



Maharaja's  
College  
Ernakulam



Re-Accredited by NAAC with 'A Grade'  
Affiliated to Mahatma Gandhi University  
Centre of Excellence under Govt. of Kerala  
Identified by UGC as College with Potential for Excellence

# POST GRADUATE AND RESEARCH DEPARTMENT OF MUSIC



Estd. 1875

**Post Graduate Curriculum and Syllabus**  
(Credit Semester System)

**M.A. MUSIC**

**For 2022 Admission Onwards**



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## **POST GRADUATE RESEARCH DEPARTMENT OF MUSIC**



**Post Graduate Curriculum and Syllabus**

**M.A. - MUSIC**

**2022 Admission Onwards**

# **Maharaja's College, Ernakulam**

**A Government Autonomous College**

**Affiliated to Mahatma Gandhi University, Kottayam**

**Master Degree Programme in MUSIC**

**w.e.f. 2022 Admission Onwards**

## **Board of Studies in MUSIC**

<b>Sl. No.</b>	<b>Name of Member</b>	<b>Designation</b>
<b>1</b>	<b>K. ASHTAMANPILLAI</b>	<b>Chairman, BoS MUSIC</b>
<b>2</b>	<b>Dr. A. JALAJAVARMA</b>	<b>External Member</b>
<b>3</b>	<b>Dr. N. MINI</b>	<b>External Member</b>
<b>4</b>	<b>Mr. A. AJITKUMAR</b>	<b>Member Alumni</b>
<b>5</b>	<b>FATHER PAUL PUVATHINGAL</b>	<b>Member Industry</b>
<b>6</b>	<b>Dr. POOJA P BALASUNDARAM</b>	<b>Internal Member</b>
<b>7</b>	<b>Dr. SAJI. S</b>	<b>Internal Member</b>
<b>8</b>	<b>Dr. SINDU K. S.</b>	<b>Internal Member</b>
<b>9</b>	<b>Dr. SREERANJINI K. A.</b>	<b>Internal Member</b>
<b>10</b>	<b>Smt. BUSHRA B. T.</b>	<b>Internal member</b>

A meeting of Board of Studies has been conducted at the Department of Music on 21<sup>st</sup> February 2022. The board decided to revise the syllabus with a 20% of changes and the same to be implemented from 2022 onwards.

**REGULATIONS OF THE  
MAHARAJA'S COLLEGE**

(Government Autonomous)  
POST GRADUATE PROGRAMMES  
UNDER CREDIT SEMESTER SYSTEM – 2022  
(MC-PGP-CSS2022)

**REGULATIONS OF THE POST GRADUATE PROGRAMMES  
UNDER CREDIT SEMESTER SYSTEM – 2022  
(MC-PGP-CSS2019)**

**1. SHORT TITLE**

- 1.1. These Regulations shall be called Maharaja's College (Government Autonomous) Regulations (2019) governing Post Graduate Programmes under Credit Semester System (MC-PGP-CSS2019)
- 1.2. These Regulations shall come into force from the Academic Year 2019- 2020.

**2. SCOPE**

- 2.1. The regulation provided herein shall apply to all post-graduate programmes from the academic year 2019-2020 admission.
- 2.2. The provisions herein supersede all the existing regulations for the regular post-graduate programmes conducted in Maharaja's College unless otherwise specified.

**3. DEFINITIONS**

- 3.1. **Academic Committee'** means the Committee constituted by the Principal under this regulation to monitor the running of the Post- Graduate programmes under the Credit Semester System (MC-PGP- CSS2019).
- 3.2 **Academic Week'** is a unit of five working days in which distribution of work is organized from day one to day five, with five contact hours of one hour duration on each day. A sequence of minimum of 18 such academic weeks constitutes a ~~semester~~

**Audit Course'** is a course for which no credits are awarded.

- 3.2. **CE' means Continuous Evaluation (Internal Evaluation)**
- 3.3. **College Co-ordinator'** means a teacher from the college nominated by the College Council to look into the matters relating to MC-PGP-CSS 2019 for programmes conducted in the College.
- 3.4. **Comprehensive viva-voce'** means the oral examinations conducted by the appointed examiners and shall cover all courses of study undergone by a student for the programme.
- 3.5. **Common Course'** is a core course which is included in more than one programme with the same course code.
- 3.6. **Core course'** means a course which cannot be substituted by any other course.
- 3.7. **'Course'** means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork /seminar / project / practical training / assignments / viva-voce etc., to meet effective teaching and learning needs.
- 3.8. **'Course Code'** means a unique alpha numeric code assigned to each course of a programme.
- 3.9. **Course Credit'** One credit of the course is defined as a minimum of one hour lecture



/minimum of 2 hours lab/field work per week for 18 weeks in a Semester. The course will be considered as completed only by conducting the final examination.'

- 3.10. **Course Teacher'** means the teacher of the institution in charge of the course offered in the programme.
- 3.11. **Credit (Cr)'** of a course is a numerical value which depicts the measure of the weekly unit of work assigned for that course in a semester.
- 3.12. **Credit point (CP)'** of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course  $CP = GP \times Cr$ .
- 3.13. **Cumulative Grade point average' (CGPA)** is the value obtained by dividing the sum of credit points of all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places. CGPA determines the overall performance of a student at the end of a programme.
- (CGPA = Total CP obtained / Total credits of the programme)**
- 3.14. **'Department'** means any teaching Department in the college.
- 3.15. **'Department Council'** means the body of all teachers of a Department in a College.
- 3.16. **'Dissertation'** means a long document on a particular subject in connection with the project /research/ field work etc.
- 3.17. **'Duration of Programme'** means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be 4 semesters spread over two academic years.
- 3.18. **'Elective course'** means a course, which can be substituted, by an equivalent course from the same subject.
- 3.19. **'Elective Group'** means a group consisting of elective courses for the programme.
- 3.20. **'ESE'** means End Semester Evaluation (External Evaluation).
- 3.21. **'Evaluation'** is the process by which the knowledge acquired by the student is quantified as per the criteria detailed in these regulations.
- 3.22. **'External Examiner'** is the teacher appointed from other colleges for the valuation of courses of study undergone by the students in a college. The external examiner shall be appointed by the University.
- 3.23. **'Faculty Advisor'** is a teacher nominated by the Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department of the College.
- 3.24. **'Grace Grade Points'** means grade points awarded to course(s), in recognition of the students' meritorious achievements in NSS/ Sports/ Arts and cultural activities etc.
- 3.25. **'Grade point'** (GP)-Each letter grade is assigned a 'Grade point' (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

- 3.26. **'Grade Point Average (GPA)'** is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points obtained in the course by the sum of the weights of the Course ( $GPA = \Sigma WGP / \Sigma MW$ ).
- 3.27. **'Improvement course'** is a course registered by a student for improving his performance in that particular course.
- 3.28. **'Internal Examiner'** is a teacher nominated by the department concerned to conduct Internalevaluation.
- 3.29. **'Letter Grade' or 'Grade'** for a course is a letter symbol (A+, A, B+, B, C+, C,D) which indicates the broad level of performance of a student for a course.
- 3.30. **MC-PGP-CSS2019 means Maharaja's College (Government Autonomous) Regulations Governing Post Graduate programmes under Credit Semester System, 2019.**
- 3.31. **'Parent Department'** means the Department which offers a particular postgraduate programme.
- 3.32. **'Plagiarism'** is the unreferenced use of other authors' material in dissertations and assignments and is a serious academic offence.
- 3.33. **'Programme'** means the entire course of study and examinations.
- 3.34. **'Project'** is a core course in a proramme. It means a regular project work with stated credits on which the student undergoes a project under the supervision of a teacher in the parent department / any appropriate research center in order to submit a dissertation on the project work as specified. It allows students to work more autonomously to construct their own learning and culminates in realistic, student-generated products orfindings.
- 3.35. **'Repeat course'** is a course that is repeated by a student for having failed in that course in an earlier registration.
- 3.36. **'Semester'** means a term consisting of a minimum of 90 working days, inclusive of examinations, distributed over a minimum of 18 weeks of 5 working days each.
- 3.37. **'Seminar'** means a lecture given by the student on a selected topic and is expected to train the student in self-study, collection of relevant matter from various resources, editing, document writing and presentation.
- 3.38. **'Semester Grade Point Average' (SGPA)** is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits for the course in that semester. The SGPA shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester ( $SGPA = \text{Total CP obtained in the semester} / \text{Total Credits for the semester}$ ).
- 3.39. **'Tutorial'** Tutorial means a class to provide an opportunity to interact with students at their individual level to identify the strength and weakness of individual students.

- 3.40. **'University'** means Mahatma Gandhi University, Kottayam, Kerala.
- 3.41. **'Weight'** is a numeric measure assigned to the assessment units of various components of a course of study.
- 3.42. **'Weighted Grade Point' (WGP)** is the grade point multiplied by weight.  
( $WGP = GP \times W$ ).
- 3.43. **'Weighted Grade Point Average (WGPA)'** is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points by the sum of the weights. WGPA shall be obtained for CE(Continuous Evaluation) and ESE(End Semester Evaluation) separately and then the combined WGPA shall be obtained for each course.
- 3.44. **'Internship'** means gain a professional work experience

#### **4. ACADEMIC COMMITTEE**

- 4.1. There shall be an Academic Committee constituted by the Principal to manage and monitor the working of MC-PGP-CSS2019.
- 4.2. The Committee consists of
- (a) Principal
  - (b) Vice-Principal
  - (c) Secretary, Academic Council
  - (d) The Controller of Examinations
- 4.3. Two Teachers nominated from among the College Council
- 4.4. There shall be a subcommittee nominated by the Principal to look after the day-to-day affairs of the Regulations for Post Graduate Programmes under MC-PGP-CSS2019.

#### **5. PROGRAMME STRUCTURE**

- 5.1. Students shall be admitted to post graduate programme under the various faculties. The programme shall include three types of courses, Core Courses, Elective Courses and Common core courses. There shall be a project with dissertation and comprehensive viva-voce as core courses for all programmes. The programme shall also include assignments / seminars / practicals etc.
- 5.2. No regular student shall register for more than 25 credits and less than 16 credits per semester unless otherwise specified. The total minimum credits, required for completing a PG programme is 80.

#### **5.3. Elective courses and Groups**

- 5.3.1. There shall be at least two and not more than four elective groups (Group A, Group B, Group C, etc.) comprising of three courses each for a programme and



these elective courses shall be included either in fourth semester or be distributed among third and fourth semesters. This clause is not applicable for programmes defined by the Expert Committees of Music and Performing Arts.

- 5.3.2. The number of elective courses assigned for study in a particular semester shall be the same across all elective groups for the programme concerned.
- 5.3.3. The colleges shall select any one of the elective groups for each programme as per the interest of the students, availability of faculty and academic infrastructure in the institution.
- 5.3.4. The selection of courses from different elective groups is not permitted.
- 5.3.5. The elective groups selected by the College shall be intimated to the Controller of Examinations within two weeks of commencement of the semester in which the elective courses are offered. The elective group selected by the college for the students who are admitted in a particular academic year shall not be changed.

#### **5.4. Project work**

- 5.4.1. Project work shall be completed in accordance with the guidelines given in the curriculum.
- 5.4.2. Project work shall be carried out under the supervision of a teacher of the department concerned.
- 5.4.3. A candidate may, however, in certain cases be permitted to work on the project in an Industrial/Research Organization on the recommendation of the supervising teacher.
- 5.4.4. There shall be an internal assessment and external assessment for the project work.
- 5.4.5. The Project work shall be evaluated based on the presentation of the project work done by the student, the dissertation submitted and the viva-voce on the project.
- 5.4.6. The external evaluation of project work shall be conducted by two external examiners from different colleges and an internal examiner from the college concerned.
- 5.4.7. The final Grade of the project (External) shall be calculated by taking the average of the Weighted Grade Points given by the two external examiners and the internal examiner.
- 5.5. **Assignments:** Every college going student shall submit at least one assignment as an internal component for each course.
- 5.6. **Seminar Lecture:** Every regular student shall deliver one seminar lecture as an internal component for every course with a weightage of two. The seminar lecture is expected to train the student in self-study, collection of relevant matter from the various resources, editing, document writing, and presentation.

- 5.7. **Test Papers (Internal):** Every regular student shall undergo at least two class tests as an internal component for each course with a weightage of one each. The best two shall be taken for awarding the grade for class tests. No courses shall have more than 5 credits unless otherwise specified.
- 5.8. **Comprehensive Viva-Voce** -Comprehensive Viva-Voce shall be conducted at the end of fourth semester of the programme and its evaluation shall be conducted by the examiners of the project evaluation.
- 5.8.1. **Comprehensive Viva-Voce** shall cover questions from all courses in the programme.
- 5.8.2. There shall be an internal assessment and an external assessment for the comprehensive Viva-Voce.

## 6. ATTENDANCE

- 6.1. The minimum requirement of aggregate attendance during a semester for appearing at the end-semester examination shall be 75%. Condonation of shortage of attendance to a maximum of 15 days in a semester subject to a maximum of two times during the whole period of the programme may be granted by the Principal.
- 6.2. If a student represents his/her institution, University, State or Nation in Sports, NCC, or Cultural or any other officially sponsored activities such as college union / university union etc., he/she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum 15 days in a Semester based on the specific recommendations of the Head of the Department or teacher concerned.
- 6.3. Those who could not register for the examination of a particular semester due to shortage of attendance may repeat the semester along with junior batches, without considering sanctioned strength, subject to the existing University Rules and Clause 7.2.
- 6.4. A Regular student who has undergone a programme of study under earlier regulation / Scheme and could not complete the Programme due to shortage of attendance may repeat the semester along with the regular batch subject to the condition that he has to undergo all the examinations of the previous semesters as per the MC-PGP-CSS2022 regulations and conditions specified in 6.3.
- 6.5. A student who had sufficient attendance and could not register for fourth semester examination can appear for the end semester examination in the subsequent years with the attendance and progress report from the Principal.

## 7. REGISTRATION / DURATION

- 7.1. A student shall be permitted to register for the programme at the time of admission.
- 7.2. A student who has registered for the programme shall complete the programme within a period of four years from the date of commencement of the programme.

## **8. ADMISSION**

- 8.1.** The admission to all regular PG programmes shall be through PG- CAP (Centralized Allotment Process) of the Maharaja's College unless otherwise specified.
- 8.2.** The eligibility criteria for admission to PG Programmes shall be published by the Maharaja's College along with the notification for admission.

## **9. ADMISSION REQUIREMENTS**

- 9.1** Candidates for admission to the first semester of the PG programme through CSS shall be required to have passed an appropriate Degree Examination recognized by Mahatma Gandhi University as specified or any other examination of any recognized University or authority accepted by the Academic council of Mahatma Gandhi University as eligible thereto.
- 9.2** Students admitted under this programme are governed by the Regulations in force.

## **10. PROMOTION:**

- 10.1.** A student who registers for a particular semester examination shall be promoted to the next semester.
- 10.2.** A student having 75% attendance and who fails to register for examination of a particular semester will be allowed to register notionally and is promoted to the next semester, provided application for notional registration shall be submitted within 15 days from the commencement of the next semester.
- 10.3.** The medium of Instruction shall be English except programmes under faculty of Language and Literature.

## **11. EXAMINATIONS**

- 11.1.** There shall be End Semester Examinations at the end of each semester.
- 11.2.** Practical examinations shall be conducted by the College at the end of each semester or at the end of even semesters as prescribed in the syllabus of the particular programme. The number of examiners for the practical examinations shall be prescribed by the Board of Studies of the programmes subjected to the approval of the Academic Council of the College.
- 11.3.** End-Semester Examinations: The examinations shall normally be conducted at the end of each semester for regular students.

- 11.4.** There shall be one end-semester examination of 3 hours duration for each lecture based and practical courses.

12. A question paper may contain short answer type/annotation, short essay type questions/problems and long essay type questions. Different types of questions shall have different weightage.

### 13. EVALUATION AND GRADING

13.1. **Evaluation:** The evaluation scheme for each course shall contain two parts; (a) End Semester Evaluation (ESE) (External Evaluation) and (b) Continuous Evaluation (CE) (Internal Evaluation). 25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ratio and weightage between internal and external is 1:3. Both End Semester Evaluation (ESE) and Continuous Evaluation (CE) shall be carried out using direct grading system.

13.2. **Direct Grading:** The direct grading for CE (Internal) and ESE (External Evaluation) shall be based on 6 letter grades (A+, A, B, C, D and E) with numerical values of 5,4,3,2, 1 and 0 respectively.

13.3. **Grade Point Average (GPA):** Internal and External components are separately graded and the combined grade point with weightage 1 for internal and 3 for external shall be applied to calculate the Grade Point Average (GPA) of each course. Letter grade shall be assigned to each course based on the categorization provided in 12.15.

13.4. **Internal evaluation for Regular programme:** The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars, lab skills, records, viva-voce etc.

13.5. **Components of Internal (CE) and External Evaluation (ESE):** Grades shall be given to the evaluation of theory / practical / project / comprehensive viva-voce and all internal evaluations are based on the Direct Grading System.

Proper guidelines shall be prepared by the BoS for evaluating the assignment, seminar, practical, project and comprehensive viva- voce within the framework of the regulation.

13.6. There shall be no separate **minimum grade point for** internal evaluation.

13.7. **The model** of the components and its weightages for Continuous Evaluation (CE) and End Semester Evaluation (ESE) are shown in below:

#### a) For Theory (CE) (Internal)

	Components	Weightage
i.	Assignment	1

ii.	Seminar	2
iii.	Best Two Test papers	2(1 each)
Total		<b>5</b>

(Grades of best two test papers shall be considered. For test papers all questions shall be set in such a way that the answers can be awarded A+, A, B, C, D and E grade)

**b) For theory (ESE) External Evaluation** is based on the pattern of questions specified in 12.15.5

**c) For Practical (CE) Internal**

Components	Weightage
Written/Lab test	2
Lab involvement and Record	1
Viva	2
<b>Total</b>	<b>5</b>

(The components and the weightage of the components of the practical (Internal) can be modified by the concerned BoS without changing the total weightage 5)

**d) For Practical (ESE) External**

Components	Weightage
Written / Lab test	7
Lab involvement and Record	3
Viva	5
<b>Total</b>	<b>15</b>

(The components and the weightage of the components of the practical (External) can be modified by the concerned BoS without changing the total weightage 15)

Components	Weightage
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva	1
<b>Total</b>	<b>5</b>

**e) For Project (CE)**

### **Internal**

(The components and the weightage of the components of the project (Internal) can be modified by the concerned BoS without changing the total weightage 5)

*A two stage Internal evaluation to be followed for the fruitful completion of the project.*

### **f) For Project (ECE) External**

Components	Weightage
Relevance of the topic and analysis	3
Project content and presentation	7
Project viva	5
<b>Total</b>	<b>15</b>

(The components and the weightage of the components of the Project (External) can be modified by the concerned BoS without changing the total weightage 15)

### **g) Comprehensive viva-voce**

Components	Internal (CE) Weight	External (ESE) Weight
Basic knowledge and Presentation skills	1	3
Topic of interest	1	3
Knowledge of core courses	3	9
<b>Total</b>	<b>5</b>	<b>15</b>

*These basic components can be subdivided if necessary. Total as well as component weightage shall not be changed.*

- 13.8.** All grade point averages shall be rounded to two digits.
- 13.9.** To ensure transparency of the evaluation process, the internal assessment grade awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination.
- 13.10.** **There shall not be any chance for improvement for internal grade.**
- 13.11.** The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the University through the Principal and a copy should be kept in the college for verification for at least two years after the student completes the programme.
- 13.12.** External Evaluation. The external examination in theory courses is to be conducted by the University at the end of the semester. The answers may be written in English or Malayalam except those for the Faculty of Languages. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation. The external evaluation shall be done immediately after the examination preferably through Centralized Valuation.
- 13.13.** Photocopies of the answer scripts of the external examination shall be made available to the students on request as per the rules prevailing in the College/University.
- 13.14.** The question paper should be strictly on the basis of model question paper set and directions prescribed by the BoS.
- 13.15. Pattern of Questions**
- 12.15.1. Questions shall be set to assess knowledge acquired, standard, and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. Due weightage shall be given to each module based on content/teaching hours allotted to each module.
- 12.15.2. The question setter shall ensure that questions covering all skills are set.
- 12.15.3. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.
- 12.15.4. The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E grades.
- 12.15.5. Weight: Different types of questions shall be given different weights to quantify their range as follows:

Sl. No.	Type of Questions	Weight	Number of questions to be answered
1.	Short Answer type questions	1	8 out of 10



2	Short essay/ problem solving type questions	2	6 out of 8
3.	Long Essay type questions	5	2 out of 4

**12.16. Pattern of question for practical.** The pattern of questions for external evaluation of practical shall be prescribed by the Board of Studies.

**12.17. Direct Grading System.** Direct Grading System based on a 6— point scale is used to evaluate the Internal and External examinations taken by the students for various courses of study.

Grade	Grade Points	Range
A+	5	4.50 to 5.00
A	4	4.00 to 4.49
B	3	3.00 to 3.99
C	2	2.00 to 2.99
D	1	0.01 to 1.99
E	0	0.00

**12.18. Performance Grading.** Students are graded based on their performance (GPA/SGPA/CGPA) at the examination on a 7-point scale as detailed below.

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good (Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal(pass)
up to 1.99	D	Deficient (Fail)

**12.19. No separate minimum is required for internal evaluation for a pass, but a minimum C grade is required for a pass in an external evaluation. However, a minimum C grade is required for pass in a course.**

**12.20. A student who fails to secure a minimum grade for a pass in a course will be permitted to write the examination along with the next batch.**

**12.21. Improvement of Course-** The candidates who wish to improve the grade / grade point of the external examination of a course / course he/ she has passed can do the same by appearing

in the external examination of the semester concerned along with the immediate junior batch. **This facility is restricted to first and second semesters of the programme.**

**12.22. One Time Betterment Programme** - A candidate will be permitted to improve the CGPA of the programme within a continuous period of four semesters immediately following the completion of the programme allowing only once for a particular semester. The CGPA for the betterment appearance will be computed based on the SGPA secured in the original or betterment appearance of each semester whichever is higher. If a candidate opts for the betterment of CGPA of a programme, he/she has to appear for the external examination of the entire semester(s) excluding practicals / project/ comprehensive viva-voce. One time betterment programme is restricted to students who have passed in all courses of the programme at the regular (First appearance).

**12.23. Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) Calculations.** The SGPA is the ratio of sum of the credit points of all courses taken by a student in the semester to the total credit for that semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below.

$$\text{Semester Grade Point Average -SGPA (S}_j\text{)} = \frac{\sum (\text{C}_i \times \text{G}_i)}{\sum (\text{C}_i)}$$

(SGPA= Total credit Points awarded in a semester / Total credits of the semester)

Where 'S<sub>j</sub>' is the j semester, 'G<sub>i</sub>' is the grade point scored by the Student in the 'i' course 'q' is the credit of the i<sup>th</sup> course.

**12.24 Cumulative Grade Point Average (CGPA)** of a Programme is calculated using the formula:-

$$\text{Cumulative Grade Point Average (CGPA)} = \frac{\sum (\text{C}_i \times \text{S}_i)}{\sum (\text{C}_i)}$$

(CGPA= Total credit points awarded in all semesters / Total credits of the programme)

Where 'C<sub>i</sub>' is the credits for the 'i' semester 'S<sub>i</sub>' is the SGPA for the i<sup>th</sup> semester. The SGPA and CGPA shall be rounded off to 2 decimal points. For the successful completion of semester, a student shall pass all courses and score a minimum SGPA of 2.0. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

### 13. GRADE CARD

13.1 The University under its seal shall issue to the students, a consolidated grade card on completion of the programme, which shall contain the following information.

- Name of College
- Title of the PG Programme.
- Name of the Semesters

- Name and Register Number of the student
- Code, Title, Credits and Max GPA (Internal, External & Total) of each course (theory& Practical), project, viva etc. in each semester.
- Internal, external and total grade, Grade Point (G), Letter Grade and Credit Point (P) in each course opted in the semester.
- The total credits and total credit points in each semester.
- Semester Grade Point Average (SGPA) and corresponding Grade in each semester
- Cumulative Grade Point Average (CGPA), Grade for the entire programme.
- Separate Grade card will be issued at the request of candidates and based on University Guidelines issued from time to time.
- Details of description of evaluation process- Grade and Grade Point as well as indicators, calculation methodology of SGPA and CGPA as well as conversion scale shall be shown on the reverse side of the grade card.

#### 14. AWARD OF DEGREE

The successful completion of all the courses with 'C' grade within the stipulated period shall be the minimum requirement for the award of the degree.

#### 15. MONITORING COMMITTEE

There shall be a Monitoring Committee constituted by the Vice- chancellor to monitor the internal evaluations conducted by institutions.

#### 16. RANK CERTIFICATE

The College shall publish the list of top 10 candidates for each programme after the publication of the programme results. Rank certificate shall be issued to candidates who secure positions from 1st to 3rd in the list. Position certificate shall be issued to candidates on their request.

Candidates shall be ranked in the order of merit based on the CGPA secured by them. Grace grade points awarded to the students shall not be counted for fixing the rank/position. Rank certificate and position certificate shall be signed by the Controller of Examinations.

#### GRIEVANCE REDRESSAL COMMITTEE

16.1 **Department level:** The College shall form a Grievance Redressal Committee in each Department comprising of the course teacher and one senior teacher as members and the Head of the Department as Chairperson. The Committee shall address all grievances relating to the internal assessment grades of the students.

17.2. **College level:** There shall be a college level Grievance Redressal Committee comprising of faculty advisor, college co-ordinator, one senior teacher and one staff council member and the Principal as Chairperson.

#### 17. REPEAL

The Regulations now in force in so far as they are applicable to programmes offered by the College and to the extent, they are inconsistent with these regulations are hereby repealed. In the case of any inconsistency between the

existing regulations and these regulations relating to the Credit Semester System in their application to any course offered in a College, the latter shall prevail.

**18. Credits allotted for Programmes and Courses**

18.1 Total credit for each programme shall be 80.

18.2 Semester-wise total credit can vary from 16 to 25

18.3 The minimum credit of a course is 2 and maximum credit is 5.

**20. Common Course:** If a course is included as a common course in more than one programme, its credit shall be same for all programmes.

**21. Course codes:** The course codes assigned for all courses (core courses, elective courses, common courses etc.) shall be unique.

**22. Models of distribution of courses, course codes, type of the course, credits, teaching hours for a programme are given in the following tables.**

Example: Programmes with practical -Total Credits 80- Scheme of the Syllabus

Semester	Course-code	Course name	Type of the course	Teaching Hours Per Week	Credit	Total Credits
I	Course.code1	Name1	core	4	4	19
	Course.code2	Name2	core	4	4	
	Course.code3	Name3	core	4	4	
	Course.code4	Name4	core	3	3	
	Practical Course.code5	Name5	core	10	4	
II	Course.code6	Name6	core	4	4	20
	Course.code7	Name7	core	4	4	
	Course.code8	Name8	core	4	4	
	Course.code9	Name9	core	3	4	
	Practical- Course.code10	Name10	core	10	4	
III	Course.code11	Name11	core	4	4	20
	Course.code12	Name12	core	4	4	
	Course.code13	Name13	core	4	4	
	Course.code14	Name14	core	3	4	
	Practical Course.code15	Name15	core	10	4	
IV	Course.code16	Name16	Elective	5	3	21
	Course.code17	Name17	Elective	5	3	
	Course.code18	Name18	Elective	5	3	
	Practical- Course.code19	Name19	core	10	5	
	Project- Course.code20	Name20	core		5	
	Comprehensive viva-voce -Course.code 21	Name 21	core		2	
	Total					<b>80</b>

Example: Programmes without practical -Total Credits 80- Scheme of the Syllabus

Semester	Course. code	Course. name	Type of the course	Teaching Hours per week	Credit	Total Credits
I	Course.code1	Name1	core	5	4	20
	Course.code2	Name2	core	5	4	
	Course.code3	Name3	core	5	4	
	Course.code4	Name4	core	5	4	
	Course.code5	Name5	core	5	4	
II	Course.code6	Name6	core	5	4	20
	Course.code7	Name7	core	5	4	
	Course.code8	Name8	core	5	4	
	Course.code9	Name9	core	5	4	
	Course.code10	Name10	core	5	4	
III	Course.code11	Name11	core	5	4	20
	Course.code12	Name12	core	5	4	
	Course.code13	Name13	core	5	4	
	Course.code14	Name14	core	5	4	
	Course.code15	Name15	core	5	4	
IV	Course.code16	Name16	Elective	5	3	20
	Course.code17	Name17	Elective	5	3	
	Course.code18	Name18	Elective	5	3	
	Course.code19	Name19	core	5	4	
	Project-Course.code20	Name20	core	5	5	
	Comprehensive viva-voce-Course.code21	Name21	core		2	
	Total					<b>80</b>

## Appendix

### 1. Evaluation first stage – Both internal and external (to be done by the teacher)

Grade	Grade Points	Range
A+	5	4.50 to 5.00
A	4	4.00 to 4.49
B	3	3.00 to 3.99
C	2	2.00 to 2.99
D	1	0.01 to 1.99
E	0	0.00

### The final Grade range for courses, SGPA and CGPA

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal
Upto 1.99	D	Deficient(Fail)

### Theory External (ESE)

Maximum weight for external evaluation is 30. Therefore maximum Weighted Grade Point (WGP) is 150.

Type of Question	Qn. No's	Grade Awarded	Grade point	Weights	Weighted Grade Point
Short Answer	1	A+	5	1	5
	2	-	-	-	-
	3	A	4	1	4
	4	C	2	1	2
	5	A	4	1	4
	6	A	4	1	4
	7	B	3	1	3
	8	A	4	1	4
	9	B	3	1	3
	10	-	-	-	-
	11	B	3	2	6

Short Essay	12	A+	5	2	10
	13	A	4	2	8
	14	A+	5	2	10
	15	-	-	-	-
	16	-	-	-	-
	17	A	4	2	8
	18	B	3	2	6
Long Essay	20	A+	5	5	25
	21	-	-	-	-
	22	-	-	-	-
	23	B	3	5	15
			<b>TOTAL</b>	<b>30</b>	<b>117</b>
<b>Calculation :</b>					
<b>Overall Grade of the theory paper = Sum of Weighted Grade Points / Total weight 117/30 = 3.90 =</b>					
<b>Grade B</b>					

### Theory – Internal (CE)

Maximum Weight for internal evaluation is 5. *ie.*, maximum WGP is 25

Components	Weight (W)	Grade Awarded	Grade Point (GP)	WGP=W *GP	Overall Grade of the course
Assignment	1	A	4	4	<b>WGP/Total weight = 24/5 =4.8</b>
Seminar	2	A+	5	10	
Test paper 1	1	A+	5	5	
Test paper 2	1	A+	5	5	
<b>Total</b>	<b>5</b>			<b>24</b>	<b>A+</b>

### Practical-External-ESE

Maximum weight for external evaluation is 15. Therefore Maximum Weighted Grade Point (WGP) is 75.

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Written/Lab test	7	A	4	28	<b>WGP/Total weight = 58 /15 = 3.86</b>
Lab involvement & record	3	A+	5	15	
viva	5	B	3	15	
<b>Total</b>	<b>15</b>			<b>58</b>	<b>B</b>



### Practical-Internal-CE

Maximum weight for internal evaluation is 5. Therefore, Maximum Weighted Grade point (WGP) is 25.

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Written/ Labtest	2	A	4	8	WGP/Total weight =17/5=3.40
Lab involvement & record	1	A+	5	5	
viva	2	C	2	4	
Total	5			17	B

### Project-External-ESE

Maximum weight for external evaluation is 15. Therefore, Maximum Weighted Grade Point (WGP) is 75.

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Relevance of the topic & Analysis	2	C	2	4	WGP/Total weight = 59/15=3.93
Project content & presentation	8	A+	5	40	
Project viva- voce	5	B	3	15	
Total	15			59	B

### Project-Internal-CE

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25.

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Relevance of the topic & Analysis	2	B	3	6	WGP/Total weight = 21/5 = 4.2
Project content & presentation	2	A+	5	10	
Project viva- voce	1	A+	5	5	
Total	5			21	A

### Comprehensive viva-voce-External-ESE.

Maximum weight for external evaluation is 1.5. Therefore Maximum Weighted Grade Point (WGP) is 75.

### Comprehensive viva voce-Internal-CE

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25.

Components	Internal (CE) Weight	External (ESE) Weight
Basic knowledge and Presentation skills	1	3
Topic of interest	1	3
Knowledge of core courses	3	9
<b>Total</b>	<b>5</b>	<b>15</b>

These basic components can be subdivided if necessary

### 2. Evaluation - second stage -

#### Consolidation of the Grade (GPA) of a Course PC-I.

The End Semester Evaluation (ESE) (External evaluation) grade awarded for the course PC-I is A and its Continuous Evaluation (CE) (Internal Evaluation) grade is A. The consolidated grade for the course PC-I is as follows:

Evaluation	Weight	Grade awarded	Grade Points awarded	Weighted Grade Point
External	3	A	4.20	12.6
Internal	1	A	4.40	4.40
Total	<b>4</b>			<b>17</b>
Grade of a course.	GPA of the course = Total weighted Grade Points/Total weight $17/4 = 4.25 = \text{Grade A}$			

### 3. Evaluation -Third Stage

Semester Grade Point Average (SGPA).

Course code	Title of the course	Credits (C)	Grade Awarded	Grade Points(G)	Credit Points (CP=C X G)
01	PC-1	5	A	4.25	21.25
02	-----	5	A	4.00	20.00
03	-----	5	B+	3.80	19.00
04	-----	2	A	4.40	8.80
05	-----	3	A	4.00	12.00
TOTAL		<b>20</b>			<b>81.05</b>
SGPA	Total credit points/Total credits = $81.05/20 = 4.05 =$ Grade- A				

**4. Evaluation - fourth Stage -  
Cumulative Grade Point Average (CGPA)**

If a candidate is awarded three A+ grades in semester 1 (SGPA of semester 1), semester 2 (SGPA of semester 2) and semester 4 (SGPA of semester 4) and a B grade in semester 3 (SGPA of semester 3). Then the CGPA is calculated as follows:

Semester	Credit of the Semesters	Grade Awarded	Grade point (SGPA)	Credit points
I	20	A+	4.50	90
II	20	A+	4.60	92
III	20	B	3.00	60
IV	20	A+	4.50	90
TOTAL	<b>80</b>			<b>332</b>
<p><b>CGPA = Total credit points awarded / Total credit of all semesters = 332 / 80</b>  <b>= 4.15 ( Which is in between 4.00 and 4.49 in 7-point scale) Therefore the overall Grade awarded in the programme is A</b></p>				

## **Post Graduate Programme Outcome**

At the completion of the Post Graduate Programme, the student will be able to accomplish the following

### **Critical and creative thinking:**

- Enables to evaluate information and its sources critically.
- Engage the imagination to explore new possibilities.
- Formulate and articulate ideas.
- Identify, evaluate and synthesize information (obtained through library, world-wide web, and other sources as appropriate) in a collaborative environment.

### **Synergetic work culture and effective communication:**

- Enables to develop a synergistic working relationship, which is essential for achieving a higher quantity and quality output.
- Help to increase team productivity, enhanced individual performance and better customer engagement.

### **Social Consciousness:**

- Enables to understand one's role, status, rights and responsibilities as a social being which is essential for the society
- Helps to employ the knowledge and methodologies acquired to better understand economic, legal, and social issues and act effectively.

### **Subject knowledge:**

- Possess breadth and depth of knowledge within their discipline and more particularly within their chosen specialization.
- They can articulate their interpretations with an awareness and curiosity for other people's perspectives.

### **Lifelong learning:**

- Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broadest context of technological change.
- Understands his or her learning preferences and knows how to adapt them to maximize learning under different circumstances.

### **Multidisciplinary approach:**

- Brings pragmatism and flexibility, allowing students to carve their path.
- Develop knowledge in a specific topic to instill in students the ability to assess information and apply it to real-life situations.

**MAHARAJAS COLLEGE**  
**COURSE – CREDIT AND SEMESTER SYSTEM**  
**M. A. MUSIC – PROGRAMME – (VOCAL)**

Sl. No.	Semester	Alpha Numerical Code	Course	Course Title	Course Type	Hrs/Week	Credits	Exam Duration	Total Credits
1.	I	MUS-1-VO-PC-1	Core Course 1	Musicological Perspective – I	Theory – 1	3	3	3hrs	18
2.		MUS-1-VO-PC-2	Core Course 2	Musicological Perspectives – II	Theory – 2	3	3	3hrs	
3.		MUS-1-VO-PC-3	Core Course 3	Varnas	Practical – 1	6	4	45mts	
4.		MUS-1-VO-PC-4	Core Course 4	Compositions in Minor Ragas	Practical – 2	6	4	45mts	
5.		MUS-1-VO-PC-5	Core Course 5	Different Musical Forms	Practical – 3	6	4	45mts	
6.		Audio Listening							
7.	II	MUS-2-VO-PC-6	Core Course 6	Musicological Perspectives – III	Theory – 3	3	3	3hrs	18
8.		MUS-2-VO-PC-7	Core Course 7	Musicological Perspectives – IV	Theory – 4	3	3	3hrs	
9.		MUS-2-VO-PC-8	Core Course 8	Vilambithakala Kritis	Practical – 4	6	4	45mts	
10.		MUS-2-VO-PC-9	Core Course 9	Group Kritis of Trinity & Swathithirunal	Practical – 5	6	4	45mts	
11.		MUS-2-VO-PC-10	Core Course 10	Compositions of Pre & Post Trinity Composers	Practical – 6	6	4	45mts	
12.		Audio Listening							
13.	III	MUS-3-VO-PC-11	Core Course 11	Musicological Perspectives – V	Theory – 5	4	4	3 HRS	20
14.		MUS-3-VO-PC-12	Core Course 12	Compositions in Vinda ragas	Practical – 7	5	4	45 MTS	
15.		MUS-3-VO-PC-13	Core Course 13	Compositions in Melas and Major Janya ragas	Practical – 8	6	4	45 mts	
16.		MUS-3-VO-PC-14	Core Course 14	Manodharma Sangeetham I	Practical – 9	5	4	1 HOUR	
17.		MUS-3-VO-PC-15	Core Course 15	Manodharma Sangeetham II	Practical – 10	5	4	1 HOUR	
18.		Audio Listening							
19.	IV	MUS-4-VO-PC-16	Core Course 16	Rare Varnas and Thillanas	Practical – 11	5	4	45 MTS	24
20.		MUS-4-VO-PC-17	Core Course 17	Compositions of Modern Composers	Practical – 12	5	4	45 MTS	
21.		MUS-4-VO-PC-18	Core Course 18	Ragam Thanam Pallavi	Practical – 13	5	4	1 HOUR	
22.		MUS-4-VO-PC-19	Core Course 19	Concert	Practical – 14	5	4	1 HOUR	
23.		MUS-4-VO-PP	Programme Project		Project	4	6		
24.		MUS-4-VO-VIVA	Comprehensive Viva		Viva	1	2		
Practical Examinations shall be conducted at the end of each semester.								Total Credits	80

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

**Dept. of Music**

**Programme Specific Outcome of P G Programme**

1. Professional Artist
2. Self-employment
3. Teaching
4. Media – such as Television, AIR, FM Stations, Film etc.
5. Music Composing
6. A job oriented/professional course
7. Any job which demands a PG as qualification
8. Music Therapy
9. Research

**SEMESTER – I**  
**CORE COURSE 1 – MUS 1 – VO – PC I**  
**Musicological Perspectives I – Theory – I**

**Module – I**

1. Study of the important milestones of musical history  
Ancient – Pre historic – Bharatha  
Medieval – Mathanga to Venkitamakhi  
Modern – Post Venkitamakhi Period
2. Landmarks in the History of Music.

**Module – II**

3. Vedic Music  
General introduction.  
Vedic Music – Sama Gana and its characteristic.  
Prachayaswaras.  
Saman Chats – Sama Hastha and Sthobhas.
4. Evolution from Samagana to present day Music.
5. Evolution of Musical Forms – Sacred and Secular, Prabandhas, Obsolete Forms, Angas, Talas and instruments.

**Module – III**

6. Lakshana Grandhas  
Natya Sasthra – Musical Chapters only  
Brihaddesi.

Sangeetha Makaranda  
Sangeetha Ratnakara

**Module – IV**

7. Music and Temples – Navasandhi rituals.
8. A brief history on Music of Kudumia Malai and Thirumayam Inscriptions.
9. Musical Iconography and Stone Pillars.

**Course outcome**

On completion of the course the students will acquire

1. Awareness about the history of Indian music
2. An idea of the stage-by-stage evolution of the art
3. Knowledge about the importance of Vedas in the theory of music
4. Awareness on the treatises of ancient period.
5. An awareness about the rituals, Iconography

**Blue Print**

Module	Hours (90)	A 10 (8x1)	B 8 (6x2)	C 4 (2x5)	Total
I	22	3	4	1	8
II	30	5	6	1	12
III	38	3	5	2	10

**Model question**

**SEMESTER – I  
CORE COURSE 1 – MUS 1 – VO – PC I  
Musicological Perspectives I – Theory – I**

Time: 3 hours

Max weight -30

**Part A**

**Short Answer Questions.**

*(Answer any eight questions. Each question carries weight 1)*

1. What are the names of “Sruthis” given to shadja in Sangita Makaranda?
2. What are the angas figuring in Prabandhas?
3. Explain Sudha Prabandhas.
4. Write any two percussion instruments used in temple rituals.
5. What is Musical Iconography?
6. What was Matanga’s definition of Raga?



7. What are the four varieties of swaras mentioned in Natya Sastra?
8. What is Samahastha?
9. Who is the author of Thirumayam inscription?
10. What is Prachayaswaras?

### **Part B**

#### **Short Essay Questions**

*(Answer any six questions. Each question carries weight 2)*

11. Explain briefly about 'Music and Samaveda'.
12. Give a brief description of medieval period of Indian Music.
13. Explain different kinds of lands and the music prevailed there, which is referred in 'Tholkappiyam'.
14. Differentiate Lakshana Prabandhas and Lakshya Prabandhas.
15. Give a brief description of the Musical Stone Pillars.
16. 'Avanadha Vidhi' a chapter in Natyasastra describes various percussion instruments. Explain.
17. Write in detail about the Sruthi nomenclature referred in Narada's 'Sangita makranda'.
18. Explain Thirumayam inscription.
19. What are the obsolete forms in music?

### **Part C**

*(Answer any two questions. Each questions carries weight 5)*

20. Write an essay on Sangita Ratnakara.
21. Write an Essay on the influence of samagana in the present-day music.
22. Describe the important landmarks in the history of Music.
23. Describe 'Kudumiamalai Inscriptions' in detail.

**(2×5=10)**

**SEMESTER – I**  
**CORE COURSE 2 – MUS I – VO – PC 2**  
**Musicological Perspectives II – Theory – II**

**Module – I**

1. Talas  
Marga and Desi Talas – Desadi and Madhyadi Talas.  
Rare talas used in Tirupugazh.
2. An advanced knowledge of Musical Prosody,  
Literary and Musical beauties figuring in musical compositions.

**Module – II**

3. Musical forms used in – Geyanataka, Nrityanataka, Bhagavatamelanataka and Kuravanchinataka.
4. Kathakalakshepam and its paddathis, accompaniments used.
5. Kacheri dharma.

**Module – III**

6. Lakshanas of the following ragas  
Abhogi  
Saraswathi  
Hindusthankapi  
Amrutavarshini  
Vasanthabhairavi  
Poornachandrika  
Jaganmohini  
Hamsanandi  
Athana  
Saranga  
Nalinakanthi and  
Kannada
7. Notation of any compositions learned in the semester.

**Course outcome**

On completion of the course the student will get

1. Awareness on the celestial time measures
2. Awareness on the Prosodical features figuring in the musical compositions
3. Awareness on the evolution of different types of drama and the music figuring in it.
4. Basic awareness on the stage performance
5. Awareness on the theory part of the modes

## Blue Print

Module	Hours (90)	A 10 (8x1)	B 8 (6x2)	C 4 (2x5)	Total
I	20	3	4	1	8
II	28	6	5	1	12
III	42	5	3	2	10

## Model Question

**SEMESTER – I**  
**CORE COURSE 2 – MUS I – VO – PC 2**  
**Musicological Perspectives II – Theory – II**

Time: 3 hours

Max weight -30

### PART A

**I. Short Answer Questions. (8 x 1= 8 weight)**

(Write any eight questions. Each question Carries weight 1)

1. Define Yati and its varieties
2. Describe Desadi & Madyadi talas.
3. Write the Swarasthanas and Sancharas of Abhogi raga.
4. Explain vaggeyakara Mudra. Give example.
5. Explain Nottuswara.
6. Give one example of audava sampurna raga and write its arohana, avarohana, and swarasthanas.
7. Explain Swarakshara, with example.
8. Give an example of Panchama varjya raga. with arohana & avarohana and swarasthanas.
9. Explain Prachayaswara in vedic music
10. Write any two prominent composers of Kathakalakshepa padhathi.

### PART B

**II. Short Essay Questions. (6 x 2 = 12 weights)**

(Answer any six questions each question carries weight 2)

1. Explain Ashtadasamudras and give examples.
2. Explain Geyanataka & Nritya Nataka.
3. Differentiate Yati & Yamaka.

4. Define Chapu tala and its varieties.
5. Define Prasa and its varieties.
6. Which are the musical forms performed in Kathakalashepam.
7. Literary beauties found in Muthuswamy Dikshitar's compositions Explain.
8. Explain Samanscale.

**PART – C**

**II. Long Essay Questions.**

**(2 x 5 = 10)**

(Answer any two Questions. Each Question carries weight 5)

1. Write a detailed account on Kacheri dharma
2. Explain the literary and Prosodical beauties found in musical compositions of Trinity
2. Write an essay on Kathakalakshepapadhati and instruments used.
3. Notate a Kriti you learnt in Roopaka or Chapu tala.

**SEMESTER – I**  
**CORE COURSE 3 – MUS I – VO – PC 3**  
**Practical – 1 – Varnas.**

**Module – I**

1. Any four Adi tala Varnas with tisram from the following  
Arabhi  
Todi  
Nattakurinji  
Kedaragaula and  
Darbar

**Module – II**

2. Any two Ata tala varnas with tisram from the following  
Ritigaula  
Kalyani  
Bhairavi  
Panthuvarali.

**Module – III**

3. Padavarnam – 1
4. Daruvarnam – 1

**Course outcome**

On completion of the course the student will get

1. Practical knowledge of one of the most important musical forms which is included both in Sabhagana and Abhyasagana.
2. Basic awareness of different types of varnas.

**SEMESTER – I**  
**CORE COURSE 4 – MUS I – VO – PC 4**  
**Practical – 2 – Compositions in Minor Janya Ragas**

**Module - I**

Abhogi  
Saraswathi  
Hindustankapi  
Amrutavarshini  
Vasanthabhairavi  
Poornachandrika  
Jaganmohini  
Hamsanandi  
Athana  
Saranga  
Nalinakanthi and  
Kannada.

## **Course outcome**

On completing the course, the student will acquire

1. Awareness in the practical aspects of selected minor ragas

### **SEMESTER – I CORE COURSE 5 – MUS I – VO – PC 5 Practical – 3 – Different Musical Forms**

#### **Module – I**

1. Pancharaga Swarajathi
2. Padam, Jawali and Thillana
3. Ragamalika

#### **Module – II**

4. Ashtapadi
5. Devarnama
6. Tharangam
7. Tevaram
8. Thiruppugazh
9. Kavadichind
10. Nottuswara Sahithya of Muthuswami Dikshitar
11. Divyanama keerthana of Tyagaraja
12. Hindi Bhajan of Swathithirunal.

## **Course outcome**

On completion of the course students will get

1. Practical awareness on different musical forms learned in theory, which are applicable in public performance.

**SEMESTER – II**  
**CORE COURSE 6 – MUS II – VO – PC 6**  
**Musicological Perspectives III – Theory – III**

**Module – I**

1. Madhurabhakthi - Vaggeyakaras composed on this theme  
Jayadeva  
Kshetrjna  
Narayanatheerthar  
Andal  
Meera bhai and  
Swathithirunal
2. Styles of Trinity – A comparative study
3. Musical appreciation of any one kriti of each of the Trinity
4. Raga and Rasa

**Module – II**

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

**Module – III**

6. Lakshana Grandhas  
Sangeetha Sudha  
Ragavibodha  
Sangitha saramrutha  
Chaturdandi Prakasika  
Sabgeetha Sampradaya Pradarsini and  
Sangeetha Kalpadrumam

**Module – IV**

7. Notation of Vilambitha Kala Kriti learned
8. Lakshana of the following ragas  
Kharaharapriya  
Sankarabharanam  
Kalyani  
Todi  
Kamboji  
Bhairavi  
Poorvikalyani  
Simhendramadhyamam  
Panthuvarali, Keeravani, Hemavathi, Vachaspathi

## Course outcome

On completing the course, the student will get

1. Awareness about the composers who handled erotic theme to worship God
2. Awareness about the versatility of Musical Trinity
3. Awareness about the emotional value of the ragas
4. Basic awareness about the documentation of compositions
5. Theoretical knowledge of ragas.

## Blue Print

Module	Hours (90)	A 10 (8x1)	B 8 (6x2)	C 4 (2x5)	Total
I	25	4	3	1	8
II	30	7	4	1	12
III	35	3	5	2	10

## Model Question

**SEMESTER – II**  
**CORE COURSE 6 – MUS II – VO – PC 6**  
**Musicological Perspectives III – Theory – III**

Time – 3 hours

Maximum weightage – 30

### **PART – A**

Short answer questions

Answer any eight questions. Each question carries weight 1.

1. Mention two composers who composed on Madhurabhakthi theme and give their mudras.
2. Point out two concert halls which are built acoustically good and the places where those are situated.
3. Write the arohana-avarohana and swarasthanas of Keeravani.
4. Give two acoustical requirements for an ideal concert hall.
5. Give any four ragas and the emotions associated with them.
6. What is Tharangam?
7. Write about Andal.
8. Write the ragas obtained when the raga Kalyani is undergone modal shift of tonic.
9. Write about Meera Bai.
10. Give two examples of Swarakshara beauty met with in kritis.

### **PART - B**

Short essay questions

Answer any six questions. Each question carries weight 2.



11. Write a short note on Jayadeva and his Geethagovinda.
12. Mention any two common decorative angas used in the compositions of Dikshitar with examples.
13. Give the names of Navarasas.
14. Explain the ragalakshana of Poorvikalyani.
15. Write briefly the contents of any of the chapters of Sangitha Sudha.
16. Describe the significance Sangita Kalpadrumam to the modern music students.
17. Give a short note on Sangit Mahal of Tanjore.
18. Compare and contrast between Kamboji and Bhairavi.

### **PART-C**

#### Long essay questions

Answer any two questions. Each question carries weight 5.

19. What is acoustics? Explain in detail.
20. Give a detailed account of Madhurabhakthi compositions and explain how the theme is applied in compositions by different vaggeyakaras.
21. Give an essay on raga and Rasa.
22. Write an essay on Sangita Samprudaya Pradarsini.

**SEMESTER – II**  
**CORE COURSE 7 – MUS II – VO – PC 7**  
**Musicological Perspectives IV – Theory – IV**

**Module – I**

1. Musical forms figuring in Hindusthani Music  
Drupad  
Khayal  
Thumri  
Tappa  
Tharana
2. Instruments used in Hindusthani music  
Sitar  
Shehnai  
Sarod  
Santur  
Sarangi  
Tabala and  
Pakhwaj
3. Western Music  
Melody  
Harmony  
Polyphony  
Four-part harmony  
Chords and Triads  
Various factors regarding Staff Notation.

**Module - II**

4. Melas propounded by various Lekshanakaras
5. Detailed study of Modal Shift of Tonic
6. Moorchana karaka melas and janyas

**Module – III**

7. Gamacas and its application in various ragas.
8. Different stages in the development of Veena.

**Module – IV**

9. Significance of Mathematics in Music - Tone system and complementary Intervals
10. Mnemonics

## Module – V

### 11. Musical contributions of Pre - Trinity Composers

Arunagiri nathar  
Annamacharya  
Bhadrachalam Ramadas  
Uttukkad Venkata subbayar  
Sadasivabrahmendra  
Tevaram composers and  
Manikkavachakar.

## Course outcome

On completing the course, the students acquire

1. Basic awareness of different systems of music
2. Awareness regarding the different facts related to mela
3. Awareness regarding the embellishments used to make the scales more appealing
4. Knowledge about the evolution of the instrument veena and its importance
5. Awareness on the mathematical applications in music
6. Awareness on the contribution of legends in the ancient period.

## Blue Print

Module	Hours (90)	A 10 (8x1)	B 8 (6x2)	C 4 (2x5)	Total
I	22	2	5	1	8
II	32	4	7	1	12
III	36	2	6	2	10

## Model Question

**SEMESTER – II**  
**CORE COURSE 7 - MUS II - VO - PC 7**  
**Musicological Perspectives IV – Theory – IV**

Time – 3 hours

Maximum weightage – 30

### **PART – A**

Short answer questions

Answer any eight questions. Each question carries weight 1.

1. Write about Thappa.
2. Write about the common Hindusthani musical forms.
3. Write about Sarangi.
4. Explain Tripuchha gamaka with suitable examples.
5. What are murchanakaraka melas? How many are they? Give examples.
6. What is Samvaditva?

7. Give a note on Kinnari.
8. Write about Tala mnemonics.
9. Point out the significance of the number 3 in the study of various topics in Music.
10. What are the Ashtothara sata melas?

### **PART-B**

#### Short essay questions

Answer any six questions. Each question carries weight 2.

11. Write a brief note on Tevaram.
12. Write about Vikrita panchama melas.
13. What is modal shift of tonic? How it is applied on ragas?
14. Define any one of the gamakas and demonstrate it with reference to a raga.
15. What are Vivadi melas? Give examples.
16. Explain 5184 Melas.
17. Describe sthiraveena and chala veena.
18. Write about the rare talas used in Tiruppugazh of Arunagirinathar.

### **PART-C**

#### Long essay questions

Answer any 2 questions. Each question carries weight 5

19. Write essay on the life and contribution of Uttukkadu Venkata Subbayya.
20. Write an essay on various factors of western music.
21. Write a detailed essay on the contributions of Tevaram composers.
22. Explain and illustrate the relation between Music and Mathematics.

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

**Module – I**

1. Vilambithakala Kritis in the following ragas  
Kharaharapriya  
Sankarabharanam  
Kalyani  
Todi  
Kamboji  
Bhairavi  
Poorvikalyani  
Simhendramadhyamam  
Panthuvarali  
Keeravani  
Hemavathi  
Vachaspathi.

**Course outcome**

On completion of the course the student will get

1. Practical knowledge on important and common ragas through composition in slow tempo

**SEMESTER – II**  
**CORE COURSE 9 – MUS II – VO – PC 9**  
**Practical – 5 – Group Kritis of Trinity & Swathithirunal**

**Module – I**

1. Ghanraga Pancharatnas – including Ganapathy Sthuthi

**Module – II**

2. Group kritis of Syamasasthri  
Swarajathis – Yadukulakamboji & Todi  
Navarathnamalika

**Module – III**

3. Group kritis of Dikshitar  
Navagraha kriti  
Navavarana kriti  
Panchalingasthala kriti

**Module – IV**

4. Group kritis of Swathithirunal  
Navarathri kriti

Navavidha bhakthi kriti  
Kuchelopakhyanam/Ajamilopakhyanam  
Utsavaprabandham

### **Course outcome**

On completing the course, the students acquire

1. Awareness on the versatile skill of Trinity and Swathithirunal
2. Awareness on the set of compositions on a particular theme

### **SEMESTER – II**

#### **CORE COURSE 10 – MUS II – VO – PC 10**

#### **Practical – 6 – Compositions of Pre & Post Trinity Composers**

##### **Module – I**

1. Pre-Trinity Composers  
Annamacharya  
Uttukkad Venkata subbayyar  
Bhadrachalam Ramadas

##### **Module – II**

2. Post-Trinity Composers  
Subbaraya Sastri  
Pattanam Subrahmanya Iyer  
Ramanad Srinivasa Iyengar  
Mysore Vasudevachar  
Koteeswara iyer  
Neelakanta Sivan  
Papanasam Sivan  
Maha Vaidyanatha Iyer/Sivan  
Muthayya Bhagavathar  
Gopalakrishna Bharathi  
G. N. Balasubrahmanyam  
T. Lakshmana Pillai

### **Course outcome**

On completion of course, students will get

1. Awareness about the compositions of the composers of ancient period
2. Awareness about the compositions of the composers of medieval period

**SEMESTER – III**  
**CORE COURSE 11 – MUS III – VO – PC 11**  
**Musicological Perspective V – Theory – V**

**Module – I**

1. Significance of Bharata's Experiment on Dhruva and Chala Veena and its objectives.
2. Srutis obtained through cycle of fourths and fifths
3. 22 sruthis and its application in various ragas.
4. Sruti nomenclature in Natya Sasthra and Sangeetha Ratnakara. Sruthi jathis.

**Module – II**

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

**Module – III**

6. Different phases of music education – Gurukula system, Institutional music education and Modern Technology.  
Recent developments in the sphere of musicology – the role of books, journals and musical instruments and media
7. Contributions of post trinity composers  
Subbaraya Sastri  
Pattanam Subrahmanya Iyer  
Ramanad Srinivasa Iyengar  
Mysore Vasudevachar  
Koteeswara iyer  
Neelakanta Sivan  
Papanasam Sivan  
Maha Vaidyanatha Iyer/Sivan  
Muthayya Bhagavathar  
Gopalakrishna Bharathi  
G. N. Balasubrahmanyam  
T. Lakshmana Pillai
8. Contributions of Malayalam composers in general  
Thulaseevanam  
Kuttamath  
Puthukkodu Krishna Moorthy  
K. C. Kesava Pillai  
Irayimman Thampi

**Course outcome**

On completing the course, students acquire

1. Knowledge about the most experiment by Bharata, to fix the Sruthi value, which is the back-bone of music

2. Awareness about various facts related to sruti and its application
3. Knowledge about the theory of various facts related to the most important creative part of music
4. Awareness about music education and its merits and demerits
5. Awareness about the contribution of modern, contemporary and Malayalam composers.

### Blue Print

Module	Hours (90)	A 10 (8x1)	B 8 (6x2)	C 4 (2x5)	Total
I	21	2	5	1	8
II	33	4	7	1	12
III	36	2	6	2	10

### Model Question

**SEMESTER – III**  
**CORE COURSE 11 – MUS III – VO – PC 11**  
**Musicological Perspective V – Theory – V**

Time: Three Hours

Maximum Weight :30

#### **Part A**

Short Answer Questions

(Answer any *eight* questions. Each question carries Weight 1)

1. Explain the Shruti nomenclature in Natya sashtra
2. Define Sangraha Alapana
3. Mention different varieties of Tana
4. Explain the Contributions of Malayalam composer Tulasivanam
5. Short note on Niraval
6. Explain Vadi and samvadi
7. Define Akshiptika
8. What is Padagarbha?
9. Mention two compositions of Mysore Vasudevachar with Raga and Tala
10. Define Anuloma and Pratiloma

#### **Part B**

Short essay questions

(Answer any *six* questions. Each question carries weight 2)

11. Explain Ragamalika and Talamalika in Pallavi Exposition
12. Explain Cycle of 4<sup>th</sup>
13. Explain the Contributions of Pattanam Subrahmany Iyer
14. Write notation of a Pallavi
15. Explain Gurukula system



16. Role of media in the development of Carnatic music
17. Brief note on Muthia Bhagavatar
18. Explain Different stages of Ragalapana

**Part C**  
Long Essay Questions

(Answer any *two* questions. Each question carries Weight 5)

19. Write an Essay on Ragam Tanam Pallavi
20. Explain 22 Srutis and its application in ragas
21. Write an essay on different phases of Musical education
22. Explain recent developments in the sphere of musicology

**SEMESTER – III**  
**CORE COURSE 12 – MUS III – VO – PC 12**  
**Practical – 7 – Compositions in Vintaragas**

**Module – I**

1. Vinta Ragas  
Dhenuka  
Bindumalini  
Gambhiravani  
Devamruthavarshini  
Vijayanagari  
Karnataka Bihag  
Amruthavahini  
Bengala  
Chintamani  
Gaulipanthu  
Vijayasri  
Niroshta

**Course outcome**

On completion of the course, students will get

1. Awareness of the compositions in selected ragas from the group ragas which are survived with single composition.

**SEMESTER – III**  
**CORE COURSE 13 – MUS III – VO – PC 13**  
**Practical – 8 – Compositions in Melas & Major Janya Ragas**

**Module – I**

1. Melas and Minor Janyas  
Lathangi  
Dharmavathi  
Natakapriya  
Shanmukhapriya  
Mohanam  
Sreeranjini  
Varali  
Madhyamavathi  
Malayamarutham  
Harikampogy  
Chakravakam  
Gaurimanohari

**Course outcome**

By completing the course, students will get

1. Practical knowledge about the major scales

**SEMESTER – III**  
**CORE COURSE 14 – MUS III – VO – PC 14**  
**Practical – 9 – Manodharma Sangeetham – I**

**Module – I**

1. Alapana, Niraval and Kalpanasvara for the ragas  
Kharaharapriya  
Sankarabharanam  
Kalyani  
Todi  
Kamboji  
Bhairavi  
Poorvikalyani  
Simhendramadhyamam  
Panthuvarali  
Keeravani  
Hemavathi  
Vachaspathi.

**Course outcome**

By completing the course, students acquired

1. Awareness about the different facts related to the improvisation of raga

**SEMESTER – III**  
**CORE COURSE 15 – MUS III – VO – PC 15**  
**Practical – 10 – Manodharma Sangeetham – II**

**Module – I**

1. Alapana and Kalpanasvara for the following ragas  
Lathangi  
Dharmavathi  
Natakapriya  
Shanmukhapriya  
Mohanam  
Sreeranjini  
Varali  
Madhyamavathi  
Malayamarutham  
Harikampogy  
Chakravakam  
Gaurimanohari

**Course outcome**

By completing the course, students acquired

1. Awareness on the application of permutations and combinations of svaras

**SEMESTER – IV**  
**CORE COURSE 16 – MUS IV – VO – PC 16**  
**Practical – 11 – Rare Varnas & Thillanas**

**Module – I**

1. 5 Varnas

**Module – II**

2. 5 Thillanas

**Course outcome**

By completing the course, students will get

1. Awareness about the rare musical forms

**SEMESTER – IV**  
**CORE COURSE 17 – MUS IV – VO – PC 17**  
**Practical – 12 – Compositions of Modern Composers**

**Module – I**

1. Compositions of the following Composers  
G. N. Balasubrahmanyam  
M. D. Ramanathan  
Tanjore Sankara Iyer  
Ambujam Krishna  
Thulaseevanam  
Kuttamath  
Puthukkodu Krishna Moorthy  
K. C. Kesava Pillai  
Irayimman Thampi

**Course outcome**

On completing the course, students get

1. Awareness about the compositions by modern, contemporary and Malayalam composers.

**SEMESTER – IV**  
**CORE COURSE 18 – MUS IV – VO – PC 18**  
**Practical – 13 – Ragam Tanam Pallavi**

**Module – I**

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

**Course outcome**

By completing the course, students acquired

1. Knowledge about the most critical and intricate part of manodharma sangeetham.

**SEMESTER – IV**  
**CORE COURSE 19 – MUS IV – VO – PC 19**  
**Practical – 14 – Concert**

**Module – I**

1. Concert Pattern  
Thana Varna (Ata tala varna preferable)  
A small Kriti with short Kalpanasvara  
A Kriti with brief Alapana and Kalpanasvara  
A Madhyamakala Composition  
A Composition with detailed Alapana, Niraval and Kalpanasvara, followed by a brief Thani Avarthanam  
Ragamalika Slokam  
Bhajan, Jawali, Ashtapadi, Tharangam, Devarnama, Thillana (Any one item)  
Mangalam

**Course outcome**

by completing the course, students will get

1. Experience in performing a full-fledged music concert.

**SEMESTER – IV**  
**PROGRAMME PROJECT MUS – IV – VO – PP**

1. Students shall submit a dissertation of at least 50 pages on a topic chosen, after a discussion with the concerned teachers. The dissertation shall be on the basis of research methodology. The project will be evaluated by the external examiners

**SEMESTER – IV**  
**COMPREHENSIVE VIVA MUS IV – VO – VIVA**

1. The scheme of the comprehensive viva will be formulated by the chairman of the Board of Examiners.
2. There will be viva-voce on the project submitted.

**Abbreviations and Expansions**

MUS – Music  
VO - Vocal  
PC - Programme Core  
PP - Programme Project

Students from other disciplines may also be given admission to PG Music, on the basis of an aptitude test. They should perform an Ata tala varna, Ragalapana, Niraval and Kalpanaswara for any one of the compositions at the time of aptitude test. Two seats from the total will be reserved to such candidates. In the absence of candidates from other discipline, the seats may be given to the regular students and vice-versa.

## **Reference**

1. South India music Book Series I to VI – Prof. P. Sambamoorthy
2. History of South Indian Music – Prof. P. Sambamoorthy
3. Dictionary of Indian Music A to N – Prof. P. Sambamoorthy
4. History of South Indian Music – R. Rangaramanuja Iyengar
5. The Spiritual Heritage of Tyagaraja – C. Ramanujachary
6. Carnatic Music Composers – Dr. B. Dayananda Rao
7. Splendour of South Indian music – P. T. Chelladurai
8. Tanjore as a Seat of Music – Dr. Seetha
9. Kritimanimalai – Vol I to IV – R. Rangaramanuja Iyengar
10. Compositions of Tyagaraja – T. K. Govinda Rao
11. Compositions of Muthuswami Dikshitar – T. K. Govinda Rao
12. Compositions of Syamasasthri – T. K. Govinda Rao
13. Compositions of Swathithirunal – T. K. Govinda Rao
14. Lakshanagrandhas in Carnatic Music – Dr. S. Bhagyalakshmi.
15. Ragas in Carnatic Music – Dr. S. Bhagyalakshmi
16. Dakshinendyan Sangeetham Vol. I to V – A. Ravindranath
17. Tyagaraja kruthikal – Prof. Kumarakerala Varma
18. Dikshitar kruthikal – Prof. Kumarakerala Varma
19. Swathithirunal kruthikal – Prof. Kumarakerala Varma
20. History of Music – Padma Iyer
21. Musical Heritage of India – Dr. Lalitha Ramakrishnan
22. A historical Study of Indian Music – Swami Prajnanada
23. All the Lakshana grandhas included in the syllabus.

## **Dept. of Music, Maharaja's College, Ernakulam**

### **BOS Minutes**

An online meeting of the Board of studies has been conducted on 21/02/2022. The meeting discussed the PG syllabus and decided to make a change of about 20% and also has been decided to implement the same w.e.f. 2022 admission.

#### **Members present**

1. Sri. K. Ashtaman Pillai – Chairman
2. Dr. A. Jalaja Varma – External Member
3. Dr. N. Mini – External Member
4. Sri. Edappally Ajith – Member Alumni
5. Dr. Pooja. P. Balasundaram – Internal Member
6. Dr. Saji. S – Internal Member
7. Dr. Sindhu. K. S – Internal Member
8. Dr. Sreeranjini. K. A – Internal Member
9. Smt. Bushra. B. T – Internal Member

### **Summary of the changes made in the syllabus**

1. The portion discussing the titles and honors to the artists has been completely avoided, as it is academically not relevant in.
2. Rare compositions of Swathithirunal have been avoided, as it is musically not important.
3. 22 sruthis and related topics have been re allocated 1<sup>st</sup> paper to 5<sup>th</sup> paper, so as to make it easier to the students.
4. A new practical paper Vinda raga has been added, so that the students get awareness about the intricate ragas of Carnatic music.
5. Some new ragas from the gamut have also been added to the syllabus.



