

## 24. MUSIC

### DETAILS OF SYLLABUS

#### MUSICOLOGY - I

1. Different periods of musical history
  - a. Ancient period : Pre-historic to Bharatha
  - b. Medieval period : Matanga to Purandaradasa
  - c. Modern period : Chaturdandi Prakasika onwards
2. References to music in sacred and secular literature in Sanskrit and Tamil languages.
3. Vedic music-Samagana and its characteristics
4. Lakshana grandhas :- Natya sastra, Brihaddesi, Sangita samayasara, Sangitaratnakara, Svaramelakalanidhi, Ragavibhodha, Chaturdandiprakasika, Sangita Sudha, Sangita Chandrika, Sangrahachudamani, Sangeetha Sampradayapradarsini, Chilappathikaram, Sangita makaranda.
5. Alankaras of ancient music, Suddha tana, Koota tana and other varieties of tanas.
6. Different mela systems propounded by lakshanakaras.
7. Music and temples, Musical Iconography, musical pillars, Kudumiyamalai musical inscriptions.
8. Marga and Desi Talas, Scheme of 108 talas, 175 talas, Leghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana talas and Navasandhi Talas.
9. Evolution of musical forms and their angas.
10. Gita prabandhas and Vadya prabandhas.
11. Origin and evolution of Musical concerts.
12. Time theory of Ragas.

#### MUSICOLOGY – II

1. Origin, evolution and development of sopana sangita and its characteristics, points of differences between sopana sangita and classical music, its relationship with other systems of music.
2. Music in Kathakali, and instruments used in it.
3. Folk music of Kerala and instruments used in it.
4. Kerala talas, Tala ensembles - Panchavadya and Tayambaka, instruments used in Kerala temples.
5. Musical aspects of Tevaram, Tiruvachakam, Tirupugazh, Divya prabandha - Rare talas used in Tirupugazh.
6. Raga classification in ancient Tamil music.
7. Yazh - its origin, evolution and decline.
8. Hindustani music, Raga classification and Raga - ragini - parivara system. Various Gharanas and the different types of instruments. iComparitive study of the popular ragas common to Hindustani and Karnatic Music.
9. Treatment of music in Geya Nataka, Nritya Nataka, Bhagavata mela Nataka, Yakshagana, Kathakalakshepam and accompaniments used in it.

10. Varieties of folk concerts, kuravanji nataka, Bommalattam, Tolubommalu, Burrakatha, Folk dances like Kummi, Kolattam, Thiruvathirakali, Chinnamelam and Periyamelam.
11. Modal shift of tonic-Murchanakaraka melas.
12. Treatment of music in Geyanatakas, Nritya natakas, Bhagavata mela nataka, Yakshagana, Kadhakalakshepa and the accompaniments used in it.

### **MUSICOLOGY - III**

1. Bharatas experiment on Dhruva vina and Chala vina - Cycle of 4<sup>th</sup> and 5<sup>th</sup> - Various views regarding srutis.
2. Acoustics of concert halls, concert hall of the past.
3. Raga and Rasa - Madhura Bhakti - musical forms whose sahitya pertain to this theme, contributions of vageyakaras on this theme.
4. Advanced knowledge of Musical prosody, Padachcheda, varieties of prasa, Yamaka, Yati and Svarakshara.
5. Detailed classification of musical instruments and knowledge of sruti, laya and sangeeta vadyas, keyed and keyless instruments, Resomators of musical instruments, compound wind instruments, various stages in the development of veena.
6. Vivadi melas
7. Composers of
  - a) Pre-tyagaraja Period
  - b) Contemporary composers of Tyagaraja,
  - c) Composers of post Tyagaraja period.
8. Musical honours and titles.

### **MUSICOLOGY - IV**

1. Origin and evolution of musical forms - study of the structure of musical forms, varnam, Jatisvaram, Svarajati, Kriti, Ragamalika, Padam, Javali, Tillana.
2. Forms figuring in Dance concerts.
3. Manodharma Sangita, Ragalapana, Tanam, kalpanasvaram. Structure and exposition of Pallavis.
4. Samudaya kritis of Tyagaraja, Dikshitar, Syama Sastri and Swati Tirunal, with special reference to the contribution of Swati Tirunal.
5. Styles of musical Trinity on the basis of Music and laya aspects in general.
6. Music and Mathematics  
Music and Physiology - Larynx, Ear
7. Modern trends in music
8. Music and Yoga
9. Geographical factors and their influence in music.
10. Lakshanas of the following ragas. Malayamarutam, Saraswati, Bahudari, Amrita varshini, Dhenuka, Huseni, Kannada, Jaganmohini, Jayamanohari, Hanir kalyani, Kapinarayani, Karnataka Behag, Kamalamanohari, Ravichandrika, Simhendra Madhyamam, Vachaspati, Keeravani, Charukesi, Gaurimanohari, Hemavathi, Ramapriya, Sarasangi, Hindolam, Sreeranjini, Ranjini, Hamsanandi, Sama, Lalita, Kannadagaula, Dvijavanti, Hindustani; kapi, saranga, Hamsanadam,

Manirangu, Valachi, , Nagasvaravati, Bhupalam, Bhavapriya, Chenjuruti, Navaroj, Navarasa Kannada, Saraswati, Subhapantuarl, , , Vagadeeswari, Kamboji, Kalyani, Arabhi, Begada, Suruti, Atana, Hamsadvani, Bilahari, Saveri, Todi, Bhairavi, Sankarabharanam, Kharaharapriya, Ritigaula, Ananda Bhairavi, Nattakuriniji, Pantuvarali, Natta, gaula, Mayamalava goula, Chakravakam, Suddha saveri, Abhogi, Amrita varshini, Purvikalyani, Bouli, Sahana.

11. Forms figuring in dance concerts.