

Department of Indian Music

Name of the PG Degree Program: M.A. Indian Music

First Semester			
FPAC101	Foundation Course in Performance – 1 (Practical)	C	4
FPAC102	Kalpita Sangita 1 (Practical)	C	4
FPAC103	Manodharma Sangita 1 (Practical)	C	4
FPAC114	Historical and Theoretical Concepts of Fine Arts – 1 (Theory)	C	4
FPAE101	Elective Paper 1 - Devotional Music - Regional Forms of South India (Practical)	E	3
FPAE105	Elective Paper 2 - Compositions of Muttusvami Dikshitar (Practical)	E	3
Soft Skills	Languages (Sanskrit and Telugu) ¹	S	2
Second Semester			
FPAC105	Foundation Course in Performance – 2 (Practical)	C	4
FPAC107	Manodharma Sangita 2 (Practical)	C	4
FPAC115	Historical and Theoretical Concepts of Fine Arts – 2 (Theory)	C	4
FPAE111	Elective Paper 3 - Opera – Nauka Caritram (Practical)	E	3
FPAE102	Elective Paper 4 - Nandanar caritram (Practical)	E	3
FPAE104	Elective Paper 5 – Percussion Instruments (Theory)	E	3
Soft Skills	Languages (Kannada and Malayalam) ²	S	2
Third Semester			
FPAC108	Foundation Course in Performance – 3 (Practical)	C	4
FPAC106	Kalpita Sangita 2 (Practical)	C	4
FPAC110	Alapana, Tanam & Pallavi – 1 (Practical)	C	4
FPAC116	Advanced Theory – Music (Theory)	C	4
FPAE106	Elective Paper 6 - Compositions of Syama Sastri (Practical)	E	3
FPAE108	Elective Paper 7 - South Indian Art Music - An appreciation (Theory)	E	3
UOMS145	Source Readings-Selected Verses and Passages from Tamiz Texts (Theory)	S	2
uom1001	Internship	S	2
Fourth Semester			
FPAC117	Research Methodology (Theory)	C	4
FPAC112	Project work and Viva Voce	C	8
FPAC113	Alapana, Tanam & Pallavi – 2 (Practical)	C	4
FPAC103	Elective Paper 9 - Padams and Javalis (Practical)	E	3
FPAE109	Elective Paper 10 - Arunagirinatar's Tiruppugazh (Practical)	E	3
FPAE114	Elective Paper 11 – Learn an Instrument – Keyboard (Practical)	E	3
Soft Skills	Source Readings-Selected Verses and Passages from Sanskrit Texts	S	2

¹ If the candidate's mother tongue is telugu then he/she will have to learn tamil instead

² If the candidate's mother tongue is kannada or malayalam then he/she will have to learn tamil instead

	(Theory)		
	Total Credits		100

FIRST SEMESTER

FPAC101	Foundation Course in Performance – 1 (Practical)	4
<ol style="list-style-type: none"> Ability to repeat and translate into svara syllables, musical sounds rendered plainly and with gamakam. Rendering Sarali varisai and alankaram in 32 Non-vivadi mela-s. Rendering of alamkara-s in different speeds to tala-s rendered in Electronic tala instrument. Ability to render an adi tala varnam in different kalam-s and nadai-s. Laya exercises - Rendering Caturasra, tisra, khanda and misra sollu-s in the following tala-s with the shifting of eduppu in different kalam-s. 1) Aditalam 2) Khanda-chapu 3) Misra-chapu Three Adi tala varnam-s (Todi, Navaragamalika and Begada) and 3 ata tala varnam-s (Bhairavi, Kambhoji and Kanada). 72 Melarāgamalika of Maha Vaidyanātha Iyer – 1st, 2nd and 3rd cakra-s 		
FPAC102	Kalpita Sangita - 1 (Practical)	4
<ol style="list-style-type: none"> One Vilambakala krti in each of the following raga-s 1) Sankharabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri 5) Kambhoji 6) Todi 7) Purvakalyani 8) Begada. Ten compositions in the following list of raga-s: 1) Natakuranji (2) Ritigaula (3) Varali (4) Manirangu (5) Kedaragaula (6) Carukesi (7) Vacaspati (8) Kiravani (9) Sanmukhapriya (10) Kharaharapriya (11) Latangi (12) Kalyani (13) Purnacandrika (14) Janaranjani (15) Madhyamavati (16) Ananda bhairavi (17) Arabhi (18) Bilahari (19) Durbar (20) Devagandhari (21) Nayaki (22) Kannada (23) Saranga (24) Sahana (25) Atana Ability to write notation of an unknown krti in each of the eight raga-s. Ability to interpret notation and learn one krti in each of the eight raga-s. Ability to learn from a recording one krti in each of the eight raga-s. 		
FPAC013	Manodharma Sangita 1 (Practical)	4
<ol style="list-style-type: none"> Ability to render elaborate alapana in each of the following raga-s. 1) Sankharabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri Ability to render Tanam for each of the following raga-s. 1) Sankharabharanam 2) Bhairavi 3) Saveri Ability to render Niraval for each of the following raga-s. 1) Sankharabharanam 2) Bhairavi 3) Saveri Ability to render Kalpana svaram in each of the following raga-s. 1) Sankharabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri Ability to write notation for alapana, tanam, niraval and kalpana svaram 		
FPAC114	Historical and Theoretical Concepts of Fine Arts 1 (Theory)	4
<ol style="list-style-type: none"> Ancient Tamiz music in- Silappadikaram and its commentaries and Pancamarabu. Detailed study of Palai and pan system of ancient tamiz music and the views of modern scholars. Types of Alatti Tala terms – Pani, Kottu, Asai, Tukku, Alavu Study of 108 talas and tala concepts mentioned in the following works - Pancamarapu, Talasamuttiram Caccaputavenba, Chandams of Tiruppugazh. Musical instruments in Ancient Tamil music. Terms associated with Instrumental technique. References to Music and Dance – Tolkappiyam, Ettuttogai, Pattupattu, Kalladam, Pingalanigandu, Divakaram, Panniru-Tirumurai and Nalayira Divyaprabandham Study of the musical aspects of – Tevaram - Pan, Kattalai, Edugai-Monai-Iyaibu, Forms Outline knowledge of the details of music in the following works: Bharata chattiram, Bharatasenapatiyam and Mahabharata Chudamani History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam, Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharmi, bhava, Anu bhava, sthayi bhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, 		

pratyanga, Ashta nayikas, four types of nayakas		
FPAE101	Devotional Music- Regional Forms of South India	3
<ol style="list-style-type: none"> 1. Song from traditional Bhajana Sampradaya 2. Tamil Nadu - Devotional songs in Tamil 3. Andhra Pradesh - Devotional songs in Telugu 4. Karnataka - Devotional songs in Kannada 5. Kerala - Devotional songs in Malayalam 		
FPAE105	Compositions of Muttusvami Dikshitar (Practical)	3
<ol style="list-style-type: none"> 1. Three songs representative of different types of krti format. 2. Three songs representative of the raga-s handled by Dikshitar. 3. Three songs representative of the tala-s handled by Dikshitar. 4. One krti each from the Navagraha, Navavarana and Panchalingasthala groups. 5. Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form and the influence on later composers. 		
Soft Skills	Languages (Sanskrit and Telugu)	2
To learn Samskta and telugu script and ability to refer books in samskrta and telugu , relevant to their area of study		

SECOND SEMESTER

FPAC105	Foundation course in Performance 2	4
<ol style="list-style-type: none"> 1. Two ata tala varnam-s (Kalyani and Todi). 2. Two Pancaratna kirtana-s of Tyagaraja 3. Three Vara Kirtana-s of Muttusvami Diksitar 4. One Svarajati of Syamasastri in the raga Bhairavi 5. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 4th, 5th and 6th cakra-s. 		
FPAC107	Manodharma Sangita 2 (Practical)	4
<ol style="list-style-type: none"> 1. Ability to render Alapana in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada 2. Ability to render Kalpana Svaram in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada 3. Ability to render Tanam in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 4. Ability to render Niraval in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 5. Ability to write notation for alapana, tanam, niraval and kalpana svaram <p>Note: The tala-s underlying the themes (for kalpana-svaram) should be taken in the following order. Adi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- sama eduppu Adi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- vishama eduppu Adi (rendu-kalai), Jhampa, Triputa, Ata</p>		
FPAC115	Historical and Theoretical Concepts of Fine Arts 2 (Theory)	4
<ol style="list-style-type: none"> 1. Historical development of the Twelve svarasthana-s and the sixteen names of the present day. Raga -- Mela-Janyaraga system of Raga classification and its development up to modern times. Classification of Raga-s into Ghana, Naya and Desya, development of Raga-lakshana; Emergence of the concept of Arohana-avarohana as a lakshana of raga and its influence on the Raga-classification. 2. Tala -- Development of the Thirty-five tala system; Chapu tala-s; Desadi tala-s, Historical study of the Tala- dasa-prana-s 3. Musical Forms -- Historical development Music in Sama Veda Kalpita variety – Gitam, Svarajati, Varnam, Krti Manodharma variety – Alapana, Tanam, Neraval, Kalpanasvaram 		

4. Chola Period and Nayak Period – Patronage for Fine Arts Lakshana granta-s –(i) Natyasastra and its Commentaries (ii) Sangita Ratnakara (iii)Manasollasa, (iv) Nritta Ratnavali,(iv) Bharatarnavam		
5. Maratha Period - (i) Paintings, (ii) Dances, (iii) Dance repertoire Post-Maratha Period- (i) Tradition of Nattuvanars and their Pani-s, Dance Dramas, Kuravanchi Natagas. Composers – Tanjore Quartette and their Descendants		
FPAE111	Opera – Nauka Caritram (Practical)	3
1. 21 Songs 2. Metrical Forms 3. Study of the text and its meaning 4. The devotional and the Shringara element in the Opera 5. A Brief History of the Opera		
FPAE102	Nandanar Caritram (Practical)	3
Ten songs from Nandanar Caritram of Gopalakrishna Bharati		
FPAE104	Percussion Instruments (Theory)	3
Percussive Indian instruments used in different arts: 1.Mrdangam, 2.Chenda, 3.Tavil, 4.Pancamukhavadyam, 5.Kanjira, 6.Ghatam, 7. Suddha Maddalam, 8.khol, 9.Tabla, 10.Pakavaj		
Soft Skills	Languages (Kannada and Malayalam)	2
To learn kannada and malayalam script and ability to refer books in kannada and malayalam , relevant to their area of study		

THIRD SEMESTER

FPAC108	Foundation Course in Performance 3 (Practical)	4
1. Ability to render an ata tāla varnam in three kalam-s and in tisra nadai (12/1) 2. Tyagaraja's Ghanaraga-pancaratnam -- Three. 3. Svarajati-s of Syama Sastri – Two 4. Vara Krti-s of Muttusvami Dikshitar- Four 5. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 36 Prati madhyama mela-s		
FPAC106	Kalpita Sangita – 2	4
Tamil Compositions (Gitam , Svarajati, Varnam, Krti, Tevaram, Divya Prabandham, Tillana) Pada varnam, Ragamalika, Daru varnam, Five rare varnam-s.		
FPAC110	Alapana, Tanam, Pallavi 1 (Practical)	4
1. Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight). a. 1)Sankarabharanam 2)Dhanyasi 3) Bhairavi 4) Saveri b. 5) Kambhoji 6)Todi 7) Purvakalyani 8) Begada. 2. The themes should be set to a tala in rendu-kalai. Detailed alapana and tanam based on each of the three raga-s. Niraval and kalpanasvaram for the themes selected. 3. Ability to render the pallavi themes in different kalam-s and nadai-s. 4. Ability to render kuraippu and simple makutam patterns. 5. Theoretical study of Pallavi exposition.		
FPAC116	Advanced Theory 1 (Theory)	4
Advanced study of the Lakshana-s of Raga. Comparative study of lakshaan-s of raga-s : 1) Kambhoji Yadukulakambhoji 2) Sriraga, Madhvamavati 3) Darbar, Nayaki 4) Kedaragaula, Surati 5) Anandabhairavi, Ritigaula 6) Devagandhari, Saurashtram Modal shift of tonic study of Muhanaprasantyaprasavyavastha of Svati Tirunal relating to various aspects of Sahitya in songs. Concept of “Art Music”. The comparative Study of the structure of musical forms Kriti, Ragamalika Padam, Javali, Svarajati, Padavarma, Tanavama and Jatisvara Brief account of the styles of the Vaggeyakara-s who composed in these musical forms Advanced study of the role of tala and its elements in present day musical forms Different classification systems for Musical Instruments		

Detailed study of following musical instruments 1) Tambura 2) Vina 3) Violin 4) Gotuvadyam 5) Flute 6) Nagasvaran 7) Mrdangam 8) Taval 9) Kanjira 10) Ghatam with respect to manufacture, tuning, fretting (vina only) and playing technique		
FPAE106	Compositions of Syama Sastri (Practical)	3
One svarajati to be learnt with a comparative study of the other two. Compositions in following ragas: .1) Chintamani .2) Kalgada .3) Manji Comparison of the two versions of the compositions in - 1) Chintamani .2) Kalgada Two krti-s in raga-s in which Tyagaraja and Muttusvami Dikshitar have also composed. Comparison of the styles - Purvakalyani, Saveri, Sankarabharanam One composition from the Navaratnamalika group of Krti-s. Listening to and study of the other compositions of Syama Sastri and a comparative study with the songs of Subbaraya Sastri and Annasvami Sastri. One Varnam Study of the features of sahitya and tala of his compositions with a comparison with those of Tyagaraja and Muttusvam Dikshitar.		
FPAE108	South Indian Art Music – An Appreciation	3
1. Introduction to Selected Raga-s. 2. Musical forms : Gitam, Svarajati, Varnam, Krti, Alapana-tanam-pallavi 3. Basic knowledge of commonly used tala-s. 4. Outline knowledge of the musical instruments and their playing styles. a. Vina b. Violin c. Nagasvaram d. Flute e. Mrdangam f. Taval 5. Knowledge of the styles of some prominent composers and musicians.		
Soft Skills	Source Readings-Selected Verses and Passages from Tamiz Texts	2
The relevant passages from 10 tamil texts relevant to your area of study		
UOM1001	Internship	2
A short report based on the summer internship		

FOURTH SEMESTER

FPAC117	Research Methodology	4
Choosing a topic; 2 Thesis Writing 3 Source cards; Reference cards 4 Organisation of material and Analysis 5 The structure of a dissertation (1) Preface (2) Acknowledgement (3) Introduction (4) Chapterisation (5) Notes, Foot notes (6) Charts ((7) Appendix (8) Bibliography (9) Audio-references (10) Video-references (11) Photo plates.		
FPAC113	Alapana, Tanam and Pallavi 2 (Practical)	4
1. Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight). a. 1) Kharaharapriya 2) Kalyani 3) Shanmukhapriya 4) Kiravani b. 5) Latangi 6) Varali 7) Madhyamavati 8)Vacaspati 2. Two pallavi-s should be set to tala-s in Nalu-kalai and one in Tisra-nadai. 3. Detailed alapana and tanam based on each of the three raga-s and neraval and kalpanasvaram for the themes selected. 4. Ability to render the pallavi themes in different kalam-s and nadai-s. 5. Ability to render kuraippu and complex makutam patterns.		
FPAC112	Project Work	8
Students will be required to select, in consultation with a faculty advisor, a subject for conducting a project work. A		

typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.		
FPAE103	Padams and Javalis (Practical)	3
	<ol style="list-style-type: none"> 1. Kshetragna Padams-2 2. Tamil Padams- 2 3. Javalis-4 –various Composers 	
FPAE109	Arunagirinatar’s Tiruppugazh (Practical)	3
	<ol style="list-style-type: none"> 1. 25 Tiruppugazh 2. Its Text 3. Meaning 4. Tala-s Chandams and Patterns 	
FPAE114	Learn an Instrument – Keyboard (Practical)	3
	Major and Minor Scales Learning to play Scales Two simple compositions	
Soft Skills	Source Readings-Selected Verses and Passages from SamskrtaTexts	2
	The relevant passages from 10 samskrta texts relevant to your area of study	