

KERALA UNIVERSITY

MA MUSIC (VEENA) 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 | VE 211 | Theory Paper I Evolution of Indian Music | 108 | 6 | | 3 hrs | 25 | 75 | 100 |
| | VE 212 | Theory Paper II- Regional music-Kerala & Tamil Nadu | 126 | 7 | | 3 hrs | 25 | 75 | 100 |
| | VE 213 | Practical Paper I Ghanaraga Pancharatnas & Svarajatis | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| | VE 214 | Practical Paper II Group Kritis | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| 2 | VE 221 | Theory Paper III Music & Allied disciplines | 108 | 6 | | 3 hrs | 25 | 75 | 100 |
| | VE 222 | Theory Paper IV Swati Tirunal | 126 | 7 | | 3 hrs | 25 | 75 | 100 |
| | VE 223 | Practical Paper III- Compositions of Trinity | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| | VE 224 | Practical Paper IV Compositions of other composers | 126 | | 6 | 3 hrs | 25 | 75 | 100 |
| 3 | VE 231 | Theory Paper V - Musical Trinity | 108 | 6 | | 3 hrs | 25 | 75 | 100 |
| | VE 232 | Theory Paper VI-Composers | 126 | 7 | | 3 hrs | 25 | 75 | 100 |
| | VE 233 | Practical Paper V Compositions of Swati Tirunal | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| | VE 234 | Practical Paper VI Manodharma Sangita | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| 4 | VE 241 | Theory Paper VII – Musical forms & Instruments | 108 | 6 | | 3 hrs | 25 | 75 | 100 |
| | VE 242 | Theory Paper VIII – Western & Hindustani music | 126 | 7 | | 3 hrs | 25 | 75 | 100 |
| | VE 243 | Practical Paper VII – Pallavi | 108 | | 6 | 3 hrs | 25 | 75 | 100 |
| | VE244 | Practical Paper VIII- Concert | 108 | | 6 | 1 hrs | 25 | 75 | 100 |
| | VE 245 | Dissertation | 20% Based on Viva & 80% on Evaluation | | | | | | 100 |
| | VE 246 | Comprehensive Viva | Based on 16 Papers | | | | | | 100 |
| | Grand Total | | | | | | | | |
| 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–(VEENA) 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) Charecteric 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, Poorna Chandrika, 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
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 include chouka kala kritis

- (1) Kalyani
- (2) Vachaspati
- (3) Pantuvarali
- (4) Kiravani

- (5) Bhairavi
- (6) Kamboji
- (7) Todi
- (8) Charukesi
- (9) Shanmukhapriya
- (10) Sama
- (11) Poorvikalyani
- (12) Simhendramadhyamam
- (13) Harikamboji
- (14) Kharaharapriya
- (15) Saveri
- (16) Madhyamavati
- (17) Begada
- (18) Hamsadhvani
- (19) Gaurimanohari
- (20) Kapi
- (21) Kamalamanohari
- (22) Vasanta Bhairavi
- (23) Lalita
- (24) Dvijavanti

PRACTICAL PAPER IV

COMPOSITIONS OF OTHER COMPOSERS

1. Padavarna or Daruvarna - 1
2. Tanavarnas (1 Adi tala and 2 Ata tala varnas)
3. Padam
4. Javali
5. Tillana
6. Kavadi chindu
7. Compositions of the following composers in the following ragas (Any 10)
 - (a) Pattanam Subramania Iyer
 - (b) Mysore Vasudevacharya
 - (c) Purandaradasa
 - (d) Papanasam Sivan
 - (e) Veena Kuppayyar
 - (f) Mutthayya Bhagavatar

- (g) Narayana Tirtha
- (h) Neelakanta Sivan
- (i) G N Balasubramanyam
- (j) Ambujam Krishna
- (k) K C Kesava Pillai
- (l) Gopalakrishna Bharati
- (m) Annamacharya
- (n) Oothukad Venkata Subbayya
- (o) Tanjavur Sankra Iyer
- (p) Madhurai Srinivasan

Ragas

Malayamarutam, Neelambari, Mukhari, Sreeranjini, Hamsanadam, Kapi, Amritavarshini, Sindhubhairavi, Saraswati, Hindolam, Abhogi, Dhanyasi, Hamsadvani, Ranjini, Vasanta, Khamas, Revati, Bhupalam, Begada, & Nagasvaravali, Bouli, Behag, Nalinakanti.

THIRD SEMESTER

PRACTICAL PAPER V

COMPOSITIONS OF SWATI TIRUNAL

1. Navaratri Kriti
2. Navavidha Bhakti
3. Manipravala kriti
4. Ajamilopakhyanam
5. Kuchelopakhyanam
6. Ragamalika
7. Tillana
8. Bhajan
9. Compositions in the following ragas

Pushpalatika, Bhooshavali, Dhanasri, Nattakurinji, Hamir Kalyani, Saidhavi, Brindavana Saranga, Hamsanandi, Kuntala varali, Yamuna Kalyani, Ritigaula, Navarasa Kannada, Chakravakam, Sahana, Mohana Kalyani, Nayaki, Kalyani, Athana, Vasanta, Suddha Saveri, Charukesi, Reavagupti, Saveri, Arabhi.

PRACTICAL PAPER VI

MANODHARMA SANGITA

1. Detailed alapana of the major raga with ability to render Niraval and Kalpana svara in the compositions already learnt
2. Ability to render Niraval and Kalpana svara in the compositions already learnt (Minor ragas)

Major Ragas

Kalyani, Sankarabharanam, Todi, Kamboji, Bhairavi, Kaharapurpriya, Hemavati, Dharmavati, Vachaspati, Simhendramadhyamam, Pantuvarali, Purvi Kalyani,

Minor ragas

Mohanam, Hamsadvani, Bilahari, Kedaram, Natta, Arabhi, Hindolam, Malayamarutam, Bahudari, Dhanyasi, Begada, Nattakurinji, Khamas, Sahana, Dwijavanti, Ritigaula, Ananda Bhairavi

FOURTH SEMESTER

PRACTICAL PAPER VII

PALLAVI

1. Ragam – Tanam – Palavi : Ability to expound four kalai and two kalai pallavis with anuloma, Pratiloma and Tisra and Kalpana svaras in Ragamalika
2. Ability to grasp and render given Pallavis in Adi, Rupaka, Tripata and Jhampatalas

PRACTICAL PAPER VIII

CONCERT

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

1. A varna in two degrees of speed
2. One or two compositions in any Pratimadhyama or Suddha Madhyama ragas (Janaka or Janya) with brief Alapana and Kalpanasvaras
3. A Madhyamakala kriti may be played before the main item.
4. Main item of the concert comprising detailed raga alapana, Niraval and Kalpanasvara

5. One or two compositions representing the forms like Pada, Javali, Tillana, Tevaram, Tiruppugazh, Sloka in ragamalika etc.
6. Mangalam

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

VE 245

DISSERTATION

A minor project

VE 246

COMPREHENSIVE VIVA

Viva voce based on all 16 papers