

TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY

SYLLABUS FOR ADVANCED DIPLOMA

Subject – Canatic Music

Branch - Violin

I YEAR

Subject Code	Name of the Paper	Marks			Credits
		I.A.	S.E.	Total	
	Paper -1	40	60	100	12
	Paper -2	40	60	100	12
	Theory – 1	25	75	100	12
TOTAL					36

II YEAR

Subject Code	Name of the Paper	Marks			Credits
		I.A.	S.E.	Total	
	Paper -3	40	60	100	12
	Paper -4	40	60	100	12
	Theory – 2	25	75	100	12
	Internship/ Project				8
TOTAL					44

TOTAL : 80 Credits

I YEAR

PAPER -1	12
<p>UNIT 1 : Sarali, Jhanta and Dhattu Varisais to be rendered in 3 Speeds, in (1) Kalyani (2) Harikambhoji (3) Keeravani (4) Panthumarali (5) Vachaspati (6) Karaharapriya</p> <p>UNIT 2 : Tara Sthayi, Mandara Sthayi and Alankaram in 3 Speeds, in the following raga-s (1) Kalyani (2) Harikambhoji (3) Keeravani (4) Panthumarali (5) Vachaspati (6) Karaharapriya</p> <p>UNIT 3 : One each of the following (1) Tēvāram (2) Tiruvempavai (3) Tiruppavai (4) Tiruppugal (5) Divya Prabhandam (6) Utasava Sampradaya (7) Divya Nama Krithi</p> <p>UNIT 4 : One Ādi tala Varna from the list given below, to be rendered in 3 Speeds (Vasantha, Saranga, Kedaragaula)</p> <p>UNIT 5 : Laya Exercises with shifting of Eduppu in Adi and Rupaka Tala</p>	

PAPER – 2	12
<p>UNIT 1 : Ability to render compositions in the following raga-s (1) Kalyani (2) Harikambhoji (3) Keeravani (4) Panthumarali (5) Vachaspati (6) Karaharapriya Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu and having scope for Neraval and Kalpana Swaram</p> <p>UNIT 2 : Ghana Raga Pancharatna – 1 ; Navagraha Krithi - 1</p> <p>UNIT 3 : Vilamba Kala Krithis of the Trinity – 2 ; Thillana -2</p> <p>UNIT 4 : Compositions in Vivadi Ragas – 2</p> <p>UNIT 5 : Ability to render Raga Alapana and Kalpana Svaram for any THREE of the following raga-s (1) Kalyani (2) Harikambhoji (3) Keeravani (4) Panthumarali (5) Vachaspati (6) Karaharapriya</p>	

THEORY – 1	12
-------------------	----

UNIT 1 : Introduction to Music- Understanding Basic Technical Terms- Nada, Sruti, Svara, Sthayi, Janaka and Janya Ragas-The Nomenclature of 16 svaras-

UNIT 2 : Musical Instruments – Violin – Detailed study of Parts, Playing Techniques and Construction ;
Brief study - Veena, Mridangam, Tanpura, Upa Pakkavadyam – Khanjira, Ghatam, Morsing, Taval and Nagaswaram

UNIT 3 : Concept of Tala- Sapta talas, 5 jathi-s, Shadangas, Chapu talas ; Group krithis of Various Composers

UNIT 4 : Composers - Purandaradasa, Badrachala Ramdas, Muthuthandavar, Annamayya, Arunachala Kavirayar, Uttukadu Venkata Subbaiyer, Tyagaraja, Muthuswami Dikshitar, Shyama Shastri, Swathi Tirunal, Papanasam Sivan

UNIT 5 : Technical Terms - Tāla, Naḍai, Aṅga, Āvartana, ṣadaṅga-s, Uttarāṅga and Pūrvāṅga

II YEAR

	PAPER – 3	12
	<p>UNIT 1 : Sarali, Jhanta and Dhattu Varisais to be rendered in 3 Speeds, in (1) Mohanam (2) Abhogi (3) Charukesi (4) Shanmukhapriya (5) Lathangi (6) Madhyamavati</p> <p>UNIT 2 : Tara Sthayi, Mandara Sthayi and Alankaram in 3 Speeds, in the following raga-s (1) Mohanam (2) Abhogi (3) Charukesi (4) Shanmukhapriya (5) Lathangi (6) Madhyamavati</p> <p>UNIT 3 : One each of the following</p> <ul style="list-style-type: none">(1) Pada Varnam(2) Daru Varnam(3) Navarathri krithi of Swati Tirunal(4) Ragamalika <p>UNIT 4 : One Ata tala Varna from the list given below, to be rendered in 3 Speeds (Bhairavi, Kanada, Kalyani)</p> <p>UNIT 5 : Laya Excercises with shifting of Eduppu in Khanda Chapu and Misra Chapu Tala</p>	

PAPER – 4	12
<p>UNIT 1 : Ability to render compositions in the following raga-s</p> <p style="padding-left: 40px;">(1) Mohanam (2) Abhogi (3) Charukesi (4) Shanmukhapriya (2) Lathangi (6) Madhyamavati</p> <p style="padding-left: 40px;">Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu and having scope for Neraval and Kalpana Swaram</p> <p>UNIT 2 : Shyama Sastri Swarajati – 1</p> <p>UNIT 3 : Ability to render Raga Alapana and Kalpana Svaram for any THREE of the following raga-s</p> <p style="padding-left: 40px;">(1) Mohanam (2) Abhogi (3) Charukesi (4) Shanmukhapriya (5) Sankarabharanam (6) Madhyamavati</p> <p>UNIT 4 : Ability to render Tanam and Neraval for any THREE of the following raga-s</p> <p style="padding-left: 40px;">(1) Mohanam (2) Abhogi (3) Charukesi (4) Shanmukhapriya (5) Sankarabharanam (6) Madhyamavati</p> <p>UNIT 5 : Ability to render a 45 minute concert</p>	

SKILL BASED VOCATIONAL COURSE – SUMMER INTERNSHIP	8

THEORY – 2	12
<p>UNIT 1 : Musical references in</p> <ol style="list-style-type: none"> 1. Silappadhikaram 2. Tolkappiyam 3. Panchamarabu 4. Natyasastra 5. Sangita Rathnakara, 6. Sangita Sampradaya Pradarshini <p>UNIT 2 : Chandams of Tiruppugazh - Tala Dasa pranams - Development of 35 Panchajati Talas and their anga-s - Chapu Talas, Desadi, Madhyadi talas</p> <p>UNIT 3 : Composers and their contribution</p> <ol style="list-style-type: none"> 1. Kshetrappa 	

2. Jayadeva
3. Swati Tirunal
4. Tanjore Quartet

UNIT 4 : Raga Classification Systems of Music - Development of the various Mela Schemes ; The kutcheri Paddhati ; Various Bani-s in the Carnatic concert scenario

UNIT 5 : Seats of Music and Dance: Tanjore, Trivandrum, Mysore, Madras ; Lineage of the Trinity – Syama Sastri, Tyagaraja and Muttusvamy Dikshita