

MAHATMA GANDHI UNIVERSITY
COURSE – CREDIT AND SEMESTER (C.C.S) SYSTEM
M.A. – MUSIC – PROGRAMME – (VOCAL)

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Sl. No.	SE M	Alpha numerical code	Course	Course Title	Course Type	Hrs/ week	Credits	Duration of exam. practical 45/60 mts Theory 3 hrs.	Total credits
1.	I	MUS-1-VO-PC-1	Core Course 1	History of Indian Music - Theory 1	Theory 1	3	3	3 hrs	18
2.		MUS-1-VO-PC-2	Core Course 2	Musicological perspectives Theory 2	Theory 2	3	3	3 hrs	
3.		MUS-1-VO-PC-3	Core Course 3	35 Alankaras and Varnas	Practical 1	6	4	45 mts	
4.		MUS-1-VO-PC-4	Core Course 4	Compositions in Minor ragas	Practical 2	6	4	45 mts	
5.		MUS-1-VO-PC-5	Core Course 5	Different musical forms	Practical 3	6	4	45 mts	
6.					Audio listening		1		
7.	II	MUS-2-VO-PC-6	Core Course 6	Musicological perspectives Theory 3	Theory 3	3	3	3 hrs	18
8.		MUS-2-VO-PC-7	Core Course 7	Musicological perspectives Theory 4	Theory 4	3	3	3 hrs	
9.		MUS-2-VO-PC-8	Core Course 8	Vilambithakala kritis	Practical 4	6	4	45 mts	
10.		MUS-2-VO-PC-9	Core Course 9	Group kritis of Thyagaraja	Practical 5	6	4	45 mts	
11.		MUS-2-VO-PC-10	Core Course 10	Compositions of Pre & Post Trinity Composers	Practical 6	6	4	45 mts	
12.					Audio listening*		1		
13.	III	MUS-3-VO-PC-11	Core Course 11	Musicological perspectives Theory 5	Theory 5	4	4	3 hrs	20
14.		MUS-3-VO-PC-12	Core Course 12	Compositions of Swathi Tirunal	Practical 7	5	4	45 mts	
15.		MUS-3-VO-PC-13	Core Course 13	Group kritis of Muthuswamy Dikshitar and Syama Sastri	Practical 8	5	4	45 mts	
16.		MUS-3-VO-PC-14	Core Course 14	Manodharma Sangeetham	Practical 9	5	4	45 mts	
17.		MUS-3-VO-PC-15	Core Course 15	Ragam – Tanam - Pillavi	Practical 10	5	4	45 mts	
18.					Audio listening		1		
19.	IV	MUS-4-VO-PC-16	Core Course 16	Music Concert	Practical 11	5	4	60 mts	24
20.		MUS-4-VO-PE-1	Elective Course 1	Rare varnams of Laludi Jayaraman and other Composers	Practical 12	5	4	45 mts	
21.		MUS-4-VO-PE-2	Elective Course 2	Kritis of Modern Composers	Practical 13	5	4	45 mts	
22.		MUS-4-VO-PE-3	Elective Course 3	Malayalam Kritis	Practical 14	5	4	45 mts	
23.		MUS-4-VO-PP	Programme Project		Programme project	4	6	No internal	
24.		MUS-4-VO-VIVA	Comprehensive Viva		Comprehensive viva	1	2		
Practical examinations should be conducted annually along with even semesters i.e. 2 nd and 4 th Semester								Total Credits	80

M1

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MAHATHMA GANDHI UNIVERSITY

P G PROGRAMME (CREDIT SEMESTER SYSTEM 2012) SYLLABUS

SEMESTER 1

CORE COURSE 1 MUS 1 VO PC 1

Theory 1 - History of Music

1. Vedic music – Samagana and its characteristics. Saman chants, Samahastha, Sthobhas ✓
2. Study of the important milestones of musical history:
 - a. Ancient – Prehistoric – Bharata ✓ OK
 - b. Medieval – Mathanga to Venkitamakhi ✓ OK
 - c. Modern – Post Venkitamakhi period ✓ OK
3. A brief study on music of Kudumiyamalai and Thirumayam inscriptions ✓ OK
4. A study of the following Lakshanagranthas
 - ✓ a. Nāṭyasastra – Musical chapters only
 - ✓ b. Brihadesi ✓ OK
 - ✓ c. Sangita ratnakaram ✓ OK
 - ✓ d. Sangita makarandam
- ✓ 5. Significance of Bharata's experiment on Dhruva and Chala Vina and its objectives. ✓ OK
- ✓ 6. Sruthis obtained through cycle of 4th and 5ths – A detailed study on 22 srutis and its application in various raga. Sruti nomenclature in Natya sastra, Sangita ranakara, Sangita makaranda, Sruti jaathis. Tone system.. Complimentary intervals. ✓ OK
7. Evolution of musical forms – Samad and Secular, Prabandhas, Obsolete forms, angas, talas and instruments. ✓ OK

SEMESTER 1

CORE COURSE 2 MUS 1 VO PC 2

Theory 2 - Musicological perspectives

- ✓ 1. Madhurabhakthi – Vaggeyakaras composed on this theme:- Jayadeva, Kshetrajna, Narayana Thirtha, Andā and Swathi Thirunal. ✓
2. Music and temples – Musical iconography and stone pillars.
3. Musical appreciation of any Krithi of Trinity
- ✓ 4. Kathakalakshepam and its paddhathis, accompaniments used ✓ OK
5. Kacheri dharma ✓ OK
- ✓ 6. Musical titles and honours ✓ OK
- ✓ 7. Ragalakshnas:-
 - a. Vachaspathi ✓
 - b. Kiravani ✓
 - c. Begada ✓
 - d. Kedaragaula ✓
 - e. Sudha dhanyasi ✓
 - f. Sahana ✓
 - g. Atana ✓
 - h. Harikamboji ✓
 - i. Gouri Manohari ✓
 - j. Latangi ✓
8. Notation of any Rupaka tala krithi or Chapu (Misra and Khanda) tala krithi.

SEMESTER 1

CORE COURSE 3 MUS-I VO PC-3

PRACTICAL 1 - 35 ALANKARAS AND VARNAS

1. Practical knowledge of 35 tala alankaras in 3 degrees of speed
2. Aditala Varnam – Suruti, Thodi, Saveri, Begada (Any 3)

3. Atatala Varnam – Ritigoula, Kalyani, Thodi, Sankarabharanam. (Any 2)

4. Padavarnam – One ✓

5. Daruvarnam – One ✓

SEMESTER 1

CORE COURSE 4 MUS-I VO PC-4
PRACTICAL 2 COMPOSITIONS IN MINOR RAGAS

1. Ravichandrika, 2. Sudha Saveri, 3. Bilahari, 4. Saveri, 5. Nalinakanathi,
6. Devagandhari, 7. Mohanam, 8. Begada, 9. Natta, 10. Atana.

SEMESTER 1

CORE COURSE 5 MUS-I VO PC-5
PRACTICAL 3 - DIFFERENT MUSICAL FORMS

- ✓1. Padam
✓2. Javali
✓3. Tillana
✓4. Ragamalika (other than Swathi Thirunal)
✓5. Ashtapadi
✓6. Devarnama
✓7. Tharangam
✓8. Thiruppugazh
9. Note Svarasahithya of Muthuswami Dikshitar
✓10. Divyanama kirtana of Thyagaraja

SEMESTER 2

CORE COURSE 6 MUS 2 VO PC 6
Theory 3 - Musicological perspectives

1. An advanced knowledge of musical prosody – literary and musical beauties figuring in musical compositions.
2. Marga and Desi talas – Desadi and Madhyadi talas – Navasandhi talas. Scheme of 35 talas with its nomenclature and the formation of 175 talas.
3. Ashta dasa mudras used in musical compositions.
4. Acoustical requirements for an ideal concert hall – Sangita mahal, Tanjore, Music Academy, Chennai, Chowdiah hall, Bangalore
5. A study on the following Lakshna Grandhas:
a. Sangita Sudha b. Chaturdhandi prakasika c. Sangraha choudamani

- d. Swaramela kalanidhi e. Sangita chandrika f. Sangita kalpadrumam
- 6. Notation of a kriti in Adi tala (2 kalai) 7. Different stages in the development of Vina
- 8. Ragalakshanas:
 - a. Charukesi b. Dharmavati c. Ranjini d. Behag e. Surutti f. Dwijavanti
 - h. Hamirkalyani i. Yadukulakamboji

SEMESTER 2
CORE COURSE 7 MUS 2 VO PC 7
Theory 4 - Musicological perspectives

1. Detailed study on Ragam Tanam Pallavi – 2 kala, 4 kala, Anuloma-pratiloma. Notation of 2 and 4 kalai pallavi. Different varieties of pallavi.
2. Recent developments in the sphere of Musicology, the role of books and journals and Musical instruments.
3. Model shift of tonic – detailed study. Moorchanakaraka melas and janyas
4. Gamakas and its application in various ragas.
5. A) An outline knowledge of Hindustani music. B)
6. An outline knowledge of western music – Melody, harmony and polyphony.
7. Raga and rasa.
8. Significance of Mathematics in music.

SEMESTER 2
CORE COURSE 8 MUS 2 VO PC 8
PRACTICAL 4 - VILAMBITHAKALA KRITIS

Kritis in 2 Kalai from the following ragas (Any six). One Misrachappu Tala composition is compulsory.

1. Kharaharapriya
2. Sankarabharanam - *ശങ്കരാഭരണം*
- ✓ 3. Kalyani - *കല്യാണി*
4. Thodi - *തൂതി*
5. Kamboji
- ✓ 6. Bhairavi - *ബൈരാവി*
- ✓ 7. Poorvikalyani - *പൂർവ്വകല്യാണി*
8. Simhendramadhyamam
9. Panthavarali
10. Keervani - *കീർവാനി*

SEMESTER 2
CORE COURSE 9 MUS 2 VO PC 9
PRACTICAL 5 - GROUP KRITIS OF THYAGARAJA

1. Ghanaraga Pancharatnam (All five compositions) ഗദ്യപഞ്ചരത്നം
2. Kovur Pancharatnam (Any one) കവുരപഞ്ചരത്നം
3. Thiruvottiyur Pancharatnam (Any one) Thiruvottiyur Pancharatnam (Any one)

SEMESTER 2

CORE COURSE 10 MUS 2 VO PC 10.

PRACTICAL 6 - COMPOSITIONS OF PRE & POST TRINITY COMPOSERS

1. Annamacharya A K S R
2. Uthukkadu Vankatasubbeyya K S R
3. Subbaraya Sastri - ജനകി
4. Pattanam Subrahmanaya Iyer കെ - പന്നം സുബ്രഹ്മണ്യം - മലയാളം
5. Ramanathapuram Sreenivasa Iyer - നീളം മുഗന്ദ - കീരവാണി
6. Mysore Vasudevachar - ടോൾ
7. Pallavi Shesha Iyer
8. Neelakantha Sivan കെ - നീലകന്ത
9. Papanasam Sivan - പാപനാഥ
10. Muthiah Bhagavathar - മുതീയ ഭഗവതർ

SEMESTER 3

CORE COURSE 11 MUS 3 VO PC 11

Theory 5 - Musicological perspectives

1. Life sketch and contributions of Pre-trinity, Contemporary and Post Trinity Composers
 - a. Arunagiri Nathar, Annammacharya, Bhadrachalam Ramadas, Oothukkad Venkita Subbaiyer, Ramaswamy Dikshitar
 - b. Gopalakrishna Bharathi, Arunachalakavi
 - c. Pattanam Subramania Iyer, Maha Vaidyanatha Iyer, Veena kuppaiyer
2. Detailed study of samudaya kritis of the following composers: Saint Thyagaraja, Muthuswamy Dikshitar and Syama sastr
3. Analysis of the styles of Musical Trinity on the basis of music and laya aspects in general.
4. Incidental compositions of Saint Thyagaraja and Muthuswamy Dikshitar
5. Life & Contributions of Tevaram, Thirupukazh and Thiruvachakam composers
6. Different phases of music education – Gurukula system – Institutionalised music education and Modern Technology
7. Detailed study of musical contributions of Maharaja Swathi Thirunal a) Navavidha bhakthi, b) Navarathri c) Utsava prabandham
8. Contributions of Malayalam composers – K.C.Kesava pillai, Irayimman Thampi, Kuttammathu, Kuttikunji Thankachi, Pudukkodu Krishnamoorthy, Keerikadu Gopalan Nair, Ennapadam Venkitaramana Bhagavatar
9. Detailed study of the following musical concert instruments – Veena, Violin, Mridangam, Flute, Nagasvaram with reference to eminent artists.

SEMESTER 3

CORE COURSE 12 MUS 3 VO PC 12

PRACTICAL 7 - COMPOSITIONS OF SWATHI THIRUNAL

1. Pancharaga Swarajathi
2. Any one Ragamalika
3. Navarathri kirtana
4. Navavidha Bhakti Keerthanam (Any One)
5. Utsava Prabaradham (Any one)
6. Telugu Padam (Any one)
7. Kuchelopakhyanam or Ajamilopakhyanam. (Any one)
8. Hindi Bhajan (Any one)
- ✓ 9. One sloka from Bhakati Manjari
10. Five Swathi compositions
11. Padam, Javali

SEMESTER 3
CORE COURSE 13 MUS 3 VO PC 13
PRACTICAL 8 - GROUP KRITIS OF MUTHUSWAMY DIKSHITAR AND SYAMA SASTRI

1. Navagraha kriti (Any one)
- ✓ 2. Navavarana Kriti (Any one)
3. Panchalingasthala Kritis (Any one)
4. Three Swarajathis of Syama Sasthrikal (Bhairavi, Thodi & Vedula Kamboji)
5. Navaratnamalika (Any one)

SEMESTER 3
CORE COURSE 14 MUS 3 VO PC 14
PRACTICAL 9 - MANODHARMA SANGEETHAM

Ragam, Niraval and Kalpanaswaram in the following ragas-

1. Sankarabharanam
2. Kalyani
3. Kamboji
4. Thodi
5. Bhairavi
6. Kharaharapriya
7. Poorvikalyani
8. Pantuvarali
9. Mohanam
10. Simhendramadhyamam

SEMESTER 3
CORE COURSE 15 MUS 3 VO PC 15
PRACTICAL 10 - RAGAM TANAM PAITHAVI

1. Pallavi in 4 Kalais with Anuloma and Prathiloma and Thisram. Niraval and Kalpanaswarams can be rendered in 2 kalais. Kalpanaswara may be rendered as Ragamalika also.
2. Ability to grasp and render simple Pallavi

SEMESTER 4

CORE COURSE 16 MUS 4 VO PC 16

PRACTICAL 11 – MUSIC CONCERT

Concert pattern-

1. Thana Varnam with Tisram
2. A small Kriti with short kalpana swara
3. A kriti with brief Raga Alapana and Kalpanaswara
4. A Madhyamakala composition
5. A composition with detailed Raga Alapana, Niraval and Kalpanaswara followed by a very brief Thani avartanam
6. Ragamalika Slokam
7. Bhajan, Javali, Ashtapadi, Tharangam, Devarnama, Thillana (Any one item)
8. Mangalam

SEMESTER 4

ELECTIVE COURSE 1 MUS 4 VO PE 1

PRACTICAL 12 – RARE VARNAMS OF LALGUDI JAYARAMAN AND OTHER COMPOSERS

3 Varnas and 2 Thillanas

SEMESTER 4

ELECTIVE COURSE 2 MUS 4 VO PE 2

PRACTICAL 13 – KRITIS OF MODERN COMPOSERS

Kritis of the following composers-

1. G. N. Balasubrahmanyam
2. M. D. Ramanathan
3. Thanjavur Sankara Iyer
4. Ambujam Krishna
5. Tulaseevanam

SEMESTER 4

ELECTIVE COURSE 3 MUS 4 VO PE 3

PRACTICAL 14 – MALAYALAM KRITIS

Kritis of the following composers-Iravi Varman Thampi Unnayi Varrier(Kadhakali Padam)K.C.Kesava Pillai Puthucode Krishnamoorthy Mahakavi Kuttamath

SEMESTER 4

PROGRAMME PROJECT MUS 4 VO PP

PROGRAMME PROJECT (MUS – 4 –VO-PP)

Students shall submit either a dissertation of at least 50 pages on a topic chosen after discussion with the concerned teachers. The dissertation shall be on the basis of research methodology OR the students can present a lecture demo on a practical oriented topic for a duration of 30 minutes. The presentation should be accompanied with the submission of a written document. The project submitted will be evaluated by the external examiners after conducting a viva-voce

SEMESTER 4 COMPREHENSIVE VIVA MUS-4-VO-VIVA

COMPREHENSIVE VIVA (MUS-4-VO-VIVA)

The scheme of the comprehensive viva will be formulated by the chairman of the Board of examiners.

Abbreviations and Expansions

MUS - Music

VO - Vocal

PC - Programme Core

PE - Programme Elective

PP - Programme Project

PC = Programme Core Course, PE = Programme Elective Course, PP = Programme project

Reference Books recommended for the Course:

1. The South Indian Music Book 1 to 6 by Prof. P.Sambamoorthy
2. History of Carnatic Music by Prof. P.Sambamoorthy
3. Dictionary of South Indian Music by Prof. P.Sambamoorthy (A to F, G to K, L to N)
4. Dictionary of South Indian Music by Prof. M.B. Vedavalli (O to S)
5. Sruti vadyas and Laya vadyas by Prof. P.Sambamoorthy
6. Sangita Kalpadrumam by Dr. L.Muthiah Bhagavatar
7. A history of Indian Music by Swami Prajnanananda
8. Music, its form, function & Value by Swami Prajnanananda
9. Thesis & Project work by C.J.Parsons
10. History of South Indian Music from Vedic times to the present by Shri. R.Rangaramanuja Iyengar
11. Music Academy Journals – Chennai Shanmukhananda Journals – Mumbai Samudra Journal – Chennai
12. Sruti Journal - Chennai