

UNIVERSITY OF KERALA

COURSE STRUCTURE AND SYLLABI FOR MASTER OF ARTS IN MUSIC (VIOLIN) MA MUSIC (VIOLIN) 577

**UNDER
FACULTY OF FINE ARTS**

**CHOICE BASED CREDIT & SEMESTER SYSTEM
(CBCSS)**



**Outcome Based Teaching, Learning and Evaluation
(2022 Admission onwards)**

KERALA UNIVERSITY

MA MUSIC (VIOLIN) DEGREE COURSE (577)

STRUCTURE AND MARK DISTRIBUTION

Se me ster	Paper Code	Title of the Paper	Distribution on hours per semester	Instructional hours / week L P		ESA Durati on hours	Maximum Marks		
							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 Musical Trinity	126	7		3 hrs	25	75	100
	VI 213	Practical Paper I GhanaragaPancharatnas&Sva rajatis	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 - Regional music-Kerala & Tamil Nadu	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 ManodharmaSangita	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 –Ragam, Tanam&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)(577) DEGREE COURSE
SCHEME & SYLLABUS

Programme Outcome

The learner will know and be able to attain the essence of the subject in Post Graduate level and also help them to acquire knowledge in advanced technology and day today demands in the field of music.

This Curriculum ensures the continuous training in the Practical and Theoretical aspects of Music. It aims strong foundation to play the violin and its techniques for the learners which enable them to apply in the advanced mode of playing.

After transacting various modules of the programme, After transacting the modules, the learner will be able to:-

- Identify the Outcomeoriented approach in the Curriculum.
- Observe the theoretical as well as practical areas of Violin which were included in the Curriculum.
- Adapt multi - cultural competence.
- Acquire disciplinary knowledge in Violin.
- Interpret different Ragas, its gamakas and svara pattern.
- Apply bow techniques and fingering techniques.
- Analyze and demonstrate different compositions of different composers.
- Able to improvise Manodharma including Raga alapana ,Niraval and Kalpanasvara.
- Apply the theoretical aspects practically,in Violin performance or other instrumental concerts.
- Accompany in music concerts and dance concerts.

FIRST SEMESTER

VI 211 - THEORY PAPER I

EVOLUTION OF INDIAN MUSIC

COURSE OUTCOME

- To recognize the evolution of music through the different periods in musical history.
- To identify the content of music in the ancient manuscripts and lakshanagrandhas and finding a path onwards.
- To analyze the significance and impact of musical iconography.
- To imbibe the intricacies of rhythm and mathematical progressions and to understand the concept of modal shift of tonic.
- To inculcate the significance of understanding the concepts like Vedic music – Samagana.
- To acquire the technical embellishments of Carnatic Music.
- To identify and analyze the different tala systems used in Indian music.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the development of Indian music from the pre- historic period to the modern period.
- Illustrate the antiquity of Indian music and the profound position it enjoyed in the social set up of ancient India.
- Explain why music is said to have been developed from the Sama Veda
- Develop a critical thinking about the progress of music by learning the treatment of music in lakshanagrandhas written in different centuries.
- Identify different mela systems propounded by various musicologists
- Recognize the role played by temples in the development of arts and also the importance of preserving the architectural marvels in Temples
- Differentiate the various talas prevalent in Indian Music.

MODULES

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 – ChaturdandiPrakasika onwards
2. References to music in the sacred and secular literature in Sanskrit and Tamil
(Sanskrit-Sikshas, Brahmanas, Sutras, Aranyakas, Upanishads, Puranas, epics Ramayana and Mahabharata. Tamil- Tolkapyam, Kurumtogai, Kalitogai, Ettutogai, Pattupattu, Purananuru, Akananuru, Paripadal, Periyapuram, Study of the treatment of music in Chilappadikaram)
3. Vedic music – Samagana and its Characteristics
4. Study of the following LakshanaGrandhas (Music chapters only) – NatyaSastra, Brihaddesi, SangitaRatnakara, ChaturdandiPrakasika, SangrahaChoodamani, and SangitaChandrika
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 Varna-alankaras, Gamakas, Tana and its varieties
8. Modal Shift of Tonic – Murchanakaraka&Amurchanakarakamelas
9. Marga and Desitalas, Desaditalas and Madhyaditalas, 108 talas, 175 talas and Navasandhitala

References:

- | | |
|---------------------------------------|----------------------|
| 1. Music through the ages | Dr. PremalathaSarma |
| 2. LakshanaGrandhas in Music | Dr. S. Bhagyalekshmi |
| 3. South Indian Music Book IV, V & VI | Prof. P. Sambamurthy |
| 4. Dictionary of South Indian Music | Prof. P. Sambamurthy |
| 5. History of Indian Music | Prof. P. Sambamurthy |

VI 212 - THEORY PAPER II

REGIONAL MUSIC – KERALA AND TAMIL NADU

COURSE OUTCOME

- To imbibe and comprehend the origin, evolution and development of SopanaSangitam.
- To decipher the nuances of Kathakali music with regard to its close alliance with Carnatic Music and to learn about the musical instruments used in it.
- To comprehend the age-old traditions of ritualistic music and the diverse musical forms used, the impact on social traditions and the historical relevance of such musical forms.
- To study the rare musical aspects of the ancient Tamil music which was a precursor to the music we see now.
- To learn about the lineage of Tala ensembles and how it resonates with the temple culture amongst us and the relevance of societal impact and about communities that practice these art forms.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the history and evolution of SopanaSangita and also recognize the influence of it in Kathakali music.
- Imbibe the tala intricacies typical to the music of Kerala and familiarize with the rhythmical ensembles of the region.
- Comprehend the nuances of traditional ritualistic music of Kerala.
- Analyze the different devotional compositions originated in the Tamil region and also the system of music followed by ancient Tamils, thereby critically analyzing the music of ancient India.

MODULES

1. Origin, evolution and development of SopanaSangitam – Its characteristics, distinction between SopanaSangitam 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. Ritualistic music of Kerala. TottamPattu, PadayaniPattu, PulluvanPattu, TiruvatirakkaliPattu.
6. Study of the rare talas and musical aspects of Tiruppugazh, Tevaram, Tiruvachakam and Divyaprabandham
7. Raga classification in ancient Tamil music
8. Brindagana – Chinamelam and Periyamelam.

References:

- | | |
|---|--|
| 1. Indian Music and allied arts | Dr. LeelaOmcheri&
Dr. DeeptiOmcheriBhalla |
| 2. SangeethaNikhandu | Dr. Sunil.V.T |
| 3. Temples of Kerala | S Jayashankar |
| 4. Temple musical Instruments of Kerala | L.S Rajagopalan |
| 5. The language of Kathakali | G. Venu |
| 6. Ritual music and Hindu rituals of Kerala | Rolf Killius |

SECOND SEMESTER

VI 221 - THEORY PAPER III

MUSIC AND ALLIED DISCIPLINES

COURSE OUTCOME

- To identify the historical significance of musical scales and how it is relevant to practical vocal music.

- To learn the significance of music in a scientific realm and to embrace the various ways it can impact life of the different social strata involved.
- To identify that music is inter-linked with other disciplines like psychology, philosophy, physiology, mathematics and so on.
- To comprehend the basics of music therapy and imbibe the different ways in which it impacts the society.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Acquire the inter-disciplinary nature of the subject by learning music and allied disciplines.
- identify mathematical concepts of music
- Recognize the impact that music can create in the society through music therapy.
- Have a better and deeper understanding of the history of ragas by learning the history and characteristic features of ragas
- Have a better understanding about frequencies of svaras, Sruti intervals, etc by learning the 22 srutis.
- Recognize the importance of improving voice quality and the methodology adopted to train the voice.

MODULES

1. Music and Psychology – Raga and Rasa
2. Music and Philosophy – Madhura Bhakti, Navavidha Bhakti etc.
3. Music and Mathematics. Bharata's experiment on Dhruvaveena and ChalaVeena, 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) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadiprayogas, Gamakas

(c) Prominent compositions and Sancharas

Neelambari, Mukhari, Sriranjani, SuddhaSaveri, Lalita, Bhavapriya, Sarasangi, Hamsanadam, Kadanakuthuhalam, Kapi, Simhendramadhyamam, Saraswati, Amritavarshini, Bhupalam

References:

- | | |
|---------------------------------------|---------------------|
| 1. South Indian Music Book IV, V & VI | Prof.P. Sambamurthy |
| 2. Music therapy | Dr. SuvarnaNalappat |
| 3. Special Education- Music Therapy | ManoramaSarma |
| 4. The psychology of Music | H.P. Krishna Rao |
| 5. RagalakshanaSamgrahamu | Dr. HemaRamnathan |
| 6. Voice culture | Dr. S.A. K Durga |
| 7. Philosophy of Music | RitwikSanyal |

VI 222 - THEORY PAPER IV

SWATI TIRUNAL

COURSE OUTCOME

- To recognize and understand the contributions of Swati Tirunal Maharaja in terms of the various musical forms he has composed.
- To identify in depth about the prosodic beauties figuring in the compositions of Swati Tirunal.
- To expound the significance of the literary works of Maharaja Swati Tirunal and to further comprehend the cultural ethos of the era.
- To learn more about the musical culture prevalent in the Maharaja's court and about the court musicians and artists present then

LEARNING OUTCOME

After transacting the Modules, the learner will be able to

- Identify the rich musical heritage of the great Kerala composer Maharaja Swati Tirunal and his contributions in various musical forms.
- Familiarize the literary works of Swati Tirunal like Bhakti manjari, Syanandoorapuravarnanaprabandham, Upakhyanas etc.
- Develop a critical thinking about the history, characteristic features and prominent sancharas of ragas.
- Recognize the prosodic excellence figuring in the compositions of Swati Tirunal by analyzing the selected compositions

MODULES

1. Musical contribution of Swati Tirunal in terms of
(a) Svarajati, (b) Varna (c) Individual Kritis (d) Samudayakritis (e) Navaratrikritis (f) Navavidha Bhakti kritis (g) UtsavaPrabandhas (h) Padam (i) Javali (j) Tillana (k) Ragamalika
2. Literary works of Swati Tirunal – Bhakti manjari, SyanandurapuravarnanaPrabandham, PadmanabhaSatakam, 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; MuhanaprasantyaVyavastha 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
(d) History
(e) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadiprayogas, Gamakas
(f) Prominent compositions and Sancharas
Manirangu, PoornaChandrika, Huseni, Charukesi, Hamsanandi, Pushpalatika, Nayaki, Dvijavanti, HamirKalyani, Varali, MohanaKalyani, SindhuBhairavi, Behag, Sama and Saramati

References:

- | | |
|---|--------------------------|
| 1. Swati Tirunal and his music | S. VenkatasubramoniaIyer |
| 2. Sree Swati Tirunal; Jeevithavumkrithikalum | Dr. V S Sarma |
| 3. Compositions of Maharaja Swati Tirunal | T K Govinda Rao |
| 4. A Dictionary of South Indian Music & Musicians | Prof. P Sambamoorthy |
| 5. DakshinendianSangitam (Malayalam) | A K Raveendranath |
| 6. SangitaNighantu (Malayalam) | Dr. V T Sunil |

THIRD SEMESTER**VI 231 - THEORY PAPER V****MUSICAL TRINITY****COURSE OUTCOME**

- To cultivate the ability to analyze a musical composition and understand the finer aspects of the composition.
- To identify the devotional and philosophical contents in the compositions of the Trinity highlighting Tyagaraja.
- To comprehend the characteristic features of ragas and how those are applied in the compositions with special reference to the history and the prominent compositions and sancharas.
- To exemplifying the treatment of Tala in the compositions of SyamaSastri.
- To identify the methodology of the AsampurnaMelaPadhati that paved the way for systematic representation of ragas.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Analyze the musical, literary and rhythmical aspects of a composition
- Comprehend the diverse compositional styles of the musical Trinity in terms of their musical and literary content.

- Explain some of the major and minor ragas used in Carnatic music

MODULES

1. Analytical study of the styles of Trinity on the basis of musical, literary and laya aspects
2. Detailed study of any one Navagrahakritis of Dikshitar, 2 Svarajatis of SyamaSastri and any 2 Pancharatnakritis 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 AssampurnamelaPaddhati followed by Dikshitar ; vivadimelas handled by Dikshitar
6. A study of the different types of Mudras used in the compositions of MuthuswamiDikshitar – Raga mudra, Sthala mudra, linga mudra, Paryaya mudra, Kshetra mudra, deity mudra etc.
7. Treatment of tala in the compositions of SyamaSastri
8. Detailed study of the treatment of the following ragas in the compositions with special reference to
 - (a) History, current practice in Kalpita and ManodharmaSangita
 - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadiprayogas, Gamakas
 - (c) Prominent compositions and Sancharas
 Vachaspati, Latangi, Kiravani, Hemavati, Dharmavati, Harikamboji, Gourimanohari, Valachi, Malayamarutam, Abheri, Bahudari, Devagandhari, Saranga, Dhenuka

References:

- | | |
|---|-----------------------|
| 1. Tanjore as a seat of Music | Dr. SeethaRajan |
| 2. Spiritual Heritage of Tyagaraja | Dr. V. Raghavan |
| 3. The Power of the Sacred Name | Dr. V Raghavan |
| 4. Great Composers | Prof. P. Sambamoorthy |
| 5. A Dictionary of South Indian Music & Musicians | Prof. P. Sambamurthy |

VI 232 - THEORY PAPER VI

COMPOSERS

COURSE OUTCOME

- To comprehend the life and contributions of composers of the Pre-Trinity period.
- To identify the composers who lived during the time of Trinity and Post- Trinity period in Carnatic music through their life and contributions.
- To recognize contributions of 20th century composers and Kerala composers

LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the contributions of composers who were torch bearers of the South Indian classical music system.
- Imbibe the works of great composers who lived in Kerala
- Summarize the contributions of the modern composers who have done worthy contributions to Carnatic music.

MODULES

1. Life and contribution of Pre-Trinity period
OothukkadVenkataSubbayyar, ArunachalaKavirayar, SadasivaBrahmendra and Annamacharya
2. Contemporary composers of Trinity- GopalakrishnaBharati, SubbarayaSastri, PattanamSubramanyaIyer and VinaKuppayyar
3. Composers of Post-Trinity period RamnadSreenivasalyengar, Mysore Vasudevacharya, MahaVaidyanathaIyer, MuthiahBhagavatar, T Lakshmanan Pillai, Papanasam Sivan and G N Balasubramaniam
4. Kerala composers – KuttikunjuThankachi, M D Ramanathan, MahakaviKuttamath, Puthukode Krishnamurthy
5. Modern composers - LalgudiJayaraman, Dr. M Balamuralikrishna
6. Musical honours and titles – history of honours given, modern titles and awards given by various government and private organizations.

References:

- | | |
|---|--------------------------|
| 1. A Dictionary of South Indian Music & Musicians | Prof. P. Sambamurthy |
| 2. OothukkadVenkataKavi | Chithraveena N Ravikiran |
| 3. Garland Series | N. Rajagopalan |
| 4. Carnatic Music composers | Dr. B. Dayananda Rao |
| 5. Know your Tyagaraja | S.V. K |
| 6. Thiagaraja-a great musician saint | M S RamaswamiAiyer |

FOURTH SEMESTER**VI 241 - THEORY PAPER VII****MUSICAL FORMS AND INSTRUMENTS****COURSE OUTCOME**

- Explain the features of different Musical Forms.
- Recognize the manufacture, tuning and playing techniques of different musical Instruments.
- Acquire adequate knowledge on the exposition of VilambitakaalaPallavis.

LEARNING OUTCOME

After transacting the Modules, the learner will be able to;

- Explain the origin and evolution of Yazh and Veena.
- Identify the manufacture, tuning and playing techniques of various musical instruments.
- Acquire an enhanced understanding of various Musical forms
- Familiarize the exposition of VilambitaKaalaPallavi

MODULES

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) Gottuvadyam (b) Nagasvaram (c) Taval (d) UpaPakkaVadyas (Ghatam, Ganjira, Morsing)
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 VilambitakalaPallavi and its stages of exposition, different varieties of Pallavi. Ability to notate VilambitakalaPallavi with Tisram and Triklam

References:

- | | |
|--|---|
| 1. South Indian Music Book IV | Prof. P. Sambamoorthy |
| 2. History of Indian Music | Prof. P. Sambamoorthy |
| 3. A Historical Study of Indian Music | Swami Prajnananda |
| 4. Kathakalakshepa – A Study | Dr. PrameelaGurumoorthy |
| 5. Musical forms in SangitaRatnakara | Dr. N Ramanathan |
| 6. Darus in Carnatic Music | Dr. GowriKuppuswami&
Dr. M Hariharan |
| 7. The Opera in South India | Dr. S A K Durga |
| 8. RagamTanamPallavi | Dr. M B Vedavalli |
| 9. Archaeology of Indian Musical Instruments | Krishna Murthy. K |

VI 242 - THEORY PAPER VIII

WESTERN AND HINDUSTANI MUSIC

COURSE OUTCOME

- To illustrate the nuances of Western Music, Hindustani Music and RabindraSangita.
- To explain the recent trends and developments in music

LEARNING OUTCOME

After transacting the Modules, the learner will be able to;

- Notate simple melodies in staff notation.

- Identify the Hindustani concert instruments.
- Familiarize vocal Gharanas in Hindustani music with special reference to KhayalGharanas.
- Acquire a nuanced understanding of the Time theory of Ragas.
- Identify the requirements of an ideal Concert hall.
- Explain the recent trends and development in Music.
- Gain the scientific and objective methodology of the Research of Music
- Identify the features of RabindraSangita

MODULES

1. Outline knowledge of Western music – Signs and symbols used for Staff notation.
Ability to notate simple melodies like Gitam.
2. Outline knowledge of the following concert instruments - Sitar, Tabla and Sehnaï
3. Outline knowledge of major KhayalGharanas in Hindustani music
4. Time theory of ragas
5. Requirements for an ideal concert hall.
6. Recent trends and development in music with reference to Concerts, Books, Journals, Music Education, Electronic media, Research, Criticism and Electrified Instruments.
7. Research Methodology
8. An outline knowledge on RabindraSangita.

References:

- | | |
|---|--------------------------------------|
| 1. Elements of Western Music | Prof. P Sambamoorthy |
| 2. Musical instruments of India | B Chaitanya Deva |
| 3. An Aesthetic Study of Gharanas in Hindustani Music | Vamanrao Deshpande |
| 4. Gharanas of Indian Music | SadakatAman Khan |
| 5. Gleanings of Indian Music and Art-edited by | LeelaOmchery&
DeeptiOmcheryBhalla |
| 6. Research Methodology-Methods & Techniques | C R Kothari |
| 7. Research Methodology in Music | Amitkumar Verma |
| 8. RabindrasangeetVichitra | Santidev Ghosh |

FIRST SEMESTER
VI 213 - PRACTICAL PAPER I
PANCHARATNAS AND SVARAJATIS

COURSE OUTCOME

- Acquire knowledge On the Ghana ragas and Pancharatnakritis of Tyagaraja
- Knowledge on svarajati pattern along with the importance of sahitya.

LEARNING OUTCOME

After transacting the modules:

- Play and Present Pancharatnakriti and svarajatis.
- Present the bow techniques and fingering techniques along with the raga bhava of the above mentioned ragas

Module 1

Pancharatnas of Tyagaraja

- (a) Natta
- (b) Gaula
- (c) Arabhi
- (d) Varali
- (e) Sree

Module 2

Svarajatis of SyamaSastri

- (a)YadukulaKamboji
- (b)Todi

VI 214 - PRACTICAL PAPER II
GROUP KRITIS

COURSE OUTCOME

- Identify and to familiarize the structure of group kritis of Trinity
- Play Samudayakritis

LEARNING OUTCOME

After transacting the modules:

- Acquire more knowledge about the deities of each temple mentioned in group kritis.
- Identify the characteristic features of Navagrahas, Panchalingas, different Avaranas and other aspects mentioned in the group kritis of Trinity.

Any one composition from each group

Module 1 Group kritis of Tyagaraja

1. TiruvottiyurPancharatnam
2. KovurPancharatnam

Module 2 Group kriti of SyamaSastri

1. Navaratnamalika (SyamaSastri)

Module 3 Group kritis of Dikshiter

1. NavagrahaKriti
2. PanchalingaSthalaKriti
3. NavavaranaKriti

SECOND SEMESTER

VI 223 - PRACTICAL PAPER III

COMPOSITIOS OF TRINITY

COURSE OUTCOME

- Exemplifying different ragas and its lakshanas of the compositions composed by Trinity
- Perform the compositions composed by Trinity

LEARNING OUTCOME

After transacting the modules, the learner will be able to:-

- Play the composition in different talas including Choukakala and Madhyamakalakritis.

- Able to present the compositions of trinity in rare ragas.

5Choukakaala and 5MadhyamakaalaKritis

Module 1 Composition in Melakarta Ragas

- (1) Vachaspati
- (2) Latangi
- (3) Kiravani
- (4) Ramapriya
- (5) Hemavati
- (6) Dharmavati
- (7) HariKamboji
- (8) Todi
- (9) Charukesi
- (10) Kalyani
- (11) Simhendramadhyamam
- (12) Kharaharapriya
- (13) Pantuvarali
- (14) Sankarabharanam
- (15) Nasikabhushani

Module 2 Composition in Janya Ragas

- (1) Kamboji
- (2) Atana
- (3) Bilahari
- (4) Saramati
- (5) Madhyamavati
- (6) Jagamohini
- (7) Amrutavahini
- (8) Deva gandhari
- (9) Sama
- (10) Sreeranjini
- (11) Manirang

- (12) Varali
- (13) Poorvikalyani
- (14) Devagandhari
- (15) Naga gandhari

VI 224 - PRACTICAL PAPER IV
COMPOSITIONS OF OTHER COMPOSERS

COURSE OUTCOME

- To know more about different types of Varnas which are scholarly compositions belonging to Abhayasagaana.
- Acquire knowledge on composition of different composers

LEARNING OUTCOME

After transacting the modules, the learner will be able to:-

- Play the Varnas in different tempos
- Identify the bow techniques like taanam to play the varna
- Present compositions in different ragas of different composers

Module 1

Padavarna or Daruvarna– 1

Module 2

Tanavarna and Atatalavarna– 3

Module 3

Compositions of the following composers in the following ragas (Any 10)

- (a) PattanamSubramaniaIyer
- (b) Mysore Vasudevacharya
- (c) Purandaradasar
- (d) Papanasam Sivan
- (e) VeenaKuppayyar
- (f) MuthiahBhagavatar
- (g) GNB
- (h) Neelakanta Sivan

(i) Ramanathapuram SreenivasaIyengar

Malayamarutam, Saranga, Neelambari, Mukhari, Sreeranjini, SuddhaSaveri, Mohanam, Hindolam, Mdhyamavati, Hamsanadam, Kapi, Saveri, SindhuBhiravi, Abhogi, Kedaragaula, Begada, Revagupti, Jayantasree, Dhanyasi, Ritigaula, Saraswati, KapiNarayani, Kanada etc.

THIRD SEMESTER

VI 233 - PRACTICAL PAPER V

COMPOSITIONS OF SWATI TIRUNAL

COURSE OUTCOME

- Identify contribution of Swati Tirunal to Carnatic music
- Perform different musical forms composed by Swati Tirunal

LEARNING OUTCOME

After transacting the modules, the learner will be able to:-

- Identify and play different musical compositions of Swati Tirunal in rare ragas as well as Rakti ragas
- Perform different musical forms composed by Swati Tirunal

Module 1

Navaratri Kriti

Module 2

Nvavidha Bhakti kriti

Module 3

Ajamilopakhyanam and Kuchelopakhyanam

Module 4

Ragamaalika

Javali & Tillana

Module 5

Compositions of Swati Tirunal in the following Ragas (any 10)

Bhooshavali, Lalita Panchamam, Hamir Kalyani, Yamuna Kalyani, Brindavana Saranga, Kundalavarali, Revagupti, Navarasakannada, Ritigaula, Mohana Kalyani, kapi, Nayaki.

VI 234 - PRACTICAL PAPER VI

MANODHARMA SANGITA

COURSE OUTCOME

- To improve extemporization skill
- To acquire knowledge on musical forms which have scope for improvisation

LEARNING OUTCOME

After transacting the modules, the learner will be able to:-

- Identify and play different aspects of Manodharmasangita
- Improvise Niraval and Kalpanasvaras for compositions in different ragas

Module 1

1. Detailed raga alapana with Niraval and Kalpanasvara in the compositions already learnt in Major ragas.
2. Ability to render Niraval and Kalpanasvaras in the compositions already learnt in Minor ragas

Module 2

Niraval and Kalpanasvaras in the following Major Ragas:-

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

Module 3

Kalpanasvaras in the following Minor Ragas:-

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

FOURTH SEMESTER

VI 243 - PRACTICAL PAPER VII

RAGAM TANAM & PALLAVI

COURSE OUTCOME

- To identify the format of Pallavi exposition
- To present Ragam and Tanam along with Pallavi

- To grasp different types of Pallavis with intricate patterns.

LEARNING OUTCOME

After transacting the modules, the learner will be able to:

- Improvise different types of Pallavis including two kalai Pallavi, Ragamalika Pallavi etc in different talas
- Perform Ragaalapana and Tanam along with Pallavi
- Improve improvisational skill

Module 1

Ragam – Tanam – Palavi

Ability to expound two kalapallavis with Anuloma, Pratiloma, Trikalam, Niraval and Kalpanasvaras in Ragamalika

Module 2

Ability to grasp and render given Pallavis in Adi, Rupaka, Tripata and Jhampatalas

VI 244 - PRACTICAL PAPER VIII

CONCERT

COURSE OUTCOME

- To acquire knowledge on Carnatic Violin concert
- To Perform concert accompanied with accompanying instruments

LEARNING OUTCOME

After transacting the modules, the learner will be able to:

- Illustrate the format of Violin concert
- Perform a Violin concert with accompanying instruments
- Acquire adequate knowledge on Katcheri Dharma.

MODULE

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 Tanavarna in Ata tala in two kalas
2. One or two compositions in any Pratimadhyama or Suddhamadhyama 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

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DISSERTATION

COURSE OUTCOME

- Prepare a Project

LEARNING OUTCOME

After preparing the Project, the learner will able to

- Plan and engage in an independent and critical investigation and evaluation of a chosen topic relevant to Music.
- Systematically identify relevant theory and concepts, relate these to appropriate Methodologies and evidences, apply appropriate techniques and draw appropriate conclusions.
- Communicate research concepts and contexts clearly and effectively both in writing and orally.

Module

Students are required to prepare a Project on a music related topic.

Specifications for the Project format:

- The Project should have minimum 40 pages and a maximum of 60 pages.
- The Project needs to be prepared using a standard text processing Software.
- Uniformity in font sizes, fonts, spacing and margins has to be ensured.
- A4 is the recommended page size.

- Beginning with the first page of the text in the project, all pages should be numbered consecutively and consistently in Arabic numerals.
- The general text of the project should be in the font Times New Roman with text size 12 points and 1.5 spacing.
- The Project should be printed single sided.

Guidelines for structuring the Project:

The following sequence for the project organization should be followed:

1. Preliminaries

- a. Title page
- b. Certificate of the Supervising Teacher
- c. Declaration of Student
- d. Acknowledgement
- e. Table of Contents
- f. List of Figures, Tables, and Illustrations (if applicable)

2. Text of the Project:

- a) Introduction (including Hypothesis, Aim of the study, Objectives, Methodology and Chapterization)
- b) The body of the project
- c) Conclusion

3. Bibliography

4. Appendices

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COMPREHENSIVE VIVA

Viva voce based on all 16 papers