

KERALA UNIVERSITY
MA MUSIC (VIOLIN) DEGREE COURSE
STRUCTURE AND MARK DISTRIBUTION

Semester	Paper Code	Title of the Paper	Distribution on hours per semester	Instructional hours / week		ESA Duration hours	Maximum Marks		
				L	P		CA	ESA	TOTAL
1	VI 211	Theory Paper I Evolution of Indian Music	108	6		3 hrs	25	75	100
	VI 212	Theory Paper II- Regional music-Kerala & Tamil Nadu	126	7		3 hrs	25	75	100
	VI 213	Practical Paper I Ghanaraga Pancharatnas & Svarajatis	108		6	3 hrs	25	75	100
	VI 214	Practical Paper II Group Kritis	108		6	3 hrs	25	75	100
2	VI 221	Theory Paper III Music & allied disciplines	108	6		3 hrs	25	75	100
	VI 222	Theory Paper IV Swati Tirunal	126	7		3 hrs	25	75	100
	VI 223	Practical Paper III- Compositions of Trinity	108		6	3 hrs	25	75	100
	VI 224	Practical Paper IV Compositions of other composers	126		6	3 hrs	25	75	100
3	VI 231	Theory Paper V – Musical Trinity	108	6		3 hrs	25	75	100
	VI 232	Theory Paper VI-Composers	126	7		3 hrs	25	75	100
	VI 233	Practical Paper V Compositions of Swati Tirunal	108		6	3 hrs	25	75	100
	VI 234	Practical Paper VI Manodharma Sangita	108		6	3 hrs	25	75	100
4	VI 241	Theory Paper VII – Musical forms & Instruments	108	6		3 hrs	25	75	100
	VI 242	Theory Paper VIII – Western & Hindustani music	126	7		3 hrs	25	75	100
	VI 243	Practical Paper VII – Pallavi	108		6	3 hrs	25	75	100
	VI 244	Practical Paper VIII- Concert	108		6	1 hrs	25	75	100
	VI 245	Dissertation	20% Based on Viva & 80% on Evaluation						100
	VI 246	Comprehensive Viva	Based on 16 Papers						100
Grand Total									1800
L : Lecture P : Practical CA : Continuous Assessment ESA : End Semester Assessment									

Note : Practical Exams for the I & II semesters will be held at the end of the II semester and Practical Exams for the III & IV semesters will be conducted at the end of the IV semester

KERALA UNIVERSITY

MA MUSIC – (VIOLIN) DEGREE COURSE – SYLLABUS

FIRST SEMESTER

THEORY PAPER – I EVOLUTION OF INDIAN MUSIC

1. Study of the different periods of musical history, their distinctive features and landmarks:
 - (a) Ancient Period – Pre historic to Bharata
 - (b) Medieval Period – Matanga to Purandaradasa
 - (c) Modern Period – Chaturdandi Prakasika onwards
2. References to music in the sacred and secular literature in Sanskrit and Tamil
Sanskrit- Upanishads, Puranas, epics Ramayana and Mahabharatha
Tamil- Study of the treatment of music in Chilappadikaram
3. Vedic music – Samagana and its Characteristics
4. Study of the following Lakshana Grandhas (Music chapters only)
Natya Sastra, Brihaddesi, Sangita Ratnakara, Chaturdandi Prakasika, Sangraha Choodamani, and Sangita Chandrika
5. Mela raga system of raga classification. Its evolution and development up to 18th century. Different mela systems of post 72 melakarta system -108,144, 5184 etc.
6. Music and Temples – Musical Iconography, Stone Pillars, Musical Inscriptions at Kudumiyamalai and Thirumayam
7. Historical study of Varnalankaras, Gamakas, Tana and its varieties
8. Modal Shift of Tonic – Murchanakaraka & Amurchanakaraka melas
9. Marga and Desi talas, Desadi talas and Madhyadi talas, 108 talas, 175 talas and Navasandhi tala

THEORY PAPER – II

REGIONAL MUSIC – KERALA AND TAMIL NADU

1. Origin, evolution and development of Sopana Sangitam – Its characteristics, distinction between Sopana Sangitam and Classical music, its relationship with other systems of music
2. Music in Kathakali and the instruments used in it
3. Instruments used in temple music
4. Kerala talas, Tala ensembles – Panchavadya and Tayambaka
5. A study of the music of Kerala. Tottam Pattu, Bhadrakali Pattu, Brahmani Pattu, Sarpam Pattu, Kalamezhuthu Pattu, Pulluvan Pattu, Tiruvatirakali etc
6. Study of the rare talas and musical aspects of Tiruppugazh, Teavaram, Tiruvachakam and Divyaprabandham
7. Raga classification in ancient Tamil music
Brindagana – Chinnamelam and Periyamelam.

SECOND SEMESTER

THEORY PAPER – III

MUSIC AND ALLIED DISCIPLINES

1. Music and Psychology – Raga and Rasa
2. Music and Philosophy – Madhura Bhakti, Navavidha Bhakti etc.
3. Music and Mathematics. Bharata's experiment on Dhruva veena and Chala Veena, Cycle of Fourths and Fifths, Srutis, Svaras and Svarasthanas. A study of the musical phrases of the ragas in which 22 srutis occur. various views regarding 22 srutis
4. Music and physiology – Larynx and ear, Voice culture
5. Music Therapy
6. Detailed study of the treatment of the following ragas in the compositions with special reference to
 - (a) History
 - (b) Charecteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
 - (c) Prominent compositions and Sancharas
Neelambari, Mukhari, Sriranjani, Suddha Saveri, Lalita, Bhavapriya, Sarasangi, Hamsanadam, Kadanakuthuhalam, Kapi, Simhendramadhyamam, Saraswati, Amritavarshini, Bhupalam

THEORY PAPER – IV

SWATI TIRUNAL

1. Musical contribution of Swati Tirunal in terms of
(a) Svarajati, (b) Varna (c) Individual Kritis (d) Samudaya kritis (e) Navarathri kritis (f) Navavidha Bhakti kritis (g) Utsava Prabandhas (h) Padam (i) Javali (j) Tillana (k) Ragamalika
2. Literary works of Swati Tirunal – Bhakti manjari, Syanandurapura Varnana Prabandham, Padmanabha Satakam, Upakhyanas
3. Prosodic beauties figuring in the compositions of Swati Tirunal – Paada, varieties of Prasa, varieties of Yati, size of the angas, Padaccheda, Grahaniyama, Yamakam, svarakshara; Muhanaprasantya Vyavastha etc.
4. Musicians in the court of Swati Tirunal
5. Detailed study of the treatment of the following ragas in the compositions with special reference to
(a) History
(b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
(c) Prominent compositions and Sancharas
Manirangu, PoornaChandrika, Huseni, Charukesi, Hamsanandi, Pushpalatika, Nayaki, Dvijavanti, Hamir Kalyani, Varali, Mohana Kalyani, Sindhu Bhairavi, Behag, Sama and Saramati

THIRD SEMESTER

THEORY PAPER – V

MUSICAL TRINITY

1. Analytical study of the styles of Trinity on the basis of musical, literary and laya aspects
2. Detailed study of one Navagraha kriti of Dikshitar, 2 Svarajatis of Syama Sastri and any 2 Pancharatna kritis of Tyagaraja
3. Study of the compositions of Tyagaraja in rare ragas;
4. Devotional and philosophical contents in Tyagaraja compositions
5. A detailed study on the Assampurna Mela Paddhati followed by Dikshitar

6. A study of the different types of Mudras used in the compositions of Muthuswami Dikshitar – Raga mudra, Sthala mudra, linga mudra, Pariaya mudra, Khetra mudra, deity mudra etc.
7. Treatment of tala in the compositions of Syama Sastri
8. Detailed study of the treatment of the following ragas in the compositions with special reference to
 - (a) History
 - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
 - (c) Prominent compositions and Sancharas

Vachaspati, Latangi, Kiravanai, Hemavati, Dharmavati, Harikamboji, Gourimanohari, Valachi, Malayamarutam, Abheri, Bahudari, Devagandhari, Saranga, Dhenuka

THEORY PAPER –VI

COMPOSERS

1. Life and contribution of Pre-Trinity period
Jayadeva, Kshetrajna, Narayana Tirtha, Purandaradasa, Bhadrachalam Ramadas, Oothukkad Venkata Subbayyar, Arunachala Kavirayar, Sadasiva Brahmendra and Annamacharya
2. Contemporary composers of Trinity- Gopalakrishna Bharati, Subbaraya Sastri, Pattanam Subramanya Iyer and Vina Kuppayyar
3. Composers of Post-Trinity period Ramnad Sreenivasa Iyengar, Mysore Vasudevacharya, Maha Vaidyanatha Iyer, Muthaiya Bhagavatar, T Lakshmanan Pilla, Papanasam Sivan, Nilakanta Sivan and G N Balasubramaniam
4. Kerala composers – Irayimman Thampi, K C Kesavapilla, Kuttikunju Thankacchi and Mahakavi Kuttamath
5. Lakshanas of Vaggeyakaras;
6. Musical honours and titles

FOURTH SEMESTER

THEORY PAPER – VII

MUSICAL FORMS AND INSTRUMENTS

1. Yazh- its origin, evolution and decline
2. Different stages in the evolution of Veena
3. Study of the following instruments with respect to their manufacture, tuning and playing techniques: (a) Tamburu (b) Vina (c) Violin (d) Gottuvadyam (e) Flute and (f) Mridangam
4. Origin, evolution and structure of the musical forms – Prabandha and its varieties
5. Forms figuring in Geyanatakas. Daru & its varieties
6. Forms figuring in Katha Kalakshepam
7. Structure of Vilambitakala Pallavi and its stages of exposition, different varieties of Pallavi. Ability to notate Vilambitakala Pallavi with Tisram and Trikalam

THEORY PAPER – VIII

WESTERN AND HINDUSTANI MUSIC

1. Outline knowledge of Western music – Signs and symbols used for Staff notation. Ability to notate simple melodies like Gitam and Adi tala Varnam
2. Raga classification in Hindustani music; Raga-Ragini-Parivara system
3. Outline knowledge of the following concert instruments - Sitar, Sarod, Sarangi, Tabla, Sehnaï and Pakhawaj
4. Outline knowledge of different Gharanas in Hindustani music
5. Time theory of ragas
6. Acoustics of concert halls
7. Recent trends and development in music with reference to Concerts, Books, Journals, Music Education, Electronic media, Research, Criticism and Electrified Instruments
8. Research Methodology

FIRST SEMESTER

PRACTICAL PAPER I

GHANARAGA PANCHARATNAS AND SVARAJATIS

1. Pancharatnas of Tyagaraja
 - (a) Natta
 - (b) Gaula
 - (c) Arabhi
 - (d) Varali
 - (e) Sree
2. Svarajatis of Syama Sastri
 - (a) Bhairavi
 - (b) Yadukula Kamboji
 - (c) Todi

PRACTICAL PAPER II

GROUP KRITIS

Any one composition from each group

1. Tiruvottiyur Pancharatnam
2. Navaratnamalika (Syama Sastri)
3. Kovur Pancharatnam
4. Navagraha Kriti
5. Panchalinga Sthala Kriti
6. Navavarana Kriti

SECOND SEMESTER

PRACTICAL PAPER III

COMPOSITIOS OF TRINITY

Ten majestic kritis of Trinity in major and minor ragas which include chouka kala kritis

- (1) Kalyani
- (2) Vachaspati
- (3) Latangi
- (4) Kiravani
- (5) Ramapriya
- (6) Hemavati
- (7) Dharmavati
- (8) Bhairavi
- (9) Kamboji
- (10) Todi
- (11) Charukesi
- (12) Devagandhari
- (13) Sama
- (14) Atana
- (15) Bilahari
- (16) Simhendramadhyamam
- (17) Harikamboji
- (18) Kharaharapriya
- (19) Saramati
- (20) Madhyamavati
- (21) Jayantasena
- (22) Amritavahini
- (23) Karnataka Bihag
- (24) Vasanta Bhairavi
- (25) Salaga Bhairavi
- (26) Jayamohini
- (27) Manirang
- (28) Varali
- (29) Pantuvarali
- (30) Poorvikalyani
- (31) Sankarabharanam

PRACTICAL PAPER IV

COMPOSITIONS OF OTHER COMPOSERS

1. Padavarna or Daruvarna - 1
2. Tanavarna and Atatalavarna - 3

Compositions of the following composers in the following ragas

- (a) Pattanam Subramania Iyer
- (b) Mysore Vasudevacharya
- (c) Purandaradasar
- (d) Papanasam Sivan
- (e) Veena Kuppayyar
- (f) Muthiah Bhagavatar
- (g) GNB
- (h) Neelakanta Sivan and other composers of merit (any ten)

Ragas

Malayamarutam, Saranga, Neelambari, Mukhari, Sreeranjini, Suddha Saveri, Mohanam, Hindolam, Mdhyamavati, Hamsanadam, Kapi, Saveri, Sindhu Bihag, Abhogi, Kedaragaula, Begada, Revagupti, Jayantasree, Dhanyasi, Ritigaula, Saraswati, Kapi Narayani etc.

THIRD SEMESTER

PRACTICAL PAPER V

COMPOSITIONS OF SWATI TIRUNAL

1. Navaratri Kriti
2. Navavidha Bhakti kriti
3. Manipravala kriti
4. Ajamilopakhyanam
5. Kuchelopakhyanam
6. Ragamalika
7. Javali & Tillana
8. Compositions of Swati Tirunal in the following rare ragas (any ten)
Bhooshavali, Lalita Panchamam, Hamir Kalyani, Yamuna Kalyani, Lalita, Brindavana Saranga, Dvijavanti, Mohana Kalyani, Suddha kapi, Nayaki

PRACTICAL PAPER VI

MANODHARMA SANGITA

1. Detailed raga alapana with Niraval and Kalpana svara in the compositions already learnt in Major ragas

2. Ability to render Niraval and Kalpana svaras in the compositions already learnt (Minor ragas)

3. Padam Javali, Tillana and Bhajan(any one from each form)

Major Ragas

Kalyani, Sankarabharanam, Todi, Kamboji, Bhairavi, Kharaharapriya, Harikamboji, Vachaspati, Dharmavati, Simhendramadhyamam, Bhairavi, Pantuvarali, Purvi Kalyani.

Minor Ragas

Dhanyasi, Begada , Khamas, Kanada, Nattakurinji, Ritigaula, Kamas, Darbar, Surutti, Atana, and Kanada

FOURTH SEMESTER

PRACTICAL PAPER VII

PALLAVI

Ragam – Tanam – Pallavi : Ability to expound two kala pallavis with anuloma, Pratiloma and Tisra and Kalpana svaras in Ragamalika

Ability to grasp and render given Pallavis in Adi, Rupaka, Tripudita and Jhampa talas

PRACTICAL PAPER VIII

CONCERT

A mini concert with Mridangam of one & half hour duration. The items chosen must be from the prescribed syllabus in the following pattern.

1. A Tana varna in Ata tala in two kalas
2. One or two compositions in any Pratimadhyama or Suddha Madhyama ragas (Janaka or Janya) with brief Alapana and Kalpanasvaras
3. Main item of the concert comprising detailed raga alapana, Niraval and Kalpanasvara
4. One or two compositions representing the forms like Pada, Javali, Tillana, Bhajan, Tiruppugazh, ragamalika etc.
5. Mangalam

Note:- The compositions mentioned in different practical papers should be of different composers

VI 245

DISSERTATION

A minor project

VI 246

COMPREHENSIVE VIVA

Viva voce based on all 16 papers