

MAHARAJAS COLLEGE (AUTONOMOUS)
P G PROGRAMME (CREDIT SEMESTER SYSTEM 2018) REVISED SYLLABUS

SEMESTER – I
CORE COURSE 1 - MUS 1- VO - PC I

Theory 1 – History of Music

Module – 1

- i. Study of the important milestones of musical history
 - a. Ancient – Pre historic – Bharatha
 - b. Medieval – Mathanga to Venkita Makhi
 - c. Modern – Post Venkita Makhi Period

Module – II

- i. Vedic Music – Sama Gana and its characteristic –
- ii. Saman Chats – Sama Hastha and Sthobhas.
- iii. A brief history on Music of Kudumia Malai and Thirumayam Inscriptions.
- iv. Evolution of Musical Forms – Sacred and Secular, Prabandhas, Obsolete Forms, Angas, Talas and instruments.
- v. Music and Temples – Musical Iconography and Stone Pillars.

Module – III

- i. Lakshana Grandhas
 - a. Natya Sasthra – Musical Chapters only
 - b. Brihaddesi.
 - c. Sangeetha Ratnakara
 - d. Sangeetha Makaranda

Module – IV

- i. Significance of Bharata's Experiment on Dhruva and Chala Veena and its objectives.
- ii. Srutis obtained through cycle of fourths and fifths – A detailed study on 22Srutis and its application in various Ragas. Sruti nomenclature in Natya Sasthra, Sangeetha Ratnakara and Sangeetha Makaranda. Sruthi jathis, Tone system, Complementary intervals.

SEMESTER – I
CORE COURSE 2 - MUS I - VO - PC 2
Theory 2 – Musicological Perspectives2

Module – I

- i. Marga and Desi Talas – Desadi and Madhyadi Talas,
Scheme of 35 Talas with its nomenclature and formation of 175 Talas.
- ii. Ashtadasa Mudras used in musical compositions.
- iii. An advanced knowledge of Musical Prosody,
Literary and Musical beauties figuring in musical compositions.

Module - II

- i. Kathakalakshepam and its paddathis, accompaniments used.
- ii. Kacheri dharma.
- iii. Musical titles and honours.

Module - III

- i. Lakshanas of the Ragas in which compositions taught in the semester
- ii. Notation of any Roopaka or Chappu (khanda or misra) Tala kritis.

SEMESTER – I
CORE COURSE 3 - MUS I - VO - PC 3
Practical - 1 - 35 Alankaras and Varnas

Module - I

- i. Practical knowledge of 35 Alankaras in three degrees of speed for the following ragas
Sankarabharanam, Todi, Kalyani, Kharaharapriya and Mayamalavagaula.

Module - II

- i. Any three Adi tala Varnas with tisram from the following
Surutti, Todi, Natta, Begada and Darbar

Module - III

- i. Any two Ata tala varnas with tisram from the following
Ritigaula, Kalyani, Thodi, Panthavarali.

Module - IV

- i. Padavarnam - 1
- ii. Daruvarnam - 1

SEMESTER – I

CORE COURSE 4 - MUS I - VO - PC 4

Practical - 2 - Compositions in Minor Janya Ragas

Module - I

Abhogi, Sudhadhanyasi, Sudhasavery, Amrutavarshini, Arabhi,
Mukhari, Hamsanandi, Sahana, Athana, Nalinakanthi and Kannada.

SEMESTER – I

CORE COURSE 5 - MUS I - VO - PC 5

Practical - 3 - Different Musical Forms

Module - I

- i. Swarajathis of Syamasasthry
- ii. Padam, Jawali and Thillana
- iii. Ragamalika other than Swathithirunal

Module - II

- i. Ashtapadi
- ii. Devarnama
- iii. Tharangam
- iv. Thiruppugazh
- v. Nottuswara Sahithya of Muthuswami Dikshitar
- vi. Divyanama keerthana of Tyagaraja.

SEMESTER – II

CORE COURSE 6 - MUS II - VO - PC 6

Theory - 3 - Musicological Perspectives II

Module - I

- i. Madhurabhakthi - Vaggeyakaras composed on this theme - Jayadeva, Kshetrjna, Narayana theerthar, Andal and Swathi thirunal.
- ii. Musical appreciation of any one kriti of each of the Trinity.
- iii. Raga and Rasa.

Module - II

- i. Acoustics - Acoustical requirements for an ideal Concert Hall.
II A study of the following concert halls- Sangeetha Mahal Tanjore, Music Academy Chennai, Chowdayya Hall Bangalore.

Module - III

- i. Lakshana Grandhas - Sangeetha Sudha, Chaturdandi Prakasika, Sangraha Choodamani, Sabgeetha Sampradaya Pradarsini, Swaramelakalanidhi, Sangeetha Chandrika and Sangeetha Kalpadrumam.

Module - IV

- i. Notation of Vilambitha Kala Kriti learned.
ii. Raga lakshana of the Ragas which are learned in the Semester.

SEMESTER – II

CORE COURSE 7 - MUS II - VO - PC 7

Theory - 4 - Musicological Perspectives- III

Module - I

- i. Musical forms and Instruments figuring in Hindusthani Music - 10 dhats and its derivatives - Comparative study of the following Ragas common to Carnatic and Hindusthani systems - Hindolam, Mohanam, Sankarabharanam, Sudha saveri, Chala natta.
ii. Western Music - Harmony, Polyphony, Various factors regarding Staff Notation.

Module - II

- i. Detailed study of Modal Shift of Tonic
ii. Moorchana karaka melas and janyas.

Module - III

- i. Gamacas and its application in various ragas.
ii. Different stages in the development of Veena.

Module - IV

- i. Significance of Mathematics in Music - Tone system and different types of Intervals.
ii. Mnemonics.

Module - V

- i. Musical contributions of Pre - Trinity Composers - Arunagiri nathar, Annamacharya, Bhadrachalam Ramadas, Uttukkad Venkata subbayyar, Sadasiva brahmendra, Tevaram composers and Manikkavachakar.

SEMESTER – II
CORE COURSE 8 - MUS II - VO - PC 8
Practical - 4 - Vilambithakala Kritis

Module - I

- i. Vilambithakala Kritis - Kharaharapriya, Sankarabharanam, kalyani, Todi, Kamboji, Bhairavi, Poorvikalyani, Simhendramadhyamam, Panthuvrali, Keeravani.

SEMESTER – II
CORE COURSE 9 - MUS II - VO - PC 9 5
Practical - 5 - Group Kritisof Trinity

Module - I

- i. Ghanraga Pancharatnas
- ii. Koor Pancharatna
- iii. Thiruvottiyoor Pancharatna
- iv. Lalgudi pancharatna

Module - II

- i. Navagrahakriti
- ii. Navavaranakriti
- iii. Panchalingasthalakriti
- iv. Navaratna malika

SEMESTER – II
CORE COURSE 10 - MUS II - VO - PC 10
Practical - 6 - Compositions of Pre and Post Trinity Composers

Module - I

- i. Annamacharya
- ii. Uttukkad Venkata subbayar
- iii. Bhadrachalam Ramadas

Module - II

- i. Subbaraya Sastri

- ii. Pattanam Subrahmanya Iyer
- iii. Ramanad Srinivasa Iyengar
- iv. Mysore Vasudevachar
- v. Pallavi Seshayyar
- vi. Neelakanta Sivan
- vii. Papanasam Sivan
- viii. Maha Vaidyanatha Iyer/Sivan
- ix. Muthayya Bhagavathar

SEMESTER – III

CORE COURSE 11 - MUS III - VO - PC 11

Theory - 5 Musicological Perspective- 4 Module - I

Contributions of contemporary and post Trinity composers

- I. Gopalakrishna Bharati
- II. Arunachala kavirayar
- III. Mysore Vasudevachar
- IV. Neelakanta Sivan
- V. Papanasam Sivan
- VI. Muthayya Bhagavathar
- VII. G. N. Balasubrahmanyam
- VIII. M. D. Ramanathan
- IX. Lalgudi G. Jayaraman
- X. DR. M Balamurali Krishna.

Module - II

- i. Detailed study of Samudaya Kritis of Tyagaraja, Muthuswami Deekshitar, Syamasasthri, Veenakuppayyar and Swathithirunal

Module - III

- i. Ragam Tanam Pallavi - Stages of Alapana, Tanam and its varieties, Pallavi and its varieties and Notation of Pallavi in different talas.

Module - IV

- i. Different phases of music education - Gurukula system, Institutional music education and Modern Technology.

ii. Recent developments in the sphere of musicology - the role of books, journals and musical instruments.

iii. Eminent artists of ester years - T. R. mahalingam, N. Ramani, Ariyakkudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer, Chembai Vaidyanatha Bhagavata, Madhurai Mani Iyer, mysore Chowdayya, Doram Venkita Rao Nayidu, Doraiswami Iyengar, S. Balachandar, harisankar, H. Vinayakaram, Mavelikkara Krishnankutti Nair, Velloor Ramabhadran.

iv. Contributions of Malayalam composers in general.

SEMESTER – III

CORE COURSE 12 - MUS III - VO - PC 12

Practical - 7 - Compositions of Swathi Thirunal

Module - I

i. Kritis in the following rare Ragas - Lalithapanchaman, Bhushavali, Pushpalathika, Sudhabhairavi and Mohanakalyani.

Module - II

- i. Navarathrikriti
- ii. Navavidha bhaktikriti
- iii. Utsava sampradayakriti
- iv. Kuchelopakhyanam

Module - III

- i. Pancharaga Swarajathi
- ii. Ragamalika (any one)
- iii. Telugu padam
- iv. Hindi bhajan
- v. Padam
- vi. Jawali

SEMESTER – III

CORE COURSE 13 - MUS III - VO - PC 13

Practical - 8 - Compositions in Melas and Major Janya Ragas

Module - I

- i. Lathangi

- ii. Dharmavathi
 - iii. Hemavathi
 - iv. Shanmukhapriya
 - v. Mohanam
 - vi. Sreeranjini
 - vii. Varali
 - viii. Madhyamavathi
 - ix. Malayamarutham
 - x. Nattakkurunji,
 - xi. Ritigaula
 - xii. Kedara gaula,
- XIII. Harikampogy.
- XIV. Chakravakam.

SEMESTER – III

CORE COURSE 14 - MUS III - VO - PC 14

Practical - 9 - Manodharma Sangeetham - I

Module - I

- i. Alapana, Niraval and Kalpanasvara for the ragas mentioned in Paper IV

SEMESTER – III

CORE COURSE 15 - MUS III - VO - PC 15

Practical - 10 - Manodharma Sangeetham - II

Module - I

- i. Alapana and Kalpanasvara for the ragas mentioned in Paper 8

SEMESTER – IV

CORE COURSE 16 - MUS IV - VO - PC 16

Practical - 11 – Rare Varnas and Thillanas

Module - I

- i. 5 Varnas of Sri. Lalgudi G. Jayaraman

Module - II

- i. 5 Thillanas of SREE. Lalgudi G. Jayaraman

SEMESTER – IV

CORE COURSE 17 - MUS IV - VO - PC 17

Practical - 12 - Compositions of Modern Composers

Module - I

- i. Compositions of the following Composers:- G. N. Balasubrahmanyam, M. D. Ramanathan, Tanjore Sankara Iyer, Ambujam Krishna, Thulaseevanam, Kuttamath, T. Lakshmana Pillai, Puthukkodu Krishna Moorthy, K. C. Kesava Pillai, Irayimman Thampi.

SEMESTER – IV

CORE COURSE 18 - MUS IV - VO - PC 18

Practical - 13 - Ragam Tanam Pallavi

Module - I

- i. Detailed exposition of Pallavi with Alapana in detail, Tanam, Anulomam, Pratilomam and Tisram. Niraval, Kalpanasvara and Ragamalika svara in 2kalai.

Module - II

- i. Ability to grasp and render a simple pallavi with alapana niraval and kalpanasvara.

SEMESTER – IV

CORE COURSE 19 - MUS IV - VO - PC 19

Practical - 14 - Concert

Module - I

Concert Pattern

- i. Thana Varna with Tisram
- ii. A small Kriti with short Kalpanasvara
- iii. A Kriti with brief Alapana and Kalpanasvara
- iv. A Madhyamakala Composition
- v. A Composition with detailed Alapana, Niraval and Kalpanasvara, followed by a brief Thani Avarthanam

- vi. Ragamalika Slokam
- vii. Bhajan, Jawali, Ashtapadi, Tharangam, Devarnama, Thillana (Any one item)
- viii. Mangalam

SEMESTER – IV

PROGRAMME PROJECT MUS - IV - VO - PP

Students shall submit either a dissertation 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 student can present a lecture demonstration on a practical oriented topic for a duration of 30 minutes. The presentation should be accompanied with the submission of written document. The project submitted will be evaluated by the external examiners after conducting the viva-voce.

SEMESTER – IV

COMPREHENSIVE VIVA MUS IV - 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

PP - Programme Project

Total seats of the PG programme may be increased from 6 to 10.

Students from other disciplines may also be given admission to PG Music, on the basis of aptitude test.

They should perform an ata tala varna, Ragalapana, Niraval and Kalpanaswara for any one of the composition at the time of aptitude test.

Two seats from the total 10 will be reserved to such candidates and in the absence of such candidates, the seats may be given to the regular students.