Role of Digital Recording.

Unit – IV: Accoustics of concert halls, Echo, requirements of open – air theatre and concert hall.

Unit – V : Ragalakshanas of

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|--------------------|------------|---------------|-------------------|
| 1) Anandabhairavi, | 2) Kalyani | 3) Bhairavi | 4) Kharaharapriya |
| 5) Saveri | 6) Begada | 7) Sriranjani | 8) Madhayamavati |

REFERENCE BOOKS:

1. South Indian Music-by Prof P.Sambamurti – Vols I to VI.
2. Sangita Sastra Saramu- Dr S.R. Janakiraman-1989. (Telugu)

Practicals

PAPER CODE 2.3 C.P -Musical forms -2

- | | | |
|---------------------------------|---|---|
| 1. Bhadrachala Ramadasa Kirtana | - | 1 |
| 2. Narayana Tirtha Tarangam | - | 1 |
| 3. Kshetrappa | - | 1 |
| 4. Sadasiva Brahmendra | - | 1 |
| 5. Nandanar charitram | - | 1 |
| 6. Nowkacharitram | - | 1 |
| 7. Prahaladha bhaktivijayam | - | 1 |
| 8. Namavalis | - | 1 |
| 9. Adhyamaramayana keerthana | - | 1 |
| 10. Ramanataka keerthana | - | 1 |

PAPER CODE 2.4 C.P Compositions of Trinity Period

- | | | |
|---|---|----------|
| 1. Tyagaraja | – | 2 Kritis |
| 2. Syama Sastry | – | 2 Kritis |
| 3. Muthuswami Dikshitar | – | 2 Kritis |
| 4. Swati Tirunal | – | 2 Kritis |
| 5. Basic knowledge of Manodharma concepts for the above compositions. | | |
| Guccha Kritis | | |

PAPER CODE 2.5 C.P Gucca kritis

- | | | |
|----------------------------|---|----------------------|
| 1. Navavarana Kriti | - | 1 |
| 2. Navagraha Kriti | - | 1 |
| 3. Navarathri Kriti | - | 1 |
| 4. Panchalingasthala Kriti | - | 1 |
| 5. Syamasastri Swarajati | - | 2 (Bairavi and Todi) |

III SEMESTER

PAPER CODE 3.1 C.T: Origin and Evolution of Music – III

- Unit – I :** Sangraha Chudamani
Sangita Sampradaya Pradarsini
Telugu Works from 1850 A.D
- Unit – II :** Structure & Analysis of the musical compositions: Tarangam, Padam. Kriti
Kirtana, Ragamalika and Tillana.
- Unit – III :** Katha Kalakshepam, Yakshagana, Vidhi Natakam, Kuravanji Natakam,
Burra Katha, Tolubommala.
- Unit – IV :** Study of Life and contribution of musical trinity.
- Unit – V :** Physiology of Music.
Eare, larynx ,vocal chords , Gayakagunadhoshas

REFERENCE BOOKS:

1. Sangeeta Sampradaya Pradarsini - Subbarama Dikshitar
2. Yakshaganam-Prof S.V Jogarao
3. Tyagaraja keertanalu-savyakyaana Vivaranamu-Kalluri Verabhadra Sastry
4. Deekhita Dakshatamanjari-Niraghatam Ramakrishna Sarma
5. South Indian Music-Prof P.Sambamurti – Vols I to VI.
6. Sangeeta Saurabham- Dr. S.Pinakapani

Practicals

PAPER CODE 3.2 C.P : Manodharma Sangita

- | | |
|-------------------|-----------------|
| 1. Kharaharapriya | 2. Begada |
| 3. Natakuranji | 4. Mohana |
| 5. Bilahari | 6. Kedaragaula |
| 7. Kalyani | 8. Purvikalyani |
| 9. Pantuvarali | 10. Todi |

PAPER CODE 3.3 C.P : Traditional Folk & Patriotic Songs

Traditional Folk & Patriotic Songs – 12

PAPER CODE 3.4 I.E.P Post Trinity Compositions

1. Subbarayasastry
2. Patnam Subrahmanya Iyer
3. Mysore Vasudevachar
4. Poochi Srinivasa Iyengar
5. Papanasam Sivan
6. Basic Manodharma training for the above compositions

(OR)

3.4 I.E.P Miscellaneous Compositions

- | | |
|----------------|------------------------------|
| 1. Padam | 2. Javali |
| 3. Tiruppugazh | 4. Utsava Sampradaya Kirtana |
| 5. Tillana | 6. Ragamalika |
| 7. Daru | 8. Divyanama Kirtana |

PAPER CODE 3.5 I.E.P Manodharma Sangeetha

(OR)

PAPER CODE 3.5 I.E.P Guccha Kritis

(Other than the kritis which were learnt in 2.5 C.P)

- | | | |
|----------------------------|---|-----------------------|
| 1. Navavarana Kriti | - | 1 |
| 2. Navagraha Kriti | - | 1 |
| 3. Navaratri Kriti | - | 1 |
| 4. Panchalingastala Kriti | - | 1 |
| 5. Syamasastri's Swarajati | - | 1 (Yadukula Kambhoji) |

M.A. MUSIC
SEMESTER – IV

PAPER CODE 4.1 C.T: Research and Contemporary Music, Musicologists

Unit – I : Research in Music, Research areas, Electronic instruments.

Unit – II : Indian Music institutions and Music Education.

1. National
2. International

Unit – III : Hindusthani Music – That system, Dhrupad, Khyal.

Life and contribution of

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|--------------------|----------------|
| 1. Pt. Ratanjankar | 2. BC. Deva |
| 3. T.V. Subba Rao | 4. Prajnananda |

Unit – IV : Study of the following

1. Professional Ethics
2. Gender bias in the field of Arts
3. Basic Knowledge of Music Therapy

Unit-V: Study of Musicologists – Any 4

Contribution of Women composers(Any 4) and Women Musicians (Any 4) of the 20th century.

REFERENCE BOOKS:

1. Sources of research in Indian Classical Music by Reena Gautam
2. Research Methods in Indian Music by Najma Perveen Ahmed
3. The Art and Science of Carnatic Music by Vidya Shankar.
4. Music instruments of India by S Krishnaswamy
5. Sambamurthy, P. – South Indian Music (6 Volumes)
6. Ranade, Ashok D. – Essays on Indian MusicAn Invitation to Indian Music by Smt. Shakuntala Narasimhan.
7. Journals of Indian Musicological Society, Baroda.
8. Bhatkhande, Vishnu Narayan. *Hindustani Sangeet Paddhati: Kramik Pustak Malika.* Sangeet Karyalaya, 1934.
9. Reshaping Art, TM Krishna, Madhushree Publications, 2018, Chennai
10. Sebastian and sons, TM Krishna, Self published, 2020, Chennai

Practicals

PAPER CODE - 4.2 C.P: Ragam – Tanam – Pallavi

1. Pallavis out of which one is a four kala chowkam.
2. And one is a Nada Pallavi
3. Ragamalika Neraval and ragamalika swarakalpana are to be introduced
4. Two Muktayis in each pallavi must be taught.

PAPER CODE 4.3 C.P: Concert Paper

PAPER CODE 4.4 C.P : Post trinity compositions with Manodharma

PAPER CODE 4.5 C.T : Project Work – Dissertation