

சென்னைப் பல்கலைக்கழகம்
தொலைதரக் கல்வி நிறுவனம்



Master of Music Degree Course

M.Music

இசையியல்

Syllabus for Core Subjects

Non-Semester

(Effective from the Academic Year 2005 - 2006)

UNIVERSITY OF MADRAS

INSTITUTE OF DISTANCE EDUCATION

CHENNAI - 600 005

M.Music
SCHEME OF EXAMINATION
FIRST YEAR

Paper	Subjects	Duration hours	Max. Marks
1	Practical - I Foundation Course in Performance	1	100
2	Practicals - II Musical Compositions - 1	1	100
3	Practical - III Alatti Part I, Part II, Karpanaikovai and Tanam - Part I & II	1	100
4	Theory History of Music - Tamiz Tradition	3	100
5	Theory : History of Music - Samskrta Tradition	3	100
SECOND YEAR			
6	Practical - IV Musical Compositions - 2	1	100
7	Practical - V Niraval	1	100
8	Practical - VI Alatti - Tanam - Pallavi	1	100
9	Theory Advanced Theory	3	100
10	Practical Concept		100

INSTITUTE OF DISTANCE EDUCATION
MASTER OF MUSIC (M.Mus) DEGREE COURSE
SYLLABUS

FIRST YEAR

PAPER 1 - PRACTICAL - I - FOUNDATION
COURSE IN PERFORMANCE

1. Developing the ability to tune the Tambura with reference to the Basic Pitch sounded on
 - 1) Pitch pipe
 - 2) Flute and Nagavaram
 - 3) Vinai and Violin
 - 4) Mrdangam and Ghatam
2. Ability to repeat and translate into Kovai syllables, musical sounds rendered plainly and with Nunnasaivu (gamaka)
3. Rendering of Adukkani-s in different speeds to tala-s rendered by Electronic tala instrument
4. Rendering of Adkukkani-s in 32 Palai-s (Mela-s) with and without Nunnasaivu
5. Ability to render talam to simple and complex korvai-s rendered in music and to taniavartanam on the Mrdangam and Tavil. Ability to repeat the simple korvai-s

6. Ability to render a Panniram (varnam) in different kalam-s and nadai-s either m₄ c₄nk Mâ or [u[& rhngÇ
7. Ability to write the notation of
 1. Panniram-s (varnam-s) in different kalam-s and nadai-s
 2. Complex passages from kirttanai-s Alatti and Kovai-korvai-s
8. Complex Laya exercises involving Mummai (Tisra), Aimmai (Khanda) and Ezumai (Misra) nadai-s

PAPER 2 - PRACTICAL - II - MUSICAL COMPOSITION - 1

Part - I

1. Two Vilambakala Tamiz Kirttanai-s in each of the following four raga-s
 - (1) Sankarabharanam (Pann Pazampancuram)
 - (2) Dhanyasi
 - (3) Bhairavi (Pann Kausikam)
 - (4) Saveri
2. Ability to write notation of an unknown kirttani in each of four raga-s
3. Ability to interpret notation and learn one kirttai in each of the four raga-s
4. Ability to learn from an audio-tape recording one kirttanai in each of the raga-s
5. Study of Pann-vazakku of the raga-s as revealed in the kirttanai-s

Part II (Students choice - Self Learning)

1. Two Vilambakala Kirttanai-s in each of the following Raga-s
1) Kambodhi (Pann Takkesi) 2) Todi 3) Purvakalyani
4) Begadi
2. Ability to write notation of an unknown kirttanai in each of the four raga-s
3. Ability to interpret notation and learn one kirttani in each of the raga-s
4. Ability to learn from an audio-tape recording one kirttanai in each of the four raga-s
5. Study of the Pann-vazakku of the raga-s as revealed kirttanai-s

PAPER 3 - PRACTICAL - ALATTI, KARPANAIKKOVAI AND TANAM - 1

Alatti Part I

1. Ability to render elaborate Alatti in each of the following raga-s
1) Sankarabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri
2. Ability to notate alapana renderings in the above ragas-selected from audio tape recordings.
3. Ability to make a general analysis of the Alatti rendering of some well known artists.
4. Comparative study of the pann-vazakku-s of the raga-s as revealed in the Compositions and in the Alatti.

Alatti Part II

1. Ability to render elaborate Alatti in each of the following raga-s
1) Kambodi 2) Todi 3) Purvakalyani 4) Begadi
2. Ability to notate Alatti renderings in the above ragas-selected from audio tape recordings
3. Ability to make a general analysis of the Alatti rendering of some well known artists.
4. Comparative study of the Pann-vazakku of the ragas-as revealed Compositions and Alatti.

Karpanaikkovai and Tanam Part 1

1. Ability to render Karpanaikkovai (kalpanasvarams) for themes set in the following raga-s
1) Sankarbharanam (2) Dhanyasi (3) Bhairavi (4) Saveri

Note :

The tala-s underlying the themes (for Karpanaikkovai) should be take in the following order

- 1) Adi (oru-kalai) ; rupaka (short) Misra capu ; khanda-capu-sama eduppu
 - 2) Adi (oru-kalai) ; rupaka (short) Misra capu ; khanda-capu-vishama eduppu
 - 3) Adi (rendu-kalai); Jhampa; Triputa; Ata
2. Ability to render Tanam in the following raga-s
1) Sankarabharanam (2) Dhanyasi (3) Bhairavi (4) Saveri
 3. Ability to isolate characteristic phrases of raga-s from compositions and employ them in Karpanaikkovai and Tanam

4. Notating of karpanaikkovai and Tanam renderings in the above ragas-s selected from audio tape recordings
5. Ability to make a general analysis of Karpanaikkovai and Tanam rendering of some well known artists.
6. Study of the Pann-vazakku of the raga-s as revealed in Karpanaikkovai and Tanam.

Karpanaikkovai and Tanam Part II

1. Ability to render Karpanaikkovai (Kalpanasvaram) for themes set in the following raga-s
 - 1) Kambodhi 2) Todi 3) Purvakalyani 4) Begadai

Note :

The tala-s underlying the themes (for Karpanaikkovai) should be taken in following order

- 1) Adi (oru-kalai) ; rupaka (short) Misra capu ; khanda-capu-sama eduppu
 - 2) Adi (oru-kalai) ; rupaka (short) Misra capu ; khanda-capu-vishama eduppu
 - 3) Adi (rendu-kalai) : Jhmpa : Triputa; Ata
2. Ability to render Tanam in the following raga-s
 - 1) Kambodhi 2) Todi 3) Purvakalyni 4) Begadai
 3. Ability to isolate characteristic phrases of raga-s from compositions and employ them in Karpanaikkovai and Tanam
 4. Notating of Karpanaikkovai and Tanam renderings in the above ragas-s selected from audio tape recordings.

5. Ability to make a general analysis of karpanaikkovai and Tanam rendering of some well known artists.
6. Study of the Pann-vazukku of the raga-s as revealed in Karpanaikkovai and Tanam

PAPER 4 -THEORY - HISTORY OF MUSIC - TAMIZ TRADITION

1. Ancient Tamiz music in -
 1. Cliappadikaram and its commentaries
 2. Panchanmarabu.
2.
 - 1) Detailed study of Palai and pan system of ancient tamiz music and the views of the modern scholars.
 - 2) Types of Alatti
3. Tala terms :
 - 1) Pani (2) Kottu (3) Asai (4) Tukku (5) Alavu (6) Siir
4. Study of 108 talas and tala concepts mentioned in the following works.
 - 1) Pancamarapu (2) Talasamuttiram
 - (3) Caccaputavenba
5. Chandams of Tiruppugazh.
- 6
 - 1) Musical instruments in Ancient Tamil Music
 - 2) Terms associated with Instrumental technique

7. References to Music in

- 1) 1. Tolkappiyam 2. Ettuttogai 3. Pattupattu
4. Kalladam 5. Pingalanigandu 6. Divakara Nigantu

2. 1. Panniru-tirumurai 2. Nalayira Divyaprabandham

8. Study of the musical aspects of Teveram

1. Pan 2) Kattalai 3) Edugai-Monai-Iyaibu 4) Forms

9. Study of the treatment of music in the works of Medieval and Modern period

1. Bharatasesanapatyam
2. Bharatacattiram
3. Mahabharatachudamani

**PAPER 5 - THEORY - HISTORY OF MUSIC -
SAMSKRITA TRADITION**

Grama : Murccana : Jati

2. Suddha Vikrtasvaras - Origin and Development

3. Systems of Raga classification

1. Marga Raga-s and Desi Raga-s
Marga - Gramarga, Uparaga, Raga, Bhasa,
Vibhasa, Antarabhasa Desi - Raganga, Bhasanga,
Kriyanga and Upanga

2. Suddha, Chayalaga and Sankirna ragas.

3. Suryamsa, Madhyansa and Candramamsa ragas

4. Uttama, Madhyama and Adhama ragas.

5. Association of Rasa and Kaala (time) with ragas

6. Ghana, Naya and Desya ragas
7. Devatamaya - rupa of ragas; Ragadhyana slokas, Raga-Ragini classification
4. Mela and Mela Prastaras - Origin and Development
5. Vadi, Samvadi, Anuvadi, and Vivadi svaras
6. Gamakas, Sthaya-s, Alankaras
7. Music of Kudumiyanmalai inscriptions
8. Musical Forms :
 1. Samagana and its characteristics
 2. Outline study of Gitaka Nirgita Jatigita
 3. Raga-alapti; Rupaka-alapti
 4. Gita Prabandhas
- 9 1. Margatala system

Desitalas : Detailed study of Taladasapranas

PAPER 6 - PRACTICAL - MUSICAL COMPOSITIONS- 2

1. Two Atatala Panniram (varnam-s) set in raga-s selected from
 - 1) Nilambari (Pann Megharagakurinci) 2) Bhairavi
 - 3) Veribani 4) Vanajakshi in Tamil / Telugu / Sanskrit / Kalai, rhyhyh.
2. One Vilambakala Tamiz Kirttani in each of the following raga-s
 - 1) Mukhari (2) Varali (3) Kedaragaula (Pann Gandharpanchamam) (4) Ritigaula (5) Sahana
1. One gitam, Two Tamil / Kanada Kovaiccorkattu (svarajati), Panniram (varnam) and Regamalika each in Tamiz or any other.

2. Two compositins each from Tevaram, Divyaprabandham and Tiruppugaz
3. One of the three Svarajati-s of Syama Sastri
One Atatala Panniram (varnam-s) set in raga-s selected from
1) Anandabhairavi 2) Kambhodi 3) Todi
2. One Vilambakala Kirttani in each of the following ragas
1) Surati 2) Anandabhairavi 3) Yadukulakambodhi (Pann Sewazhi) 4) Kalyani 5) Madhyamavati (Pann Centuruthi)
 1. One Tirunerisai One Tiruttandagam, One Tiruttalaccati
 2. One kirttani from the Ghanaraga-pancharatnam-s of Tyagaraja
 3. One kirttani from the Pancharatnam-s of Gopalakrishna Bharati
 4. One kirttani of Multtusvami Dikshitar set in Pallavi - Samatthicharanam format
 5. 2 Padams in Tamil , and one Telugu and one Tilana in tamiz.

PAPER 7 - PRACTICAL - NIRAVAL

1. Ability to render elaborate niraval for themes set in the following raga-s
 - 1) Sankarabharanam 2) Bhairavi 3) Saveri
2. Notating of niraval renderings in the above ragas-s selected from audio tape recordings.
3. Ability to make a general analysis of the niraval rendering of some well-known artists.
 1. Ability render elaborate niraval for themses set in

the following raga-s

- 1) Kambodhi 2) Todi 3) Purvakalyani
2. Notating of niraval renderings in the above ragas selected from audio tape recordings
3. Ability to make a general analysis of the niraval rendering of some well-known artists.

PAPER 8 - PRACTICAL - ALATTI - TANAM - PALLAVI - 2

1. Learning a Pallavi theme in each of the four raga-s (to be selected out of the following eight)
 - 1) Sankarabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri

Note :

1. The themes should be in tala-s set in
 - 1) Rendu-kalai for one pallavi-s
 - 2) Nalu-kalai for two pallavi-s
 - 3) Mummai (Tisra) - nadai for one pallavi
2. To perform detailed Alatti, Tanam, Niraval and Karpanaikkovai for the themes selected - for Two Ragas, Performance of one Pallavi should be in Nalu-kalai tala
3. Ability to render the pallavi themes in different kalam-s and nadai-s
4. Ability to render kuraippu and complex makutam patterns in karpanaikkovai-s
 1. Learning a Pallavi theme in each of the FIVE raga-s (to be selected out of the following eight)
 - 1) Kambodhi 2) Todi 3) Purvakalyani 4) Begadi

Note :

1. The themes should be in tala-set in
 1. Rendu-kalai for two pallavi-s
 2. Nalu-kalai for two pallavi-s
 3. Mummai (Tisra) nadai for one pallavi
2. To perform detailed Alatti, Tanam, Niraval and Karpanaikkovai for the themes selected - for Two Raga-s Performance to one Pallavi should be in Nalu-kalai tala.
3. Ability to render the pallavi themes in different kalam-s and nadai-s
4. Ability to render kuraippu and complex makutam patterns in Karpanaikkovai-s

PAPER 9 - THEORY-ADVANCED THEORY

1. Advanced study of the Lakshana-s of Raga
2. Comparative study of lakshana-s of raga-s
 - 1) Kambodhi, Yadukulakambodhi 2) Sriraga, Madhyamavati 3) Darbar, Nayki, 4) Kedaragaula, Surati 5) Anandabhairavi, Ritigaula 6) Devagandhari, Saurashtram (Pann Viyazakkurinci)
3. Kural Tiripu (Modal Shift of tonic)
4. Study of Edugai, Monai relating to various aspects of text in songs.
5. Concept of Art Music

6. The comparative study of the structure of musical forms
Kirttani, Ragamalika, Padam, Javali, Kovaiccorkattu,
Pada-Panniram (Varnam) Tana-Panniram and
Cokkattukkovai (Jatisvaram)
7. Advanced study of the role of tala and its elements in
present day musical forms.
8. Study of Musical Instruments
 1. Different classification systems for Musical Instruments
 2. Detailed study of following musical instruments
 1. Tambura 2. Vina 3. Violin 4. Gottuvadyam 5. Flute 6.
Nagasvaram 7. Mrdangam 8. Taval 9. Kanjira 10. Ghatam
11. Morsing

with respect to manufacture, tuning, fretting (vina only)
and playing technique
9. Development of Music notation in South Indian Music
in 19th and 20th Century
10. Trends and Developments in Music in 20th Century
with reference to
 1. Musical Instruments 2. Compositions and Composers
 3. Concerts 4. Books Journals and Research
 5. Music Education 6. Music and communication Media

PRACTICAL

PAPER 10 - CONCERT

A student will have to present a Music Concert for 1 hour comprising of compositions learnt in the two year M.Mus. degree course.