

## M.A. VOCAL/VEENA/VIOLIN/NAGASWARAM- SYLLABUS

**Candidates admitted from 2018-2019 (II semester onwards)**

Code	Title of the paper	Core/Elective	Credits
<b>SEMESTER-1</b>			
<b>PMUP1</b>	Kalpita Sangita(Foundation Course)-1	Core practical	4
<b>PMUP2</b>	Kalpita Sangitam-2	Core practical	4
<b>PMUP3</b>	Manodharma Sangitam-1	Core practical	4
<b>PMUT1/ PBHT1/ PMRT1</b>	History of Music and Performing Arts -1	Core theory	4
<b>PMUE1</b>	Basic Fundamentals -1 (Konnakol/Vocal/Veena/Violin/Dance/ Nagaswaram)	Elec practical	3
<b>PCOM</b>	Basics of computer	Elec practical	2
<b>SEMESTER-2</b>			
<b>PMUP4</b>	Kalpita Sangita(Foundation Course)-3	Core practical	4
<b>PMUP5</b>	Kalpita Sangitam-4	Core practical	4
<b>PMUP6</b>	Manodharma Sangitam-2	Core practical	4
<b>PMUT2/ PBHT2/ PMRT2</b>	History of Music and Performing Arts -2	Core theory	4
<b>PMUE2</b>	Basic Fundamentals -2 (Konnakol/Vocal/Veena/Violin/Dance/ Nagaswaram)	Elec practical	3
<b>SEMESTER-3</b>			
<b>PMUP7</b>	Kalpita Sangita-5	Core practical	4
<b>PMUP8</b>	Kalpita Sangitam-6	Core practical	4
<b>PMUP9</b>	Manodharma Sangitam-3	Core practical	4
<b>PMUT3</b>	Advanced Theory Music -1	Core theory	4
<b>PMUE3</b>	Rendition of Folk Songs	Elec practical	3
<b>SEMESTER-4</b>			
<b>PMUCP</b>	Concert Paper	Core practical	6
<b>PMUPR</b>	Project work	Core	6
<b>PMUT4</b>	Advanced Theory Music-2	Core theory	4

# **SEMESTER-1-PRACTICAL**

## **Kalpita Sangitam(Foundation Course) - 1**

### **Department of Vocal**

- Unit 1** - Choosing the right pitch.  
- Singing of the Twelve svarasthana-s as Svara-s and in 'A' karam.  
-Pranayamam and postures
- Unit 2** Ability to identify and repeat svara syllables/musical phrases rendered plainly and with Gamakam.

### **Department of Veena**

- Unit 1** -Plucking and Fingering techniques for Twelve svarasthana-s in Veena.  
-Pranayamam and postures
- Unit 2** Techniques in sustaining/elongating notes, Talam and Tanam in Veena.

### **Department of Violin**

- Unit 1** Fingering and Bowing techniques for Twelve svarasthana-s in Violin  
-Pranayamam and postures
- Unit 2** Svara bowing techniques and Sahithya bowing techniques in violin.

### **Department of Nagaswaram**

- Unit 1** -Blowing techniques for Twelve svarasthana-s in Nagaswaram  
-Pranayamam and postures
- Unit 2** Techniques of Thuthukaram, Thannakaram and 'A' karam in Nagaswaram

### **Department of Vocal / Veena / Violin / Nagaswaram**

- Unit 3** Rendering of the following Svara excersises in the raga-s Shankarabharanam, Panthavarali, Kharaharapriya, Mohanam, Madhyamavathi and Sriranjini in THREE speeds and in Tisram
- Sarali varisai 1 to 7
  - Janta Varisai 1 to 5
  - Dattu Varisai 1st (srsg rgrm smgr srgm)
  - Melsthayi Varisai
  - Alankaram - Matyam, Rupakam, Jhampa and Ekam

**Unit 4** - Laya exercises-Rendering Tisra, Caturasra, Khanda and Misra nadi in Aditala and also exercise to be given by shifting of eduppu by 1,2 & 3 matras

**Unit 5** Ability to render the following Tana Varnam-s in TWO speeds

- Sarasuda - Saveri – Adi and Viriboni-Bairavi-Ata

## **Kalpita Sangitam - 2**

### **Department of Vocal / Veena / Violin / Nagaswaram**

**Unit 1** Ability to render compositions in each the following raga-s set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu

(1) Shankarabharanam (2) Kalyani (3) Saveri (4) Panthumarali

**Unit 2** Ability to render any FOUR compositions from the list of raga-s given below set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu

(1) Kharaharapriya (2) Dharmavathi (3) Bilahari (4) Mohanam

(5) Shanmukhapriya (6) Sahana

**Unit 3** Ability to write the notation of the Compositions learnt above.

**Unit 4** Ability to interpret notation and study of Sanchara-s of the raga-s of the compositions learnt.

**Unit 5** Ability to discuss about the Sahithya of the Compositions learnt above.

**Notes:**

- Out of the Eight Compositions learnt from Unit 1 and Unit 2, all varieties of tala-s mentioned should be covered.
- The compositions learnt in the Unit 1 should have the scope for rendering Neraval and Kalpanasvaram
- Students of Department of Veena, Violin and Nagaswaram should render the compositions learnt above in Sahithya, Vocaly.

## **Manodharama Sangitam - 1**

### **Department of Vocal / Veena / Violin / Nagaswaram**

**Unit 1** Ability to render Alapana in the following raga-s

(1) Shankarabharanam (2) Kalyani (3) Saveri (4) Panthumarali

**Unit 2** Ability to render Tanam in the following raga-s

(1) Shankarabharanam (2) Panthumarali

**Unit 3** Ability to render Neraval in the following raga-s

(1) Kalyani (2) Saveri

**Unit 4** Ability to render Kalpanasvara-s in the following raga-s

(1) Shankarabharanam (2) Kalyani (3) Saveri (4) Panthumarali

**Unit 5** Ability to write notations for lessons learnt from Unit 1 to Unit 4

## **History of Music and Performing Arts -1**

**VOCAL/VEENA/VIOLIN/NAGASWARAM/MRDANGAM/BHARATHANATYAM**

(THE THEORY FOR 1ST AND 2ND SEMESTER IS COMMON FOR ALL THE DEPARTMENTS. THE 3RD AND 4TH SEMESTER WILL VARY FOR MRDANGAM AND DANCE)

### **UNIT-I:**

- i. Music and Dance References from Vedas and Music in Samaveda.
- ii. Music and Dance References in Tolkappiam Detailed Study of Meippattial and Silapadikaram.
- iii. Chapters in Natya Sastra
- iv. Tamil and Sanskrit script reading and writing with basic grammar and roman diacritical.  
( Oral examination of the basic language and marks would be added to the internals)

### **UNIT-II:**

MUSIC ,DANCE AND TALA REFERENCES IN

- i. Pathupattu and Ettuthogai
- ii, Pingala Nigandu and Divakara Nigandu
- iii. Music references in Kalladam and Panchamarabu.  
Dance reference in Koothanool.
- iv. Pann and Palai System.
- v. Panns in Panniru Thirumurai and Nalayira Divya Prabandam
- vi. Technical Terms: Othu, Paani, Thookku, Seer, Asai, Koodai, Vaaram, Ezhirkai, Thozhirkai, Pindi, Pinaiyal, Desi , Singalam, Vadugu, Sokkam, Karanam

### **UNIT III**

- i) Tala concept in Pancha Marabu, Tala Samudram, Sacchapuda Venba
- ii) Chandams of Thiruppugazh
- iii) A Study of Tala Classification and Categorization
- iv) Development of Panchajathi, Tala angas, 35 Talas, Chapu talas, Kriyas, Marga and Desadi Talas, Tala Dasapraanaas

#### **UNIT IV:**

- i) Origin and Development of Musical instruments according to Mythological and Historical Evidences
- ii) Technical forms of: Sorkattu ( Dance and Mridangam) Adavu, Jathi, Nrittham, Nrityam, Natyam and Chaturvidha Abhinayam

#### **UNIT V:**

- i) Historical development of Fine Arts Through the Temples and Royal Patronage of pallava, Chola Nayaka, and Maratta
- ii) Detailed study of Devadasi system and their Classifications and Contribution to Fine Arts.
- iii) Lineage of Nattuvanar Tradition; Chinna Melam and Periya Melam
- iv) Seats of Music and Dance: Tanjore, Trivandrum, Mysore, and Madras.

#### **REFERENCE BOOKS**

##### **UNIT-I:**

MUSICAL ELEMENTS IN SAMAVEDA	- R. L. KASHYAP
THAMILISAI KALAI KALANJIYAM Vol I- IV	-Dr. V. P. K. SUNDARAM
ISAI ILAKKIYA VARALARU	- MU.ARUNACHALAM
ISAI ILAKKANA VARALARU	- MU.ARUNACHALAM
SILAPPADIKARAM	- ILANGO ADIGAL
NATYASASTRA	- N. P. UNNI
NATYASASTRA	- KAPILA VATSYAYAN
MARABU THANDHA MANICKANGAL	-B.N. SUNDARAM

##### **UNIT-II:**

SOUTH INDIAN MUSIC	-PROF. P. SAMBHAMOORTHY
SPLENDOUR OF SOUTH INDIAN MUSIC	-P.T.CHELLADURAI

### **ELECTIVE**

#### **Basic Fundamentals -1 (Vocal / Veena / Violin / Nagaswaram)**

- Unit 1** Rendering of the following Svara excersises in the raga Mayamalavagaula in THREE speeds.
- Sarali varisai 1 to 7
  - Janta Varisai 1 to 5
  - Dattu Varisai 1st (srsg rgrm smgr srgm)
- Unit 2** Rendering of the following Svara excersises in the raga Mayamalavagaula in THREE speeds.

- Melsthayi Varisai
- Alankaram - Matyam, Rupakam, Jhampa and Ekam

**Unit 3** Ability to render the following musical forms as mentioned below:

(1) Geetham - any TWO (2) Jatisvaram - any ONE

**Unit 4** Ability to render any TWO simple compositions.

**Unit 5** Ability to write the notation of the lessons learnt above.

**Note:**

- Students of Department of Veena, Violin and Nagaswaram should render the lessons learnt above in Sahithya, Vocally.

## **SEMESTER 2-PRACTICAL**

### **Kalpita Sangitam (Foundation course) - 3**

#### **( Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Rendering of the following Svara excersises in the raga-s Harikambhoji, Todi, Kalyani, Amruthavarshini, Abhogi and lalitha in THREE speeds and in Tisram

- Janta Varisai 6 to 6
- Dattu Varisai 2nd (smgm rgsr srg srgm)
- Keezhsthayi Varisai
- Alankaram - Dhruvam, Truputa and Ata

**Unit 2** Laya Excersises - Rendering Tisra, Caturasra, Khanda and Misra Sollu-s in the following Tala-s with shifting of the eduppu in different kala-s.

- Rupaka Tala
- Misra Capu

**Unit 3** Ability to render the following Tana Varnam-s in TWO speeds.

- Eranapai - Todi - Adi
- Kalyani varnam - Ata

**Unit 4** Ability to render any ONE of the Tana Varna set Adi tala mentioned below, in TWO speeds of Khanda Nadai and Misra Nadai.

- Ninnukori - Mohanam
- Jalajaksha - Hamsadvani
- Sami nine - Shankarabharanam
- Evvaribhodahana - Abhogi

**Unit 5** Ability to write the notation of the Varnams learnt in Unit 3 and Unit 4

## **Kalpita Sangitam - 4**

**(Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Ability to render compositions in each the following raga-s set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu

(1) Todi (2) Bhairavi (3) Kambhoji (4) Purvikalyani

**Unit 2** Ability to render any FOUR compositions from the list of raga-s given below set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu

(1) Kedaragaula (2) Madhyamavathi (3) Dhanyasi (4) Begada

(5) Simhendramadhyamam (6) Mayamalavagaula

**Unit 3** Ability to write the notation of the Compositions learnt above.

**Unit 4** Ability to interpret notation and study of Sanchara-s of the raga-s of the compositions learnt.

**Unit 5** Ability to discuss about the Sahithya of the Compositions learnt above.

**Notes:**

- Out of the Eight Compositions learnt from Unit 1 and Unit 2, all varieties of tala-s mentioned should be covered.
- The compositions learnt in the Unit 1 should have the scope for rendering Neraval and Kalpanasvaram
- Students of Department of Veena, Violin and Nagaswaram should render the compositions learnt above in Sahithya, Vocally.

## **Manodharma Sangitam - 2**

**(Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Ability to render Alapana in the following raga-s

(1) Todi (2) Bhairavi (3) Kambhoji (4) Purvikalyani

**Unit 2** Ability to render Tanam in the following raga-s

(1) Todi (2) Kambhoji

**Unit 3** Ability to render Neraval in the following raga-s

(1) Bhairavi (2) Purvikalyani

**Unit 4** Ability to render Kalpanasvara-s in the following raga-s

(1) Todi (2) Bhairavi (3) Kambhoji (4) Purvikalyani

**Unit 5** Ability to write notations for lessons learnt from Unit 1 to Unit 4

# HISTORY OF MUSIC AND PERFORMING ARTS-2

## UNIT I:

- i) Historical development of 12 Swarasthanaas
- ii) Raga-Mela- Janya Ragas and Raga classifications
- iii) Adavu System and Marga baddhathi in Bharathanatyam
- iv) Telugu and Sanskrit reading and writing with Roman diacritical  
(Oral examination of the basic language and marks would be added to the internals)

## UNIT II:

- i) 72 Mela kartha scheme Old and New
  - ii) Gramma, Moorchana and Jathi system
  - iii) Classical Dances of India and detailed study of its Musical Nuances
- a) Role of Mridangam in Music and Dance
  - b) Historical Development in Playing Techniques Mridangam, Nagasaram, Veena and Violin
  - c) Traditional Theatres of India

## UNIT IV:

A Study of Musical Compositions of South Indian Classical And Bharathanatyam Compositions.

## UNIT V :

Patronage of Fine Arts: Lakshana Grandhas and Kavyas. Manollasa, Sangita Rathnakara, Nritta Ratnavali, Bharatarnavam.

### ELECTIVE

#### Basic Fundamentals -2

#### ( Vocal / Veena / Violin / Nagaswaram)

**Unit 1** Rendering of the following Svara excersises in the raga Mayamalavagaula in THREE speeds.

- Janta Varisai 6 to 8
- Dattu Varisai 2nd (smgm rgsr srg srgm)

**Unit 2** Rendering of the following Svara excersises in the raga Mayamalavagaula in THREE speeds.

- Keezhsthai Varisai
- Alankaram - Dhruvam, Truputa and Ata

**Unit 3** Ability to render any TWO of the following musical forms as mentioned below:

- (1) Geetham (2) Svarajati



**Unit 4** Ability to render any FOUR simple compositions.

**Unit 5** Ability to write the notation of the lessons learnt above.

**Note:** - Students of Department of Veena, Violin and Nagaswaram should render the lessons learnt above in Sahithya, Vocally.

### **SEMESTER 3- PRACTICAL**

#### **Kalpita Sangitam -5**

##### **(Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Ability to render one composition from each of the following

(1) Tevaram (2) Tirupugazh (3) Tiruppavai (4) Tiruvarutpa

**Unit 2** Ability to render one composition from each of the following

(1) Astapathi (2) Tarangam (3) Dasarpadam (4) Annamacharya Krithi-s

**Unit 3** Ability to render one composition from each of the following

(1) Utsava Sampradaya Krithi-s (2) Divyanama Krithi-s

**Unit 4** Ability to render one composition from each of the following

(1) Kuravanji (2) Bhajan (3) Kavadi Chindu

**Unit 5** Ability to write the notation of the Compositions learnt above.

**Note:** - Students of Department of Veena, Violin and Nagaswaram should render the compositions learnt above in Sahithya, Vocally.

#### **Kalpita Sangitam - 6**

##### **( Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Ability to render one composition from each of the following

(1) Ghanaraga Pancharatna of Tyagaraja

(2) Navagraha Krithi-s of Muthusvamy Dikshithar

(3) Svarajati of Shyama Shasthri

**Unit 2** Ability to render one Tamil composition from each of the following

(1) Pada Varnam (2) Padam (3) Ragamalika (4) Vivadi Krithi-s

**Unit 3** Ability to render one composition from each of the following

(1) Daru Varnam (2) Javali (3) Tillana

**Unit 4** Ability to render one composition from each of the following

(1) Navarathri Krithis of Svathi Thirunal

(2) Gopalakrishna Bharathi Pancharathanam

**Unit 5** Ability to write the notation of the Compositions learnt above.

Notes: - Students of Department of Veena, Violin and Nagaswaram should render the compositions learnt above in Sahithya, Vocally.

### **Manodharama Sangitam - 3**

**(Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Ability to render Alapana Tanam and Pallavi for any two raga-s set to the following themes of Tala-s given below

Raga-s:

Shankarabharanam, Kalyani, Shanmukhapriya, Todi, Kambhoji and Bhairavi

Tala-s

- Any variety of tala set in 2 kalai (Chathurasra Nadai)
- Any variety of tala set to different Nadai other than Chathurasra Nadai

**Unit 2** Ability to render elaborate Alapana, Tanam, Neraval and Kalpanasvaram for the theme of the Pallavi chosen.

**Unit 3** Ability to render the chosen Pallavi themes in different Kalam-s, Nadai-s and to render Kuraippu, Simple makutam-s, patterns and in ragamalika.

**Unit 4** Theoretical study of Pallavi exposition.

**Unit 5** Ability to write notations for Pallavi themes learnt.

### **ADVANCED THEORY MUSIC-1**

#### **[VOCAL/VEENA/VIOLIN/ NAGASWARAM]**

##### **UNIT I:**

Ragalakshnas of the Following Ragas:

Kamboji, YadukulaKamboji, Sriragam, Madhyamavathi, Darbar, Nayaki, Kedaragowlai, Surati, Ananda Bairavi, Ritigowlai, Devagandhari and Sourashtram.

##### **UNIT II:**

Evolution of Notation from Treatises 19 and 20 century Notation in Manuscripts and Printed Books from 1850 to 1904.

[Sangita Sarvartha Sara Sangrahamu, Sangita Prastara Sagaramu, Works of Tachur Brothers, Sangita Ratnakaramu, Sangita Sampradaya Pradarshini and works of A M Chinnasami Mudaliar.

### **UNIT III**

Model Shift of Tonic, Concept of Art Music , Popular Music, Devotional Music and Folk music.

### **UNIT IV :**

A Comparative Study of the Structural Forms :Kriti, Ragamalika, Padam, Javali, Swarajati, Padavarna, Tanavarna and Jatiswara

A Brief Account of Vaggeyakkaras Who Composed in these Musical Forms.

### **UNIT V:**

- a. Advanced Study Of the Role of the Tala and its Elements in Present Day Musical Forms.
- b. Concept of Keerthanai
- c. Contribution of Newspaper, Magazines, All India Radio, T.V, Sabhas , Internet in Propagation of Music.
- d. FILM MUSIC-Styles of Music Directors from 1940
- e. Recording, Male Playback Singers, Female Play Back Singers, Musical Instruments used and Recording Techniques and lyrics.

### **SEMESTER 3-ELECTIVE**

#### **Rendition of Folk Songs**

**(Vocal / Veena / Violin / Nagaswaram)**

**Unit 1** Any TWO kavadi chindu

**Unit 2** Any TWO kuravanji

**Unit 3** ONE Folk under each category 1) Killi Kannu 2) Annamacharya

**Unit 4** 3) Purandaradasar 4) Marati

**Unit 5** 5)Thaalaattu 6) Bharatiyar

### **SEMESTER-4**

**Concert Paper**

**Project work Dissertation**

### **ADVANCED THEORY MUSIC-2**

**[VOCAL/VEENA/VIOLIN/NAGASWARAM]**

## **UNIT: I**

i) Hindustani ragas/ Talas / Bhajans  
(Learning the Identity of 20 Ragas and knowing the related film songs in Tamil and Hindi)

ii) Reckoning Talas like Chatusra -eka, Deep Chandi , Teentaal, Jabtaal and their Bols.

## **UNIT II**

History of Mudras in Musical Forms and Types of Mudras

## **UNIT III**

A Brief Account of Musical Forms in Nowka Charitram, RamaNataka keerthanai, Nandanar Charitram, Bagavatha Mela Natakam and Harikatha

## **UNIT IV**

- a. Western Music Notation, Major and Minor Scales
- b. Introduction to Western Musical Instruments: Piano, Guitar, Drums, Clarinet, Flute and Violin.

## **UNIT V**

RESEARCH METHODOLOGY:

- I. Choosing a Topic
- II. Thesis Writing
- III. Source Cards
- IV. Reference cards
- V. Organisation of Material and analysis

The Structure of a Dissertation

- I. Preface
- II. Acknowledgement
- III. Introduction
- IV. Chapterisation
- V. Notes, Foot notes
- VI. Charts,
- VII. Appendix
- VIII. Bibliography
- IX. AudioReferences
- X. Video References
- XI. Photo plates.

**M.A. VOCAL/VEENA/VIOLIN/NAGASWARAM/**

**MRDANGAM/BHARATHANATYAM**

**SYLLABUS**

**FOR CANDIDATES ADMITTED FROM 2018-19**

**(IInd SEMESTER ONWARDS)**

**PASSING MINIMUM**

SUBJECT	INTERNAL ASSEMENT		UNIVERSITY EXAMINATION		TOTAL MARKS
	MINIMUM	MAXIMUM	MINIMUM	MAXIMUM	
<b>THEORY</b>	<b>12.5</b>	<b>25</b>	<b>37.5</b>	<b>75</b>	<b>100</b>
<b>PRACTICAL</b>	<b>20</b>	<b>40</b>	<b>30</b>	<b>60</b>	<b>100</b>

**PATTERN OF QUESTION PAPER**

**TIME: 3 HOURS**

**MAXIMUM MARKS:75**

**PART-A**

**CHOOSE THE CORRECT ANSWER, ANSWER ALL QUESTIONS**

**(10x1=10 marks)**

**1 to 10**

**A) or B) or C) or D)**

**PART-B**

**ANSWER ALL QUESTIONS (4x 5= 20 marks)**

**11 to 15**

**a)**

**or**

**b)**

**PART-C**

**ANSWER ANY THREE QUESTIONS (3x15= 45 marks)**

**16 to 20**