

MASTER OF ARTS
MUSIC
(MRIDANGAM, VEENA, VIOLIN, VOCAL)
PROGRAMME STRUCTURE AND SYLLABUS
2019-20 ADMISSIONS ONWARDS
(UNDER MAHATMA GANDHI UNIVERSITY PGCSS
REGULATION)



EXPERT COMMITTEE IN MUSIC (PG)
MAHATMA GANDHI UNIVERSITY

2019

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Vocal:

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Lecturer in Vocal
RLV College of Music and Fine Arts

Asha Sukumaran
Lecturer in Vocal
RLV College of Music and Fine Arts

ACKNOWLEDGEMENT

The Master of Arts in the Music program is designed to train the students to become a good musician and musicologist. The syllabus and curriculum were modified in 2012 to restructure the programs as per the MG university regulations of credit semester system (MGU-CSS-PG).

The present revision emphasizes the importance of core competence in music profession with due importance to field-based learning and reflection, which is a unique feature and an integral part of arts. The program objectives and learning outcomes are visualized to provide the learners with a perspective artist practice with a deeper insight into particular specialized functional areas. The field-based experience can develop the ability of the learners to become a good musician.

The work is the result of combined efforts of member of the PG expert committee (Music) and the head of the departments, faculty members of the college who worked as a team and eminent musicologists and artists. We express our sincere thanks to V C of MG University and Pro V C for their support and continued guidance. We are grateful to Dr. Praveen, syndicate member in charge of the curriculum revision and all the distinguished members of the syndicate and administrative officers who have been providing the guidelines for the finalization of the new syllabus and curriculum.

We would like to convey our sincere thanks to the experts in music in the college (Vocal, Veena, Violin and Mridangam). Our gratitude to one and all who have contributed their resources to make this venture a success.

Chairperson and members

Expert committee in Music

MG University

Kottayam

INTRODUCTION

The Master of Arts on music program is a professional training for a performing artist. The course work of the program aims to provide the students with a solid conceptual framework and a theoretical foundation on music. To develop the knowledge and skills through various concepts and values of music is the main aim of this program. The curriculum of Master of Arts in music program is to meet the requirements for program objectives which helps students to build career in musical field. The professional education in music equips the students to confidently engage in the practice of concerts, group practice, research and direction. There are a number of promising career opportunities open for these graduates in the music field like, teaching, doing concerts, sound engineering, media and film industries.

The master in arts on music (Vocal, Veena, Violin, and Mridangam) program is organized into four semesters.

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M.A Mridangam Degree Program
(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic years)

1. Aim of the Program : Detailed knowledge of music And Mridangam playing for concerts and teaching
2. Eligibility for Admissions : BA Music (50%)
3. Medium of Instruction and Assessment : English
4. Faculty under which the Degree is Awarded : Music (Mridangam)
5. Specializations offered, if any : Mridangam
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degrees

MAHATMA GANDHI UNIVERSITY

**COURSE-CREDIT AND SEMESTER (C.C.S) SYSTEM
MA MRIDANGAM**

Sl. No .	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/ week	Credits	Duration of Exam Practical 45/60 mts Theory 3 hrs	Total credits
1	1	MU010101	Core Course 1	Arithametical Techniques	Practical 1	6	4	45mts	18
2		MU010102	Core Course 2	Advanced Principals of Thaniavarthanam	Practical 2	6	4	45 mts	
3		MU010103	Core Course 3	Graha : Atheetham-Anagatham	Practical 3	6	4	45mts	
4		MU010104	Core Course 4	Rhythmology-1 - Theory-1	Theory 1	3	3	3 hrs	
5		MU010105	Core Course 5	Group ensembles- Theory 2	Theory 2	3	3	3hrs	
6					Audio listening		1		
7	11	MU010201	Core Course 6	Korvas-A brief study	Practical 4	6	4	45mts	18
8		MU010202	Core Course 7	Padalayavinyasam	Practical 5	6	4	45mts	
9		MU010203	Core Course 8	Verities of Panchajaathis	Practical 6	6	4	45mts	
10		MU010204	Core Course 9	Rhythmology- II-Theory 3	Theory 3	3	3	3hrs	
11		MU010205	Core Course 10	Notation musicography -Theory 4	Theory 4	3	3	3hrs	
12					Audio Listening		1		
13	111	MU010301	Course Core 11	Nada Avarthanams-Thillana	Practical 7	5	4	45mts	20
14		MU010302	Course Core 12	Traditional concert method	Practical 8	5	4	45hrs	
15		MU010303	Course Core 13	Nada Pallavis –Intricate Pallavis	Practical 9	5	4	45mts	
16		MU010304	Course Core 14	Intricate Avarthanams-Turning Mridangam	Practical 10	5	4	45mts	
17		MU010305	Core Course 15	Rhythmology III- Theory 5	Theory 5	4	4	3hrs	
18					Audio Listening		1		
19	1V	MU010401	Core Course 16	Lab and concert papers	Practical11	5	4	60mts	24
20		MU010402	Elective Course 1	Importance of accompaniments	Practical12	5	4	45mts	
21		MU010403	Elective Course 2	Vocalisation and accompaniment	Practical13	5	4	45mts	
22		MU010404	Elective Course 3	MargaThalas	Practical14	5	5	45mts	
23		MU010405	Programme project		Programme Project	4	5	No internal	
24		MU010406	Comprehensive Viva		Comprehensive Viva	1	2		
Practical examinations should be conducted annually along with even semesters i.e. 2 nd and 4 th semester								Total credits	80

MAHATHMA GANDHI UNIVERSITY
COURSE-CREDIT AND SEMESTER (C.C.S) SYSTEM
M.A.MUSIC PROGRAMME – (MRIDANGAM)

SEMESTER 1

CORE COURSE 1- MU010101
RHYTHMOLOGY – 1 (THEORY 1)

Module 1

Mridangam and Allied percussion Instruments:

1. Developments of Mridangam through ages.

Module 2

2. Instrument used in Kerala Temples

Module 3

3. Classification of Percussion Instruments and the style of playing

SEMESTER 1

CORE COURSE 2- MU010102
GROUP ENSEMBLES (THEORY 2)

Module 1

1. Detailed study about Tala dealt in following books :
 - a) SangeethaKalpadrumam - Dr.L. Muthayyabhadra
 - b) SangeethaChandrika - AtturKrishanPisharody
 - c) South Indian Music - Prof. Sampamoorthy

Module 2

2. Detailed study of Group ensembles :
 - a) Panchavadyam
 - b) Vrindavadyam

- c) Chendamelam
- d) Kelikottu
- e) Chinamelam
- f) Periyamelam

Module 3

3. General Study of following group Krithis :
 - a) NavagrahaKrithis – MuthuswamyDeekshitar
 - b) Navarathnamalika – SyamaSasthri
 - c) PancharatnaKrithis – Thyagarajaswamikal
 - d) NavrathriKeerthanam –Maharaja SwathiThirunal

SEMESTER 1

CORE COURSE 3 - MU010103

ARITHMETICAL TECHNIQUES (PRACTICAL 1)

1. Advanced study and improvisation of fundamental Thaniyavarthanams :
 - a) ChaturasrajathiTriputaTalam
 - b) RoopakaTalam
 - c) Misrachappu
 - d) Khandachappu
2. Technical development of Arithmetical sense in 35 Talas
3. Arithmetical improvisation in all ChappuTalas.

SEMESTER 1

CORE COURSE 4- MU010104

ADVANCED PRINCIPLES OF THANIYAVARTHANAM (PRACTICAL 2)

1. Presentation of Thaniyavarthanam incorporating different Gathis in following Talas :
 - a) KhandaTriputa 2 kalasamam (Tisra, Khanda, Misragathis)
 - b) TisraTriputa 2 Kala Samam (Tisra, Khanda, Misragathis)
 - c) RoopakaTalam 2 kalaSamam (Tisra, Khanda, Misragathis)

SEMESTER 1
CORE COURSE 5- MU010105
GRAHA: ATHEETHAM – ANAGATHAM (PRACTICAL 3)

1. Presentation of Thaniyavarthanam in different grahas:
 - a) Misrachappu 3 matraAnagatham(after 3matra)
 - b) RoopakaTalam 1matraAtheetham(before 1 matra)
 - c) ChaturasrajathiTriputaTalam 3 matraAnagatham(after 3matra)

SEMESTER 2
CORE COURSE 6- MU010201
RHYTHMOLOGY – II (THEORY 3)

Module 1

1. Tala and its prominence in Music

Module 2

2. Role ofMridangam in a concert

Module 3

3. Study of Hindustani Talas and KathakaliTalas

SEMESTER 2
CORE COURSE 7- MU010202
NOTATION - MUSICOGRAPHY (THEORY 4)

Module 1

Notation and Musicography:

1. Notation of Pallavi and its Jathis.

Module 2

2. Study to notate PanchajaathiKorappu in different Talas.

Module 3

3. Detailed study of Korva for different Grahas(Edam) in various Talas.

Module 4

4. Life sketch contributions and Unique styles of following Vidwans :
 - A. Padmasree Palakkad R Reghu
 - B. T.V.Vasan
 - C. Harisankar
 - D. Thanjavur.C.S.Murugabhupathi
 - E. NeedamangalamMeenakshiSundaramPillai

SEMESTER 2

CORE COURSE 8- MU010203

KORVAS – A BRIEF STUDY (PRACTICAL 4)

1. Formation of Korva and Thathakkarams in different Talas
2. Ability to make korvas in different yathi patterns :
 - a) Samam
 - b) Vishamam
 - c)Mridangam
 - d)Vedamadyamam
 - e) Gopucham
 - f) Srothovaham
3. Presentation of Korva having in 5 degree speed :
 - a) ChathurasraVilamba
 - b) TisraVilamba
 - c) ChathurasraMadyamam
 - d) TisraMadyamam
 - e) ChaturasraDrutham

SEMESTER 2
CORE COURSE 9- MU010204
PADA – LAYA - VINYASA (PRACTICAL 5)

1. Detailed study of Pallavi
2. Simple pallavis in following Talas :
 - a. ChaturasraJathiTriputa- One kalasamam
 - b. ChaturasrajathiTriputa- two kalasamam
 - c. Khandatriuputa - two kalasamam
 - d. TisraTriputa - two kalasamam
3. Pallavis in dfferentgrahas in following Talas :
 - a) ChaturasraTriputa- two kala 4 matraAnagatham (after 4 matra)
 - b) KhandaTriputa- two kala 8 matraAnagatham (after8 matra)
 - c) Khanda Ada - two kala 8 matraAnagatham (after 8 matra)

SEMESTER 2
CORE COURSE 10 - MU010205
VERITIES OF PANCHA JAATHIS (PRACTICAL 6)

1. Advance Study of Korappu
 - a) Tisram
 - b) Misram
 - c) Khandam
 - d) Sankeernam
- a. Detailed study of Panchajathi “ Thathiki ta thom” in 7,6,5,4,3,2,1, Karvas in different Thalass

SEMESTER 3
CORE COURSE 11- MU010301
RHYTHMOLOGY – III (THEORY 5)

Module 1

1. Seats of music :
 - a) Thanjavur
 - b) Thiruvananthapuram
 - c) Thirpunnithura
 - d) Palakkad

Module 2

2. General Study on the different percussion instruments in folk music.

Module 3

3. Recent trends and developments in music with reference to concerts, Music education, electrified instruments etc.
4. Rules regarding a classical music concert (Kacheri dharma)

SEMESTER 3
CORE COURSE 12- MU010302
NADA AVARTHANAMS – THILLANA (PRACTICAL 7)

1. Thaniyavarthanams in following Talas in different Nadai :
 - a) ChaturasrajathiTriputa (Khanda Nada)
 - b) KhandaTriputa (Tisra Nada)
 - c) Tisrajhampa (Misra Nada)
2. Thillana vocalisation showing Angas and playing Mridangam

SEMESTER 3

CORE COURSE 13 - MU010303

TRADITIONAL CONCERT METHOD (PRACTICAL 8)

1. Playing Methods of Thirupugazh in different thalas
2. An outline knowledge of the following musical forms :
 - a. Varnam
 - b. Keerthanam
 - c. Padam
 - d. Thillana
3. Playing methods of a traditional concert

SEMESTER 3

CORE COURSE 14 - MU010304

NADA PALLAVIS – INTRICATE PALLAVIS (PRACTICAL 9)

1. Vocalisation and Playing method of Nada Pallavis - (5 numbers)
2. Vocalisation and Playing method of Intricate pallavis and its varieties –(4 no.s)
3. Rules regarding Anuloma and Prathilomaself-improvisation in pallavis

SEMESTER 3

CORE COURSE 15- MU010305

INTRICATE AVARTHANAMS – TUNING MRIDANGAM (PRACTICAL 10)

1. Self-improvisation of Intricate Avarthanams - (4 numbers)
2. Tuning of Mridangam and adjustment of tuning according to the “Thoppi, Meettu, Chappu”
3. Importance of “Gamakaprayoga” in Thoppi

SEMESTER 4

CORE COURSE 16 - MU010401

LAB & CONCERT PAPERS (PRACTICAL 11)

1. Mridangam Lab
2. Ability to Accompany for a Musical Concert
3. Ability to Accompany for Instrumental Music Concert (Wind or String)

SEMESTER 4
ELECTIVE COURSE 1- MU800401
IMPORTANCE OF ACCOMPANIMENTS (PRACTICAL 12)

Module 1

1. Ability to Accompaniment with Panchratnakrithis

Module 2

2. Ability to Accompany Ata thalavarnams

Module 3

3. Ability to Accompaniment with Vrindavadyams

SEMESTER 4
ELECTIVE COURSE 2 – MU800402
VOCALISATION AND ACCOMPANIMENT (PRACTICAL 13)

Module 1

1. Vocalisation of Pallavithathakkarams with Laya exercise
 - a) Chathurasra Vilambam,
 - b) Chathurasramadhyamam,
 - c) Tisradrutham, and
 - d) Chathurasradrutham”

Module 2

2. Accompaniment and vocalisation of Mallari

Module 3

3. Accompaniment and Vocalisation of Thillana.

SEMESTER 4
ELECTIVE COURSE 3 – MU800403
MARGA THALAS (PRACTICAL 14)

Module1

1. Vocalisation of thathakkarams any eight thalas out of 108 thalams.

Module 2

2. Vocalisation of Mohra in the following aksharakkalas about 108 thalas (8 no.s)

Module 3

3. Ability to accompany NavagrahaKrithis

SEMESTER 4
PROGRAMME PROJECT - MU010405
PROGRAMME PROJECT

Students shall submit either a dissertation of at least 50 pages on a topic chosen after discussion with the concerned teachers. The dissertation shall be on the basis of research methodology OR the students can present a lecture demo on a practical oriented topic for duration of 30 minutes. The presentation should be accompanied with the submission of a written document. The project submitted will be evaluated by the external examiners after conducting a viva-voce

SEMESTER 4
COMPREHENSIVE VIVA - MU010406

The scheme of the comprehensive viva will be formulated by the chairman of the Board of examiners.

Abbreviations and Expansions

MUS	- Music
MR	- Mridangam
PC	- Programme Core
PE	- Programme Elective
PP	- Programme Project

MA DEGREE EXAMINATION MODEL QUESTION PAPER

First semester MusicMridangam

MU010104- RHYTHMOLOGY I

I Write short notes on any four from the following (answers not exceeding one page).

4. Explain the turning the Mridangam.
5. Make a note on instrument-Thavil
6. Give an account on Chenda
7. Give a brief account on Upapakkavadya which is used in the carnatic music concerts.
8. Make a note on the varieties of Mridangam
9. Give a brief account on Ganjira
10. Explain the making of Chenda

(4x2=8)

II Write short essay on any four from the following (answers not exceeding 3 pages)

8. A brief account on the vadya ensembles of Kerala.
9. Explain briefly the method of playing Edakka.
10. Explain the construction of Thimila.
11. Give an account on chenda and its prominence in Kerala.
12. What are the difference of ThoppiMaddalam and VeeraMaddalam?. Explain.
13. What are the similarities and difference between Mridangam and Maddhalam in their construction?
14. Define Ghana vadyas with suitable examples(4x3=12)

III Write long essay any two from the following

15. Describe the classification of Percussion instruments in detail
16. Explain the origin and development of mridangam
17. List the percussion instruments used in kathakali music
18. Describe the instruments used in Kerala temples (2x5=10)

Semester I

MU010105 - GROUP ENSEMBLES

- I Write short notes any 4 from the following(not exceed one page)
- 1.Explain the contribution of MuthayyaBhagavathar to Carnatic music.
 - 2.What is Kelikottu? Explain.
 3. Give an account on Chendamelam.
 - 4.Give a brief account on the contributions of Prof.Sambamoorthy.
 5. Name the compositions of GhanaragaPancharatnam with ragas and talas
 6. Define Sankeernamelas.
 7. Give the rhythmical aspects of Navagrahakritis (4x2=8)

- II Write short essay on any four (answers not exceeding three pages)
8. Give a detailed account on the treatise,Sangeethakalpadruma m
 - 9.Make a note on Thayambaka
 10. Analyze Navaratnamalika of SyamaSastri with special reference to tala
 11. Write in detail on Navaratrikritis of swathithirunal
 12. Explain different types of Panchavadyam
 13. Write in detail on sangeethachandrika
 14. Explain Chinnamelam and Periyamelam

(4x3=12)

- III Write long essay any two from the following
15. Analysis the Navagrahakritis of MuthuswamiDeekshitar
 16. Describe the lakshanagrandhas on music in which tala has a significant role
 - 17.Give a detailed study in vrindavadyam
 18. Notate a korvai in misrachapputala samam-3 drees of speed (2x5=10)

SEMESTER 2

MU010204- RHYTHMOLOGY II

I Write short notes any 4 from the following (not exceed one page)

1. Define 'Prasthara'
2. Give an account on the turning of Thabala
3. Make note on Shadangas
4. Explain Adanthatala
5. Give an account on 35 tala system
6. Differentiate Kala and Kaala
7. Give a note on Champadatala (4x2=8)

II Write short essay any four from the following (not exceeding three pages)

8. Give a detailed note on the construction of Tabala
9. Differentiate "Panchari" and "Muriyadanta"
10. Give a detailed note on a Hindustani tala which corresponds to the jhambatala of carnatic music
11. Notate an AditalaPallavi in two degree speed with suitable signs and symbols
12. Briefly describe MahaPranas of Tala.
13. Describe the playing techniques to be adopted by aMridangavidwan during Taniyavarthanam
14. Explain the distinctions and similarities of carnatic and kathakalithalas (4x3=12)

III Write any two essay from the following

15. Illustrate Panchajatikurappu in detail
16. Notate a korva in tisrajatitriputatala in three degrees of speed
17. Write the life and contribution of the Mridangam exponent, C.S. MurugaBhoopathy
18. Give a detailed account on the Pallavi exposition in carnatic music (2x5=10)

SEMESTER 2

NOTATION MUSICOGRAPHY- MU010205

I. Write short notes on any four from the following (answers not exceeding one page)

1. Define Misrakorappu.
2. Differentiate korva and karva.
3. Mention the bani of T.V. Vasana.
4. What are the Procedures for the formation of a korva.
5. Explain the Pranamargam.
6. Write briefly on the contribution of Neddamangalam Meenakshisundarampillai.
7. Define Grahatravam.
8. Give an account on the style of playing Ganjira by Harisankar. (4x2=8)

II Write short essay any four from the following (not exceeding three pages)

9. Notate mridangamyati pattern korva in Khandajati at a three degree speed
10. Explain talaprasthara in detail.
11. Give a brief account on the duties of the artists on Upa-Pakkavadyas.
12. Make a note on the contributions made by Ghadam Vidwan T.V. Vasana
13. What is the relevance of aruthy in Pallavi? Discuss.
14. Notate a korva in misrachapputala in three degree speed. (4x3=12)

III Write any two essays from the following

15. Explain the construction of mridangam and its technique of playing.
16. Explain kathakalitalasin detail.
17. Tala is an indispensable part of Indian music. Examine.
18. Describe the role of percussion instruments in Carnatic music. (2x5=10)

SEMESTER 3

MU010305

RHYTHMOLOGY – III

I. Write short notes on any five (not exceeding one page).

1. Explain Jati, Gati and Nadai.
2. What do you mean by Taniyavarthanam?
3. Which are the important centres of Mridangam playing?
4. Describe Mora and Korvai.
5. What are the different types of Mridangam?
6. List out the performers belonging to the Tanjore school of Mridangam.
7. What are the Pakkavadyas in a concert?
8. What do you mean by Muktaippu?

(5x1=5)

II Write short notes on any five (not exceeding two pages)

9. Describe the structure of Mridangam
10. Explain the construction and playing techniques of Ghatam.
11. Describe Trippunithura as a seat of music.
12. Give an account of Talavadya concerts.
13. Describe the recent developments in music education.
14. What are the prominent rhythmic ensembles?
15. Write down the features of important talas used in Carnatic music.
16. Explain Mukhasankhu.

(5x2=10)

III Write long essays on any three

17. What are the recent developments in South Indian Music?
18. Differentiate between manually made instruments and electrified instruments.
19. Discuss the emergence of Tanjavur as a centre of Mridangam.
20. Explain Palakkad as a seat of music.
21. Write an essay on Kacheri dharma.

(3x5=15)

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Lecturer in Veena
RLV College of Music and Fine Arts

Members:

1. R.Rajalakshmi
Asst. Professor in Veena
RLV College of Music and Fine Arts
2. Amala Mohan
Lecturer in Veena
RLV College of Music and Fine Arts

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M.A Veena Degree Program
(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic year)

1. Aim of the program : Detailed knowledge of music and Veena - playing concerts and teaching.
2. Eligibility for Admissions : BA Music (50%)
3. Medium of Instruction and Assessment : English
4. Faculty under which the Degree is awarded : Music (Veena)
5. Specilizations offered , if any : Veena
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degree

MAHATMA GANDHI UNIVERSITY
COURSE- CREDIT AND SEMESTER (C.C.S) SYSTEM M.A- MUSIC –PROGRAMME-(VEENA)

Sl No.	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/ week	Credits	Duration of Exam Practical 45/60 mnts Theory 3 hrs.	Total credits	
1	I	MU020101	Core Course 1	Varnams I	Practical 1	6	4	45mts	18	
2		MU020102	Core Course 2	Minor compositions	Practical 2	6	4	45 mts		
3		MU020103	Core Course 3	Simple kritis	Practical 3	6	4	45mts		
4		MU500101	Core Course 4	History of Music	Theory 1	3	3	3 hrs		
5		MU500102	Core Course 5	Musicological Perspectives	Theory 2	3	3	3hrs		
6					Audio listening		1			
7	II	MU020201	Core Course 6	Varnams II	Practical 4	6	4	45mts	18	
8		MU020202	Core Course 7	Group Krithis of Tyagaraja	Practical 5	6	4	45mts		
9		MU020203	Core Course 8	Madhyamakaala Kritis	Practical 6	6	4	45mts		
10		MU500201	Core Course 9	Musicological Perspectives	Theory 3	3	3	3hrs		
11		MU500202	Core Course 10	Musicological Perspectives	Theory 4	3	3	3hrs		
12					Audio Listening		1			
13	III	MU020301	Course Core 11	Varnam III	Practical 7	5	4	45mts	20	
14		MU020302	Course Core 12	Group Kritis of Muthuswami Dikshithar	Practical 8	5	4	45hrs		
15		MU020303	Course Core 13	Vilambakaala Kritis	Practical 9	5	4	45mts		
16		MU020304	Course Core 14	Ragam-Tanam-Pallavi	Practical 10	5	4	45mts		
17		MU500301	Core Course 15	Musicological Perspectives	Theory 5	4	4	3hrs		
18					Audio Listening		1			
19	IV	MU020401	Core Course 16	Music Concert	Practical 11	5	4	60mts	24	
20		MU810401	Elective Course 1	Incidental compositiosth/Thillana/Rag amalika	Practical 12	5	4	45mts		
21		MU810402	Elective Course 2	Post trinity composers/vakra ragas/madhyamasruthi compositions	Practical 13	5	4	45mts		
22		MU810403	Elective Course 3	Bhajans/manipravala kritis/other compositions	Practical 14	5	5	45mts		
23		MU020402	Programme project		Programme Project	4	5	No internal		
24		MU020403	Comprehensive Viva		Comprehensive Viva	1	2			
Practical examinations should be conducted annually along with even semesters i.e. 2 nd and 4 th semester									Total credits	80

MAHATHMA GANDHI UNIVERSITY

PG Programme – VEENA Syllabus

SEMESTER I

CORE COURSE 1 – MU 02 01 01

VARNAM 1 (PRACTICAL 1)

1. Adi Tala Varnam
 - a. Begada
 - b. Kedaragaula
 - c. Valachi
 - d. Thodi
2. Ata Tala Varnam
 - a. Reethigaula
3. Daru Varnam

SEMESTER I

CORE COURSE 2 –MU 02 01 02

MINOR COMPOSITIONS (PRACTICAL 2)

1. Ashtapadi – Chandanacharchitha
2. Tarangam – Pahi pahi jaganmohana Krishna
3. Devarnama – Gajavadana beduve / Narayana
4. Thirupugazh – Erumayileri
5. Kavadichindu –Pullikkala

SEMESTER I

CORE COURSE 3 – MU 02 01 03

SIMPLE KRITIS (PRACTICAL 3)

(Kritis with Ragalapana and Kalpanaswaras)

1. Sankarabharanam – Bhakthaparayana
2. Shanmukhapriya – Sidhivinayakam
3. Charukeshi - Kripaya palaya / Adamodi galade
4. Reethigaula – Ragarathnamalikache
5. Arabhi – Narasimha mamava bhagavan
6. Nattakurinji – Parvathi kumaram / Maamavasada varade

SEMESTER I

CORE COURSE 4 – MU 50 01 01

HISTORY OF MUSIC – THEORY 1

MODULE 1

1. Vedic Music – Samagana and its characteristics. Saman chants, Samahastha , Sthobhas.
2. Study of the important milestones of musical history :
 - a) Ancient – Vedic – Bharatha
 - b) Medieval – Mathanga to Venkitamakhi
 - c) Modern – Post Venkitamakhi period
3. A brief study on music of Kudumiyamalai and Thirumayam inscriptions.

MODULE 2

4. A study of the following Lakshanagrhandhas
 - a) Brihadeshi
 - b) Sangitha Makarandam

MODULE 3

5. Significance of Bharatha's Experiment on Dhruva and Chala Veena and its objectives.
6. Cycle of 4th and 5th. A detailed study on 22 sruthis and its application in various ragas. Tone system and Complimentary intervals.
7. Evolution of musical forms - Sacred and Secular, Prabandhas, Obsolete forms, Angas, Talas and instruments.

SEMESTER I

CORE COURSE 5 - MU 50 01 02

MUSICOLOGICAL PERSPECTIVES (THEORY 2)

MODULE 1

1. Madhura Bhakthi – Vaggeyakaras who composed on this theme – Jayadeva, Kshetrajna, Narayana Theertha and Andal.
2. Kathakalakshepam - Its Paddhathis and Accompaniments used.
3. Music and Temples - Musical Iconography and Stone pillars.

MODULE 2

4. Musical appreciation of any Kriti of Trinity.
5. Kacheri Dharma.
6. Musical titles and Honours.

MODULE 3

7. Ragalakshanas of the following Ragas :
Vachaspati, Keeravani, Begada, Kedaragaula, Sudhadhanyasi, Sahana, Attana, Harikamboji, Gaurimanohari, Lathangi.
8. Notation of any Kriti in Rupakatala or Chaputala (Misra and Khanda).

SEMESTER II

CORE COURSE 6 – MU 02 02 01

VARNAM II (PRACTICAL 4)

1. Adi tala varnam
 - a. Panduvarali
 - b. Surutti
 - c. Behag
2. Ada tala varnam
 - a. Thodi
 - b. Kalyani
3. Padavarnam – Nattakurinji

SEMESTER II

CORE COURSE 7 – MU 02 02 02

GROUP KRITIS OF THYAGARAJA (PRACTICAL 5)

1. Ghanaraga Pancharatham
 - a. Natta
 - b. Gaula
2. Thiruvottiyor Pancharathnam - 1 – Darini thelusukonti / Sundari ni divyarupa
3. Kovoor Pancharathnam – 1 – Sambho mahadeva
4. Lalgudi Pancharathnam – 1- Isha Pahimam
5. Utsava Sampradaya Kriti – 1- Vandanamu Raghu nandana / Jojo rama
6. Prahladabhakthi vijayam – 1- Sri ganapathini / Nannuvidachi

SEMESTER II

CORE COURSE 8 – MU 02 02 03

MADHYAMAKALA KRITIS (PRACTICAL 6)

(Kritis with Ragalapana and Kalpanaswaras)

1. Kamboji – Maajanaki / Rathnakanchuka dharini / Elara Krishna
2. Abhogi – Sreelakshmi varaham / Sabhapathikku / Nannu brovani
3. Keeravani – Devi neeye thunai / Amba vani
4. Bhairavi – Balagopala / Enadinomu bhalamo
5. Thodi – Emi jesite / Ramachandraya Namaste
6. Vachaspati – Parathpara / Pahi jagajjanani
7. Kamas – Santhanagopala / Seethapathe / Brochevarevaru
8. Simhendramadhyamam – Ninne nammiti / Rama rama guna

SEMESTER II

CORE COURSE 9 MU 50 02 01

MUSICOLOGICAL PERSPECTIVES (THEORY 3)

MODULE 1

1. Marga and Desi talas – Desadi and Madhyadi talas – Navasandhi talas.
2. .Significance of Mathematics in Music
3. Notation of a kriti in Adi tala (2 kalai).

MODULE 2

4. Different stages in the development of Veena.
5. Gamakas and its application in various ragas.

MODULE 3

6. A study of the following Lakshanagrandhas :
 - a. Sangitha Sudha
 - b. Sangraha Choodamani
 - c. Swaramela kalanidhi
 - d. Sangitha kalpadrumam

MODULE 4

1. Model shift of tonic- detailed study. Moorchanakaraka melas and janyas.
2. Acoustical requirements for an ideal concert hall.

SEMESTER II

CORE COURSE 10 – MU 50 02 02

MUSICOLOGICAL PERSPECTIVES (THEORY 4)

MODULE 1

1. Ashtadasa mudras used in musical compositions
2. Raga and Rasa.
3. Ragalakshanas of the following ragas
4. Charukeshi, Dharmavathi, Ranjini, Behag, Surutti, Dwijavanthi, Hamirkalyani, Yadukulakamboji.

MODULE 2

5. Detailed study on Ragam Tanam Pallavi – 2 kala, 4 kala, Anulomam, Prathilomam.

Notation of 2 kala and 4 kalai Pallavi. Different varieties of Pallavi.

MODULE 3

6. Recent developments in the sphere of Musicology. The role of books, journals and musical instruments.

MODULE 4

7. A) A outline knowledge of the following Hindusthani musical forms – Drupad, Khyal, Dhumri, Tappa, Bhajan, Ghazal.
B) North Indian Musical Instruments - Sarod, Pakhwaj, Sarangi, Sitar, Tabla.
C) A study on North Indian Ragas and their equivalent South Indian Carnatic ragas.
6. An outline knowledge of Western music – Melody, Harmony and Polyphony.

SEMESTER III

CORE COURSE 11 – MU 02 03 01

COMPOSITIONS OF SHYAMA SASTRI (PRACTICAL 7)

1. Swarajathi
 - A. Thodi
 - B. Bhairavi
 - C. Yadukulakamboji
2. Navarathnamalika – any 2
3. Krithis
 - a. Madhyamavathi
 - b. Saveri

SEMESTER III

CORE COURSE 12 – MU 02 03 02

GROUP KRITHIS OF MUTHUSWAMI DIKHSITHAR (PRACTICAL 8)

1. Navavaranam
 - a. Mangalam
 - b. Any Avaranakrithi

2. Navagraham
 - a. Budhamasrayami
 - b. Smaramyamaham
 - c. Brihaspathe
3. Panchalingam – 1
4. Shodasha ganapathy krithi

SEMESTER III

CORE COURSE 13 – MU 02 03 03

KRITHIS IN SELECTED RAGAS (PRACTICAL 9)

1. Melakarta Ragas
 - a. Hemavathi – Srikanthimathim / Mandrinim mathangathanaya
 - b. Thodi – Sreekrishnam bhajamanasa/ Sarasijanabha
 - c. Dharmavathi – Bhajanaseyarada / Dharmavathi kripavathi
 - d. Gaurimanohari – Guruleka yeduvanti / Brovasamayamithe
 - e. Lathangi – Aparadhamulan / Mariveredikkevarayya
 - f. Kanakangi – Sri ganadham
2. Janya Ragas
 - a. Darbar – Smaramanasa padmanabha / Munduvenuka / Yochana kamalalochana
 - b. Poorvikalyani – Gnanamuosadarada / Meenakshi memudam /
 - c. Sama – Annapoorne
 - d. Malayamarutham – Manasa edulo / Padmanabha palithe
 - e. Kedaragaula – Jalajanabha

SEMESTER III

CORE COURSE 14 – MU 02 03 04

RAGAM TANAM PALLAVI (PRACTICAL 10)

1. Ragam Tanam Pallavi – 1 kalai, 2 kalai with Trikalam, Tishram, Niraval and Ragamalikaswaras. (Minimum 3 Pallavis should be taught).
2. Ability to grasp and render simple pallavis.

SEMESTER III

CORE COURSE 15 – MU 50 03 01

MUSICOLOGICAL PERSPECTIVES (THEORY 5)

MODULE 1

1. Life sketch and contributions of Pre –trinity, Contemporary and Post trinity composers.
 - a. Arunagirinathar, Annammacharya, Bhadrachala Ramadas, Oothukkadu Venkita Subbaiyer, Ramaswamy Dikshitar.
 - b. Gopalakrishna Bharathi, Arunachalakavi
 - c. Pattanam Subramania Iyer, Mahavaidyanatha Iyer, Veena Kuppayyar.

MODULE 2

2. Detailed study of Samudaya krits of the following composers: Saint Thyagaraja, Muthuswami Dikshithar and Syama Sastri.
3. Analysis of the styles of Musical Trinity on the basis of music and laya and aspects in general.

MODULE 3

4. Life and contributions of composers of Tevaram, Thiruppugazh and Thiruvachakam.
5. Contributions of Malayalam Composers :
 - a. K.C Kesava Pillai
 - b. Iravivarman Thampi
 - c. Kuttikunji Thankachi
 - d. Pudukkodu Krishnamoorthy

- e. Mavelikkara Prabhakara Varma
- f. Thulasivanam R Ramachandran Nair
- g. T. Lakshmana Pillai

MODULE 4

- 6. Different phrases of music education – Gurukula system – Institutionalised music education and Modern Technology.
- 7 Detailed study of musical contributions of Maharaja Swathi Thirunal
 - a. Navavidha Bhakti
 - b. Navaratri kritis
 - c. Utsavaprabandham

MODULE 5

- 8. Detailed study of the following musical concert instruments with reference to eminent artists.
 - a. Saxophone
 - b. Mandolin
 - c. Viola
 - d. Gottuvadyam
 - e. Upapakkavadyas (Ghatom, Ganjira, Morsing)

SEMESTER IV

CORE COURSE 16 – MU 02 04 01

VEENA CONCERT (PRACTICAL 11)

- 1. Ata thala varnam - 2 speed.
- 2. One or two compositions in Sudhamadhyamam / Prathimadhyamam or Janaka/ janya with brief Alapana and Kalpanaswaram.
- 3. Main item of the concert – Vilambakalakriti with Ragalapana, Tanam and Kalpanaswaram.

4. Other items representing the forms Padam, Javali, Bhajan etc.
5. Thillana
6. Mangalam.

SEMESTER IV

ELECTIVE COURSE 1 – MU 81 04 01

MODULE 1

INCIDENTAL COMPOSITIONS (Any 5)

1. Sreenadadi guruguho – Muthuswami Deekshithar -Mayamalavagaula
2. Anandamritha varshini – Muthuswami Deekshithar- Amrithavarshini
3. Meenakshi memutham – Muthuswami Deekshithar- Poorvikalyani
4. Elani dayaradu - Thyagaraja Swami – Attana
5. Shanthamulena –Thyagaraja Swami – Sama
6. Kanukontini _ Thyagaraja Swami – Bilahari
7. Mohana rama – Thyagaraja Swami – Mohanam
8. Nannu vidachi – Thyagaraja Swami – Reethigaula

MODULE 2

RAGAMALIKA COMPOSITIONS

1. Ranjini Raagamala
2. Sreechakraraja simhasaneswari
3. Kuraiyondrumillai
4. Arabhimanam

MODULE 3

THILLANA COMPOSITIONS (Any 3)

1. Mandu
2. Misra Sivaranjini
3. Desh
4. Surutti
5. Mohanakalyani

SEMESTER IV

ELECTIVE COURSE 2– MU 81 04 02

MODULE 1

POST TRINITY COMPOSERS (ONE KRITHI OF EACH COMPOSER)

1. Othukkadu Venkata Subbayar
2. Thulaseevanam R Ramachandran
3. Sadashiva Brahmendra
4. Subramania Bharathi
5. Annamacharya

MODULE 2

VAKRA RAGA COMPOSITIONS (ANY 4)

1. Reethigaula
2. Anandabhairavi
3. Surutti
4. Behag
5. Nalinakanthi
6. Neelambari

MODULE 3

COMPOSITIONS PLAYED IN MADHYAMA SRUTI (ANY 3)

Any three compositions that are played in Madhyama Sruthi. (Tutor's choice)

SEMESTER IV

ELECTIVE COURSE 3– MU 81 04 03

MODULE 1

BHAJANS (ANY 3)

1. Swathi Thirunal
2. Meerabhai

MODULE 2

MANIPRAVALAM COMPOSITIONS (ANY 2)

1. Muthuswami Dikshithar
2. Swathi Thirunal

MODULE 3

OTHER COMPOSITIONS (ANY 2)

Music compositions apt for Veena – Nottu Swaram and other similar compositions.

SEMESTER IV

MU 02 04 02

PROGRAMME PROJECT

Students shall submit either a dissertation of at least 50 pages on a topic chosen after discussion with the concerned teachers. The dissertation shall be on the basis of research methodology or the students can present a lecture demo on a practical oriented topic for 30 minutes. The presentation should be accompanied with the submission of a written document. The project submitted will be evaluated by the external examiners after conducting a Viva-Voce.

SEMESTER IV

MU 02 04 03

COMPREHENSIVE VIVA

The scheme of the comprehensive viva will be formulated by the Chairman of the Board of Examiners.

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I Model: I

Paper I History of Music (MU500101)

I Write short notes on any *four* (Answer not exceeding one page)

1. Write a note on complimentary intervals
2. Define Samahastha.
- 3 Explain Sthobhas.
4. Write the scales figuring in Shadja and Madhyama grama.
5. Give a brief note on “Obsolete forms” of music.
6. Name the authors of Brihaddesi, Sangita makaranda and Sangita chandrika.
7. Define Prabandhas.

(4x2=8)

II Write short essay on any *four* (Answers not exceeding 3 pages)

8. Write a short essay on the development of music in Post- Venkatamakhi period.
9. Give a short account on the contents of Brihaddesi.
10. Describe Kudumiamalai inscription.
11. Write in brief the sacred musical forms.
12. Short essay on important milestones during the ancient period of musical history.
13. Write the details on Thirumayam musical inscriptions.
14. Write a short essay on Vedic music.

(4x3=12)

III Write long essays on any *two*:

15. Explain Bharata's experiment and its significance
16. Write an essay on Samagana and its characteristics
17. Explain cycle of 4th and 5th
18. Give a detailed study of the important milestones of musical history.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I - Paper II Musicological Perspectives (MU500102)

I Write short notes on any *four* (Answers not exceeding one page).

1. Explain the duties of accompanying artist in a musical concert.
2. Write short note on raga “Attana”.
3. Give the names of three derivatives of Harikamboji mela.
4. Write the serial no. of Gourimanohari raga with its Arohana and Avarohana.
5. What are the accompaniments used in Kathakalakshepam.
6. Write a short note on raga Begada.
7. Define Nirupanam.

(4x2=8)

II Write short essay on any *four* (Answer not exceeding 3 pages).

9. Write a short essay on Musical Iconography.
10. Musical appreciation of any kriti of Muthuswamy Dhikshitar.
11. Write the significance of bhakti in Andal compositions.
12. Write the Raga lakshana of Vachaspathi.
13. Explain the Musical stone pillars.
14. Write short note on Raga Sahana.
15. Describe the bhakti concept in Krishna Leela Tarangini of Narayana Theerthar.

(4x3=12)

III Write long essay on any *two*:

16. Notate a composition set in Misra chapu tala
17. Write an essay on Kathakalakshepam and its Paddhadi

18. Explain in details the Musical Titles and honours
19. Give appreciation of any kriti composed by Trinity. (2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER II

PAPER 3: MUSICOLOGICAL PERSPECTIVES (MU500201)

- I. Write short notes on any *four* (answers not exceeding one page)
1. Define Deshadi and Madyadi talas.
 2. What is modal shift of tonic?
 3. Explain the “Navasandhi” talas.
 4. Explain Ragamudra with suitable examples.
 5. Give a short note on ‘Sangita Kalpadrumam’.
 6. Explain the term ‘Gamakas’.
 7. Define Acoustics.
- (4x2=8)
- II. Write short essay on any *four* (answers not exceeding 3 pages)
8. Brief note on ‘Sangita Kalpadrumam’.
 9. Write a short essay on Marga and Desi talas.
 10. Explain the chapters mentioned in Sangita Sudha.
 11. Differentiate ‘Echo’ and ‘Reverberation’.
 12. Explain the chapters mentioned in Swaramela kalanidhi
 13. Write the significance of number 5 and 9 in music.
 14. Describe Moorchanakaraka melas with examples. (4x3=12)

III. Write long essay on any *two*:

15. Notation of any kriti set to 2 kalai, Adi tala.

16. What are the Acoustical requirements of an ideal concert hall.

17. Explain the different stages in the development of Veena.

18. Explain Ashtadasa mudras used in musical compositions and write suitable examples.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER II

THEORY 4: MUSICOLOGICAL PERSPECTIVES (MU500202)

- I. Write short notes on any *four* (answers not exceeding one page)
1. Define Polyphony.
 2. Write Arohana and Avarohana of Ranjani and its parent raga.
 3. What is meant by Paryaya mudra and name the composer who used it.
 4. What are the different types of Pallavi.
 5. Explain the musical form Ghazal.
 6. What is the equivalent Carnatic raga for 'Bhairav Thaata'.
 7. Explain Pakhwaj (4x2=8)
- II. Write short essay on any *four* (answers not exceeding 3 pages)
8. Define 'Aruthi' with suitable examples.
 9. Write the sanchara of Dharmavati
 10. Explain Anuloma and Pratiloma.
 11. Write a note on the musical instrument Sarangi
 12. Describe the role of books for the development of music.
 13. Differentiate melody and harmony.
 14. Write the ragalakshana of Suruti. (4x3=12)
- III. Write long essay on any *two*:
15. Write an essay on the following musical forms – Drupad, Khyal, Tumri, Tappa, Abhang and Bhajan
 16. Describe the exposition of pallavi and notate a four kalai pallavi along with anuloma, pratiloma and tisra

17. Describe Vaggeyakara mudras and give examples.
18. Explain the different rasas portrayed by various ragas and give example.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER III MU 04 03 05

THEORY 5: MUSICOLOGICAL PERSPECTIVES (MU500301)

- I. Write short notes on any *four* (answers not exceeding one page).
1. Write the names of any three Post-trinity composers and list out their compositions.
 2. Write a short note on Ramanatakam.
 3. Name the Thevaram composers and their compositions.
 4. Write the name of Navaratri kriti with its raga and tala.
 5. List out the kritis figuring in Panchalingastala kritis.
 6. Give a short note on Morsing.
 7. Define Thiruppugazh.

(4x2=8)

- II Write short essay on any *four* (answers not exceeding 3 pages)

8. Explain the parts and playing techniques of Gottuvadyam.
9. Write the significance of Navagraha kritis and list them.
10. Summarise the contribution of Irayimman Thampi as a Malayalam composer.
11. Write a short essay on Mandolin.
12. Write a short essay on the life and contribution of Annammacharya.
13. Explain Thiruvachakam.
14. Write the details of Nvarathnamalika of Syama Sastri

(4x3=12)

III Write long essay on any *two*

15. Write an essay on the styles of Muthuswami Dikshithar on the basis of music and laya aspect.
16. Give a detailed account in the musical contributions of Swathi Thirunal.
17. Write in detail the role of technology in the field of music education.
18. Write the contributions made by the Post-trinity Composers.

(2x5=10)

MASTER OF ARTS

MUSIC (VIOLIN)

PROGRAMME STRUCTURE AND SYLLABUS
2019-20 ADMISSION ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATION)



EXPERT COMMITTEE IN MUSIC (PG)
MAHATMA GANDHI UNIVERSITY

2019

THE BOARD OF STUDIES IN MUSIC (PG)

Chairperson: A. R. Devi
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RLV College of Music and Fine Arts

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M.A Violin Degree Program
(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic Year)

1. Aim of the program : Detailed knowledge of music and Veena - playing concerts and teaching.
2. Eligibility for Admissions : BA Music (50%)
3. Medium of Instruction and Assessment : English
4. Faculty under which the Degree is awarded : Music (Violin)
5. Specializations offered , if any : Violin
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degree

MAHATMA GANDHI UNIVERSITY
COURSE – CREDIT AND SEMESTER (C.C.S) SYSTEM
M.A- MUSIC –PROGRAMME-(VIOLIN)

Sl. No	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/week	Credits	Duration of Exam Practical 45/60 mts Theory 3 hrs	Total credits
1	I	MU030101	Core Course 1	Varnams	Practical 1	6	4	45mts	18
2		MU030102	Core Course 2	Compositions in Minor ragas	Practical 2	6	4	45 mts	
3		MU030103	Core Course 3	Musical Forms	Practical 3	6	4	45mts	
4		MU500101	Core Course 4	History of Indian Music - Theory-1	Theory 1	3	3	3 hrs	
5		MU500102	Core Course 5	Musicological Perspectives Theory 2	Theory 2	3	3	3hrs	
6				Audio listening		1			
7	II	MU030201	Core Course 6	Vilambita KalaKeerthanams	Practical 4	6	4	45mts	18
8		MU030202	Core Course 7	Group Krithis of Tyagaraja	Practical 5	6	4	45mts	
9		MU030203	Core Course 8	Compositions of Pre & Post Trinity Composers	Practical 6	6	4	45mts	
10		MU500201	Core Course 9	Musicological Perspectives Theory 3	Theory 3	3	3	3hrs	
11		MU500202	Core Course 10	Musicological Perspectives Theory 4	Theory 4	3	3	3hrs	
12				Audio Listening		1			
13	III	MU030301	Core Course 11	Compositions of SwathiTirunal	Practical 7	5	4	45mts	20
14		MU030302	Core Course 12	ManodharmaSangeetham	Practical 8	5	4	45hrs	
15		MU030303	Core Course 13	Group Krithis of Deekshitar&Syamasastri	Practical 9	5	4	45mts	
16		MU030304	Core Course 14	Ragam-Tanam-Pallavi	Practical 10	5	4	45mts	
17		MU500301	Core Course 15	Musicological Perspectives Theory 5	Theory 5	4	4	3hrs	
18			Audio Listening		1				
19	IV	MU030401	Core Course 16	Music Concert	Practical11	5	4	60mts	24
20		MU820401	Elective Course 1	Thillana	Practical12	5	4	45mts	
21		MU820402	Elective Course 2	Compositions of Modern Composers	Practical13	5	4	45mts	
22		MU820403	Elective Course 3	Bhajans	Practical14	5	5	45mts	
23		MU030402	Programme project		Programme Project	4	5	No internal	
24		MU030403	Comprehensive Viva		Comprehensive Viva	1	2		
Practical examinations should be conducted annually along with even semesters i.e. 2 nd and 4 th semester								Total credits	80

MAHATHMA GANDHI UNIVERSITY
PG Programme – Violin Syllabus

Semester I

Core Course 01- MU030101

VARNAMS (Practical1)

1. Adi ThalaVarnam

- a)Suruti
- b)Saveri
- c)Begada
- d)Arabhi

2. Ata ThalaVarnam

- a.Reetigoula
- b.Thodi

3. PadaVarnam

- a.Sudhakapi
- b.Charukesi

4. Daruvarnam

- a.Khamas

Core Course 02 -MU030102

COMPOSITIONS IN MINOR RAGAS (Practical 2)

1. Malayamarutham

2. Ravichandrika

3. Arabhi

4. Madyamavathy

5. Hamsanandi

6. Amrithavarshini

7. Chandrajyothi

8. Saraswathy

9. Darbar

10. Garudadwani

Core Course 03- MU030103

Musical Forms (Practical 3)

1. Nottuswarams of MuthuswamiDeekshitar
2. Padam, Javali, Thillana
3. Ragamalika - Bhavayami
4. Tirupugazh or Kavadichind

SEMESTER 1

CORE COURSE 4 – MU500101

Theory 1-History of Music

Module 1

1. Vedic music –Samagana and its Characteristics.Saman chants, Samahastha, Sthobhas
2. Study of the important milestones of musical history in different periods.
 - a. Ancient – Bharata (Vedic to Bharatha)
 - b. Medieval-Mathanga to Venkitamakhi
 - c. Modern-Post Venkitamakhi period
3. A brief study on music of Kudumiyamalai and Thirumayam inscriptions

Module 2

4. A Study of the following Lakshanagranthas
 - a .Brihaddesi
 - b.SangitaMakarandam.
 - c.SangeethaChandrika

Module 3

5. Significance and objectives of Bharata’s experiment on Dhruva and ChalaVeena.
6. Sruthis obtained through cycle of 4th and 5ths – A detailed study on 22 sruthis and its application in various ragas, Tone system, Complimentary intervals.
7. Evolution of musical forms-Sacred and Secular Prabhandhas, Obsolute forms, angas, talas and instruments

SEMESTER 1
CORE COURSE 5 – MU500102
Theory 2-Musicological Perspectives

Module 1

1. Madhurabakthi-Vaggeyakaras composed on this theme-jayadeva,Kshetrajna,Narayana Theerthar,andAndal.
2. Katha kalakshepam and its padhathis,accompaniments used.
3. Music and temples- Icnography and Stone pillers.

Module 2

4. Musical appreciation of any kriti of trinity.
5. Kacheri dharm
6. Musical titles and honours

Module 3

7. Ragalakshanas - (a) Vachaspathi, (b) Keeravani, (c) Begada,(d)Kedaragoula, (e) Sudhadanyasi, (f)Sahana,(g) Atana, (h) Harikamboji (i) Gourimanohari, (j) Latangi.
8. Notation of any Rupakatalakriti or chapu(misra or khanda) talakriti.

SEMESTER 2
CORE COURSE 06 -MU030201
VILAMBA KALA KRITHIS (Practical 4)

1. Kharaharapriya
2. Kamboji
3. Pantuvarali
4. Thodi
5. Kalyani

SEMESTER 2
CORE COURSE 07 - MU030202
GROUP KRITHIS OF TYAGARAJA (practical 5)

1. Ghana raga Pancharatnam

2. Thiruvetiyoor Pancharatnam
3. Kovur Pancharatnam

SEMESTER 2

CORE COURSE08-MU030203

COMPOSITIONS OF PRE AND POST TRINITY COMPOSERS (Practical6)

1. BhadrachalaRamdas
2. Annamacharya
3. OothukkaduVenkitaSubbaiyya
4. PattanamSubramanyaIyer
5. MuthaiyaBhagavathar
6. Narayana

SEMESTER 2

CORE COURSE9-MU500201

Theory 3-Musicological Perspectives

Module 1

1. Marga and Desithalas- Desadi and Madhyaditalas- Navasandhitalas.
2. Significance of Mathematics in music.
3. Notation of a Krithi in Adithala (2 kalai).

Module 2

4. Different stages in the development of Vina.
5. Gamakas and its application in various ragas.

Module 3

6. A Study on the followinglakshanagrndhas
 - (a) SangeethaSudha
 - (b)SangrahaChoodamani
 - (c) SwaramelaKalanidhi
 - (d) Sangeethakalpadrumam

Module 4

- 7 Modal Shift Of Tonic – A detailed study, MoorchanakarakaMelas and Janyas.
- 8 Acoustical requirements for an ideal concert hall.

SEMESTER 2
CORE COURSE10- MU500202
Theory 4- Musicological Perspectives

Module I

1. Ashtadasamuduras used in musical composition
2. Raga and Rasa
3. Raga lakshanas
 - (a) Charukesi
 - (b) Dharmavathi
 - (c) Ranjini
 - (d) Bihag
 - (e) Suruti
 - (f) Dwijavanti
 - (g) Hamirkalyani
 - (h) Yadukulakamboji

Module II

4. Detailed study on RagamTanamPallavi- 2 Kala,4 Kala, Anuloma-Pratiloma. Notation of Two and four kalaPallavi. Different varieties of Pallavi

Module III

5. Recent developments in the sphere of Musicology, the role of books and journals and Musical instruments.

Module IV

6. a) An outline knowledge of the following Hindustani musical forms-
Drupad, Khyal, Thumri, Tappa, Abhang, Bhajan, Ghazal and North Indian Musical Instruments-Sarod, Pakhwaj, Sarangi, Sitar.

b) A study of North Indian ragas and their equivalent South Indian Carnatic ragas.
7. Outline knowledge of Western music –Melody, Harmony and Polyphony.

SEMESTER 3
CORE COURSE 11MU030301
COMPOSITIONS OF SWATHI THIRUNAL (Practical 7)

1. PancharagaSwarajathi
2. UtsavaPrabandham
3. Rare Compostions
4. NavavidhaBhakthikrithi
5. Ajamilopakyanam
6. Kuchelopakyanam
7. Raagamalika-Kamalajasya
8. Padam
9. NavarathriKrithi (any one)
10. Tillana –Bhoopalam

SEMESTER 3
CORE COURSE 12 - MU030302
MANODHARMA SANGEETHAM (Practical 8)

Ragam, Niraval and KalpanaSwaram of the following Ragas

- 1) Shankarabharanam
- 2) Lalitha
- 3) Kharaharapriya
- 4) Kalyani
- 5) Bhairavi
- 6) Mohanam
- 7) Hindolam
- 8) Vivadi ragas

SEMESTER 3
CORECOURSE 13- MU030303
GROUP KRITHIS OF DEEKSHITAR AND SYAMASASTHRI (Practical 9)

- 1) Navagrahakrithi(any one)
- 2) NavaratnaMalika (any one)
- 3) KamalambaNavavaranam(any one)
- 4) Swarajathi (Thodi and Yadukulakamboji)

SEMESTER 3
CORE COURSE 14-MU030304
RAGAM TANAM PALLAVI (practical 10)

- 1) 2 kalai Pallavi – samam and edam (2nos)
- 2) Nadai Pallavi-1

SEMESTER 3
CORE COURE 15-MU500301
Theory 5-Musicological Perspectives

Module I

1. Life sketch and contributions of pre-trinity, Contemporary and Post Trinity Composers
 - a) Arunagirinathar, Annammacharya, BhadrachalaRamdas, OothukkadVenkitaSubbbaiyer, RamaswamyDeekshitar.
 - b) GopalakrishnaBharathi, Arunachalakavi
 - c) PattanamSubramaniaIyer, MahaVaidyanathaIyer, VeenaKuppaier.

Module II

2. Detailed study of samudayakrithis of the following composers:
Saint Tyagaraja, MuthuswamiDeekshitar and Syamasastri.
3. Analysis of the styles of Musical Trinity on the basis of music and laya aspects in general.

Module III

4. Life & Contributions of composers of Tevaram, Thirupugazh and Thiruvachakam.
5. Contributions of Malayalam composers – K.C.KesavaPillai, IrayimmanThampi, KuttikunjiThankachi, PuthokkoduKrishnamurthy, T.LakshmananPillai, Tulaseevanam, Mavelikkar aR.Prabhakaravarma.

Module IV

6. Different phrases of music education – Gurukula system – Institutionalized music education and Modern Technology.
7. Detailed study of musical contributions of Maharaja Swathi Tirunal
 - (a) NavavidhaBakthib) Navarathri c) UtsavaPrabandham

Module V

8. Detailed study of the following musical concert instruments-Saxophone, Mandolin, Gottuvadyam, Viola and UpapakkaVadyas like Ghatom, Ganjira, Morsing with reference to eminent artists.

SEMESTER 4

CORE COURSE 16 -MU030401 **MUSIC CONCERT (practical 11)**

Concert Pattern

- 1) Thana Varnam in two degrees of speed.
- 2) A small krithi with short Kalpanaswara.
- 3) A krithi with brief Raga Alapana or Kalpanaswaras.
- 4) A madhyamakalacompostion.
- 5) A composition with detailed Raga Alapana, Niraval and KalpanaSwaras followed by a very brief ThaniAvarthanam.
- 6) Bhajan,Javali,Astapathi,Tharangam,Devarnama (any two)
- 7) Thillana
- 8) Mangalam

ELECTIVE COURSE 1

CODE- MU820401 **TILLANAS (Practical 12)**

Module 1

- 1) Thillanas of Lalgudi (any two)
- 2) Thillana of any other composers (any two)

Module 2

Varnams in Rare Ragas:

- 1) Bihag
- 2) Valachi or Ranjani
- 3) Bahudari
- 4) Darbar

Module 3

Musical Forms -2

- 1) Tirupugazh

- 2) Ashtapathi
- 3) Kavadichindu

ELECTIVE COURSE 2

CODE (MU820402)

COMPOSITIONS OF MODERN COMPOSERS (Practical 13)

Module 1

- 1) Papanasam Sivan (one)
- 2) Neelakanda Sivan (one)
- 3) G.N.Balasubramaniam(one)

Module 2

Malayalam Krithis

- 1) K.C.Kesavapillai
- 2) KuttikunjiThankachi
- 3) PudukkoduKrishnamoorthy

Module 3

Tamil Composers

- 1) T.LakshmananPillai
- 2) ArunachalaKavirayar
- 3) MuthuThandavar

ELECTIVE COURSE 3

CODE (MU820403)

BHAJANS (Practical 14)

Module 1

Any four Bhajans in four ragas (Kaapi, Sindhubhairavi, Yamunakalyani, Behag)

Module 2

Patriotic Songs

- 1) GopalakrishnaBharatiyar (any two)
- 2) K.C.Kesavapillai (any one)

Module 3

- 1) Devarnamams (Purandaradasar) (any one)
- 2) SadasivaBrahmendra (any one)

SEMESTER IV

CODE - MU030402

PROGRAMME PROJECT

Students shall submit either a dissertation of at least 50 pages on a topic chosen after discussion with the concerned teachers. The dissertation shall be on the basis of research methodology or the students can present a lecture demo on a practical oriented topic for 30 minutes. The presentation should be accompanied with the submission of a written document. The project submitted will be evaluated by the external examiners after conducting a Viva-Voce.

SEMESTER IV

CODE - MU030403

COMPREHENSIVE VIVA

The scheme of the comprehensive viva will be formulated by the chairman of the Board of Examiners.

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I

PAPER I HISTORY OF MUSIC- MU500101

I Write short notes on any four (Answer not exceeding one page)

1. Write a note on complimentary intervals
2. Define Samahastha
3. Explain Sthobhas
4. Write the scales figuring in Shadja and Madhyamagrama
5. Give a brief note “Obsolete forms”-
6. Name the authors of Brihaddesi, Sangitamakaranda and Sangitachandrika.
7. Define Prabandhas

(4x2=8)

II Write short essay on any four (Answers not exceeding 3 pages)

8. Write a short essay on the development of music in post Venkatamakhi period
9. Give a short account on the contents of Brihaddesi
10. Describe Kudumiamalai inscription
11. Write in brief the sacred musical forms
12. Short essay on important milestones during the ancient period of musical history.
13. Write the details on Tirumayam musical inscription
14. Write a short essay on Vedic music

(4x3=12)

III Write long essays on any two:

15. Explain Bharata's experiment and its significance
16. Write an essay on Samagana and its characteristics
17. Explain cycle of 4th and 5th
18. Give a detailed study of the important milestones of musical history.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I

PAPER II MUSICOLOGICAL PERSPECTIVES- MU500102

I Write short notes on any four (Answers not exceeding one page)

1. Explain the duties of accompanying artist in a musical concert
2. Write short note on raga "Atana"
3. Give the names of three derivatives of Harikambojimala
4. Write the serial noof Gourimanohari raga with its arohana and avarohana
5. What are the accompaniments used in kathakalakshepam
6. Write a short note on raga Begada
7. Define Nirupanam

(4x2=8)

II Write short essay on any four (Answers not exceeding 3 pages)

8. Write a short essay on musical iconography
9. Musical appreciation of any kriti of Muthuswamy Dhikshitar
10. Write the significance of bhakti in Andral compositions
11. Write the Raga lakshana of vachaspathi
12. Explain the Musical stone pillars
13. Write short note on Raga Sahana
14. Describe the bhakti concept in Krishna leelatharangini of Narayana Theerthar.

(4x3=12)

III Write long essay on any two

15. Notate a composition set in Misrachaputala
16. Write an essay on Kathakalakshepam and its Paddhadi
17. Explain in details the Musical Titles and honours
18. Give appreciation of any kriti composed by Trinity.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER 2

PAPER 3: MUSICOLOGICAL PERSPECTIVES- MU500201

I. Write short notes on any four (answers not exceeding one page)

1. Define Deshadi and Madhyaditalas
2. What is modal shift of tonic
3. Explain the “Navasandhi” talas
4. Explain raga mudra with suitable examples
5. Give a short note on ‘SangitaKalpadrumam’
6. Explain the term ‘Gamakas’
7. Define acoustics

(4x2=8)

II. Write short essay on any four (answers not exceeding 3 pages)

8. Explain ‘SangitaKalpadrumam’ briefly
9. Write a short essay on Marga and Desitalas
10. Explain the chapters mentioned in Sangitasudha
11. Differentiate ‘Echo’ and ‘Reverberation’
12. Explain the chapters mentioned in Swaramelakalanidhi
13. Write the significance of number 5 and 9 in music
14. Describe Moorchanakarakamelas with examples

(4x3=12)

III. Write long essay on any two

15. Notation of any kritiset to 2 kalai, Aditala.
16. What are the Acoustical requirements of an ideal concert hall
17. Explain the different stages in the development of Veena
18. Explain Ashtadasa mudras used in musical compositions and write suitable examples

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER 2

THEORY 4: MUSICOLOGICAL PERSPECTIVES: MU500202

I. Write shortnotes on any four (answers not exceeding one page)

1. Define Polyphony
2. Write arohana and avarohana of Ranjani and its parent raga
3. What is meant by paryaya mudra and name the composer who used it
4. What are the different types of pallavi
5. Explain the musical form Ghazal
6. What is the equivalent carnatic raga for 'BhairavThatt'
7. Explain Pakhwaj

(4x2=8)

II. Write short essay on any four (answers not exceeding 3 pages)

8. Define 'Aruthi' with suitable examples
9. Write the sanchara of Dharmavati
10. Explain anuloma and pratiloma
11. Write a note on the musical instrument sarangi
12. Describe the role of books for the development of music
13. Differentiate melody and harmony
14. Write the ragalakshana of Suruti

(4x3=12)

III. Write long essay on any two

15. Write an essay on the following musical forms – Drupad, Khyal, Tumri, Tappa, Abhang and Bhajan
16. Describe the exposition of pallavi and notate a four kalaipallavi along with anuloma, pratiloma and tisra
17. Describe vaggeyakara mudras and give examples
18. Explain the different rasas portrayed by various ragas and give example.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER III

THEORY 5: MUSICOLOGICAL PERSPECTIVES: MU500301

I. Write short notes on any *four* (answers not exceeding one page).

1. Write the names of any three Post-trinity composers and list out their compositions.
2. Write a short note on Ramanatakam.
3. Name the Thevaram composers and their compositions.
4. Write the name of Navaratrikriti with its raga and tala.
5. List out the kritis figuring in Panchalingastalakritis.
6. Give a short note on Morsing.
7. Define Thiruppugazh.

(4x2=8)

II Write short essay on any *four* (answers not exceeding 3 pages)

8. Explain the parts and playing techniques of Gottuvadyam.
9. Write the significance of Navagrahakritis and list them.
10. Summarise the contribution of IrayimmanThampi as a Malayalam composer.
11. Write a short essay on Mandolin.
12. Write a short essay on the life and contribution of Annammacharya.
13. Explain Thiruvachakam.
14. Write the details of Nvarathnamalika of SyamaSastri

(4x3=12)

III Write long essay on any two

15. Write an essay on the styles of MuthuswamiDikshithar on the basis of music and laya aspect.
16. Give a detailed account in the musical contributions of SwathiThirunal.
17. Write in detail the role of technology in the field of music education.
18. Write the contributions made by the Post-trinity Composers.

(2x5=10)

MASTER OF ARTS
MUSIC (VOCAL)
PROGRAMME STRUCTURE AND SYLLABUS
2019-20 ADMISSION ONWARDS
(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATION)



EXPERT COMMITTEE IN MUSIC (PG)
MAHATMA GANDHI UNIVERSITY

2019

THE BOARD OF STUDIES IN MUSIC (PG)

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M.A Vocal Degree Program
(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic Year)

1. Aim of the program : Detailed knowledge of music and Singing concerts and teaching.
2. Eligibility for Admissions : BA Music (50%)
3. Medium of Instruction and Assessment : English
4. Faculty under which the Degree is awarded : Music (Vocal)
5. Specializations offered , if any : Vocal
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degree

MAHATMA GANDHI UNIVERSITY
COURSE- CREDIT AND SEMESTER (CCS) System
M.A MUSIC – PROGRAMME (VOCAL)

Sl No	Se m	Alpha Numerical Code	Course	Course Title	Course Type	Hrs/ weeks	Credits	Duration of Exam Practical 45/60 mts Theory 3 Hrs	Total Credits
1	I	MU040101	Core Course 1	Alankaras and Varnas	Practical 1	6	4	45 mts	18
2		MU040102	Core Course 2	Compositions in Minor Ragas	Practical 2	6	4	45 mts	
3		MU040103	Core Course 3	Different Musical Forms	Practical 3	6	4	45 mts	
4		MU500101	Core Course 4	History of music	Theory 1	3	3	3 Hrs	
5		MU500102	Core Course 5	Musicological Perspectives	Theory 2	3	3	3 Hrs	
6				Audio Listening		1			
7	II	MU040201	Core Course 6	Vilambitha Kala Kritis	Practical 4	6	4	45 mts	18
8		MU040202	Core Course 7	Group Kritis of Tyagaraja	Practical 5	6	4	45 mts	
9		MU040203	Core Course 8	Compositions of Pre and post Trinity Composers	Practical 6	6	4	45 mts	
10		MU500201	Core Course 9	Musicological Perspectives	Theory 3	3	3	3 Hrs	
11		MU500202	Core Course 10	Musicological Perspectives	Theory 4	3	3	3 Hrs	
12				Audio Listening		1			
13	III	MU040301	Core Course 11	Compositions of SwathiThirunal	Practical 7	5	4	45 mts	20
14		MU040302	Core Course 12	Group Kritis of Dikshitar and ShyamaSastri	Practical 8	5	4	45 mts	
15		MU040303	Core Course 13	ManodharmaSangeetham	Practical 9	5	4	45 mts	
16		MU040304	Core Course 14	Ragam-Tanam-Pallavi	Practical 10	5	4	45 mts	
17		MU500301	Core Course 15	Musicological Perspectives	Theory 5	4	4	3 Hrs	
18				Audio Listening		1			
19	IV	MU040401	Core Course 16	Music Concert	Practical 11	5	4	60 mts	24
20		MU830401	Elective Course 1	Malayalam Kritis/ Tamil Kritis/ Thillanas&Bhajans	Practical 12	5	4	45 mts	
21		MU830402	Elective Course 2	Incidental compositions/ Tyagarakritis on Naada/ Kritis in Vivadi Ragas	Practical 13	5	4	45 mts	
22		MU830403	Elective Course 3	Kritis of Modern composers/ Compositions in Desya Ragas/ Kritis in Allied Ragas	Practical 14	5	5	45 mts	
23		MU040402	Programme Project		Programme Project	4	5	No Internal	
24		MU040403	Comprehensive Viva		Comprehensive Viva	1	2		
Practical Examinations should be conducted annually along with even semesters i.e 2 nd and 4 th								Total Credit	80

MAHATHMA GANDHI UNIVERSITY

PG PROGRAMME (CREDIT SEMESTER SYSTEM 2019) SYLLUBUS

SEMESTER 1

CORE COURSE 1 MU040101

PRACTICAL 1 – Alankaras and Varnas

1. Detailed practical knowledge of Alankaras in one or two jaatis(other than learned in UG course) in 3 degree speed in Mela ragas and differentjanya ragas (kramaupanga ragas with homogeneous character)
2. Adi Tala Varnam – Suruti, Todi, Begada
3. Ata Tala Varnam – Kalyani, Todi
4. Pada Varnam – One (Kapi / Dhanyasi)
5. Daru Varnam – One

SEMESTER 1

CORE COURSE 2 MU040102

PRACTICAL 2 – Compositions in Minor ragas

Ten Compositions from the following Ragas

1. Ravichandrika, Hamsadwani, Vasantha, Sudhasaveri, Bilahari, Saveri, Nalinakanti, Devagandhari, Mohanam, Begada, Natta, Atana, Chenchukamboji, Kannada, Manirangu, Lalithapanchamam,.

SEMESTER 1

CORE COURSE 3 MU040103

PRACTICAL 3 – DIFFERENT MUSICAL FORMS

1. Padam
2. Javali
3. Tillana
4. Ragamalika (Other than Swati Thirunal)
5. Ashtapadi
6. Devarnama
7. Tarangam

8. Thiruppugazh
9. Uthsavasampradayakirtana of Tyagaraja

SEMESTER 1

CORE COURSE 4 MU500101

THEORY 1 – History of Music

MODULE 1

1. Vedic music -Samagana and its characteristics. Saman chants, Samahastha, Sthobhas.
2. Study of the important milestones of musical history:
 - a. Ancient – Prehistoric – Bharata
 - b. Medieval – Matanga to Venkitamakhi
 - c. Modern – Post Venkitamakhi period
3. A brief study on music of Kudumiyamai and Thirumayam inscriptions

MODULE 2

4. A study of the following Lakshanagrandhas.
 - a. Brihadesi
 - b. SangitaMakarandam
 - c. Sangitachandrika
5. Significance of Bharata's experiment on Druva and ChalaVina and its objectives.
6. Srutis obtained through cycle of 4th and 5th. A detailed study on 22 srutis and its application in various ragas. Tone system, complimentary intervals.

MODULE 3

7. Evolution of musical forms – sacred and secular, prabandhas, obsolete forms, angas, talas and instruments.

SEMESTER 1

CORE COURSE 5 MU500102

THEORY 2 - Musicological Perspectives

MODULE 1

1. Madhurabhakthi - Vaggeyakaras composed on this theme :- Jayadeva, Kshetranja, NarayanaThirtha and Andal.
2. Music and temples – Musical iconography and stone pillars.
3. Kathakalakshepam and its paddhathis, accompaniments used.

MODULE 2

4. Musical appreciation of any kriti of Trinity.
5. Kacheridharma
6. Musical titles and honours

MODULE 3

7. Ragalakshanas:-
 - a) Vachaspathi
 - b) Kiravani
 - c) Begada
 - d) Kedaragaula
 - e) Sudhadhanyasi
 - f) Sahana
 - g) Atana
 - h) Harikamboji
 - i) Gourimanohari
 - j) Latangi
8. Notation of any Rupakatalakriti or chapu (Misra / Khanta) talakriti.

SEMESTER 2

CORE COURSE 6 MU040201

PRACTICAL 4 - Vilambithakalakritis

Kritis in 2 kalai from the following ragas (any six). Two Misrachapu Tala compositions are compulsory.

1. Kharaharapriya
2. Sankarabharanam
3. Kalyani
4. Thodi
5. Kamboji
6. Bhairavi
7. Poorvikalyani
8. Hemavathi
9. Pantuvarali
10. Keeravani

SEMESTER 2

CORE COURSE 7 MU040202

PRACTICAL 5 - Group kritis of Tyagaraja

1. Ghanaraga Pancharatnam (all five compositions)
2. Kovur Pancharatnam (any one)
3. Thiruvottiyur Pancharatnam (any one)
4. Srirangam Pancharatnam (any one)

SEMESTR 2

CORE COURSE8 MU040203

PRACTICAL 6 - Compositions of Pre and Post Trinity composers

Any 8 compositions of the following composers.

1. UthukaduVenkitasubbaiyer
2. SubbarayaSastri
3. PatnamSubrahmanyaIyer
4. RamanathapuramSreenivasaIyer
5. Mysore Vasudevachar
6. PallaviSeshaIyer
7. Neelakanta Sivan
8. Papanasam Sivan
9. MuthiahBhagavatar
10. Anna Sastri
11. BhadrachalamRamadas
12. MahavaidyanathaAyyer
13. Garbhapurivasa
14. Annamacharya

SEMESTER 2

CORE COURSE 9 MU500201

THEORY 3 - Musicological Perspectives

MODULE 1

1. Marga and Desitalas - Desadi and Madhyaditalas - Navasandhitalas.
2. Significance of Mathematics in music.
3. Notation of a kriti in Aditala (2 kalai)

MODULE 2

4. Different stages in the development of Vina
5. Gamakas and its application in various ragas.

MODULE 3

6. A study on the following lakshanagrndhas:

- a. SangitaSudha
- b. SangrahaChoodamani
- c. Swaramelakalanidhi
- d. SangitaKalpadrumam

SEMESTER 2

CORE COURSE 10 MU500202

THEORY 4- Musicological Perspectives

MODULE 1

1. Ashtadasa mudras used in musical compositions
2. Raga and Rasa.
3. Ragalakshanas:-
 - a) Charukesi
 - b) Dharmavathi
 - c) Ranjani
 - d) Behag
 - e) Suruti
 - f) Dwijavanti
 - g) Hamirkalyani
 - h) Yadukulakamboji

MODULE 2

4. Acoustical requirements for an ideal concert hall
5. Modal shift of tonic - detailed study. Moorchanakarakamelasandjanyas.

MODULE 3

6. Detailed study on RagamTanamPallavi- 2kala, 4 kala, Anuloma – Pratiloma. Notation of 2and 4 kalaipallavi. Different varieties of Pallavi.

MODULE 4

7. Recent developments in the sphere of Musicology, the role of books and journals and Musical instruments.

MODULE 5

8. a) An outline knowledge of the following Hindustani musical forms – Dhrupad, Khyal, Thumri, Tappa, Abhang, Bhajan, Ghazal and North Indian Musical Instruments – Sarod, Pakhwaj, Sarangi and Sitar.
- b) A study of North Indian ragas and their equivalent south Indian Carnatic ragas.
9. An outline knowledge of Western music - melody, harmony and polyphony.

SEMESTER 3

CORE COURSE 11 MU040301

PRACTICAL 7 - Composition of Swathi Thirunal

1. Any Five Compositions of Swathi Thirunal in major and minor ragas.
2. Any one Ragamalika
3. Navaratri Kirtana (any one)
4. Navavidha Bhakti Keertana (any one)
5. Utsava Prabandham (any one)
6. Telugu Padam (any one)
7. Kuchelopakhyanam or Ajamilopakhyanam (any one)
8. Hindi Bhajan (any one)
9. One sloka from Bhakti Manjari
10. Padam, Javali, Thillana

SEMESTER 3

CORE COURSE 12- MU040302

PRACTICAL 8 - Group kritis of Muthuswamy Dikshitar and Syama Sastri.

1. Navagrahakriti
2. Navavaranakriti
3. Panchalingasthalakriti (any one)
4. Two Swarajatis of Syama Sastri (Thodi and Yadukula Kamboji)
5. Navaratnamalika (any one)
6. Vibhakthi Kritis (Ramavibhakthi or Guruguhavibhakthikriti or Thyagaraja Vibhakthi)

SEMESTER 3
CORE COURSE 13- MU040303
PRACTICAL 9 - ManodharmaSangeetham

A) Ragam, Niraval and Kalpanaswaram in the following ragas-

Sankarabharanam, Kalyani, Kamboji, Thodi, Bhairavi, Kharaharapriya, Poorvikalyani, Panthavarali, Hemavathi, Keeravani, Saveri, Bilahari, Madhyamavathi.

SEMESTER 3
CORE COURSE 14 MU040304
PRACTICAL 10 - RagamThanamPallavi

RAGAM – THANAM - PALLAVI

1. 2 KalaiPallavi in Thrikaalam with anuloma, pratiloma (Ragam, Thanam, Niraval, kalpanaswara and ragamalikaswara)
2. Any one 4 KalaiPallavi in three degree of speed.
3. Ability to grasp and render NataPallavi and RagamalikaPallavi

SEMESTER 3
CORE COURSE 15MU500301
THEORY 5- Musicological Perspectives

MODULE 1

1. Life sketch and contributions of Pre-trinity, contemporary and Post - trinity composers.
 - a. Arunagirinathar, Annamacharya, Bhadrachalam Ramadas, Oothukkad Venkita Subbier, Ramaswamy Dikshitar.
 - b. Gopalakrishna Bharathy, Arunachalakavi, Patnam Subrahmanya Iyer, Maha Vaidyanatha Iyer, Veena Kuppaiyer

MODULE 2

2. Detailed study of Samudayakritis of the following composers: Saint Tyagaraja, Muthuswami Dikshitar and Syama Sastri.

3. Analysis of the styles of Musical Trinity on the basis of music and laya aspects in general.

MODULE 3

4. Life and contributions of Tevaram, Thiruppukazh and Thiruvachakam composers.
5. Detailed study of musical contributions of Maharaja Swathi Thirunal
 - a. Navavidha Bhakthi
 - b. Navaratri
 - c. Utsava Prabandham

MODULE 4

6. Different phases of music education - Gurukula system - Institutionalised music education and Modern Technology.
7. Contributions of Malayalam composers : K C Kesavapillai, Irayimman Thampi, Kuttikunji Thankachi, Pudukkodu Krishnamurthy, T Lakshmanapillai, Tulaseevanam Ramachandran Nair and Mavelikkara R Prabhakara Varma

MODULE 5

8. Detailed study of the following musical concert instruments – Saxophone, Mandolin, Gottuvadyam, Viola and Upapakka Vadyas like Ghatom, Ganjira, Morsing with reference to eminent artists.

SEMESTER 4

CORE COURSE 16 MU040401

PRACTICAL 11- Music Concert

Concert Pattern

1. Adi or Ata Thala Varnam with Tisram
2. A small kriti with short Kalpanaswara
3. A kriti with brief ragalapana and kalpanaswara
4. A madhyamakalakriti
5. A composition with detailed ragalapana, niraval and kalpanaswara followed by a very brief Taniavartanam
6. Ragamalika slokam
7. Bhajan, Javali, Ashtapadi, Tarangam, Devarnama, Tillana (any one item)
8. Mangalam

(Compositions must be in contrasting Ragas and different Thalas including Chapu Talas.)

SEMESTER 4

ELECTIVE COURSE 1 MU830401

Module 1 : Malayalam Kritis

Krithis of the following Composers (Any Five)

1. IrayimmanThampi
2. K.C KeshavaPilla
3. Puthukkode Krishna Murthi
4. Kuttamathu
5. RamapaniVadar
6. KeerikkaduGopalan Nair
7. KuttikunjuThankachi

Module 2: Tamil Kritis

Krithis of the following Composers;

1. T. LekshmananPillai
2. MuthuThandavar
3. PeriyasaamiToorar
4. NeelakandaShivan
5. KoteeswaraIyer

Module 3 : Thillanas andBhajans

TwoThillanas and ThreeBhajans of the following Composers:

1. LalgudiJayaraman
2. MaharajapuramSanthanam
3. Dr. M Balamurali Krishna
4. T.R Subramaniam
5. SwathiThirunal
6. Meerabhai
7. Thulasi das
8. SadashivaBrahmendar
9. Kanakadasa

SEMESTER 4

ELECTIVE COURSE 2 MU830402

Module 1 : Incidental Compositions

Any Five from the following:

1. Nidhichalasukhama- Kalyani- Tyagaraja
2. Elanedayaradu – Atana - Tyagaraja
3. Kanukontini- Bilahari – Tyagaraja
4. Enthaveduku – SaraswathiManohari – Tyagaraja
5. Theradeeyagarada – Gowlipanthu – Tyagaraja
6. Akshayalingavibho – Sankarabharanam – MuthuswamiDikshitar
7. AnanthamruthaKarshini – AmruthaVarshini - MuthuswamiDikshitar
8. DoragunaIthuvanti- Bilahari - Tyagaraja
9. Devibrovasamayamithe – Chinthamani – Shyamasastri
10. Sabhathikkuverudaivam – Abhogi – GopalakrishnaBharathi

Module 2 : TyagarajaKritis on Naadaand Swara

Any Five from the following:

1. Mokshamu – Saramathi
2. Nadhasudharasam – Arabhi
3. Nada Thanumanisham – Chitharanjini
4. SobhilluSapthaswara – Jaganmohini
5. SwararagaSudha – Sankarabharanam
6. Nadopasana – Begada
7. Nadaloludai – Kalyanavasantham

Module 3 : Kritis in Vivadi Ragas

Any Five from the following:

1. Paramathmudu – Vagadheeswari – Tyagaraja
2. Baagayaneyya – Chandrajyothi – Tyagaraja
3. Ganamurthe – Ganamurthi-Tyagaraja
4. Theliyalerurama – Dhenuka- Tyagaraja
5. Atugaradhani – Manoranjini- Tyagaraja
6. Emanipogadudura – Veeravasantham- Tyagaraja
7. SattaleniDinamu – Naganandini- Tyagaraja

8. ArulseyyavendumAyya- RasikaPriya – KoteeswaraIyer
9. Geethavadyanatana – Natakapriya – TanjoreSankaraIyer
10. EthayyaGathi- ChalaNattai- KoteeswaraIyer
11. GhananayaDeshika – Rishabhapriya – KoteeswaraIyer

SEMESTER 4

ELECTIVE COURSE 3 –MU830403

Module 1 : Kritis of Modern composers.

Compositions of the following Composers (Any Five)

1. G.N Balasubramaniam
2. Thulasivanam
3. AmbujamKrishana
4. Dr.M. BalamuraliKrishana
5. LalgudiJayaraman
6. T.R Subramaniam
7. M.D Ramanathan

Module 2 : Compositions in Desya Ragas.

Any Five Kritis from the following ragas:

1. Hameerkalyani
2. Desh
3. Vrindavanasaranga
4. Yamunakalyani
5. SindhuBhairavi
6. Madhuvanathi
7. Chandrakouns

Module 3 : Kritis in Allied Ragas

Any Three from the following:

1. Darbar- Nayaki
2. ChenchuKamboji- Malavi
3. Arabhi – Devagandhari
4. Sahana – Dwijavanthi
5. Sururti- Kedaragowla
6. Anandabhairavi - Reethigowla

SEMESTER IV

MU040402

PROGRAMME PROJECT

Students shall submit either a dissertation of at least 50 pages on a topic chosen after discussion with the concerned teachers. The dissertation shall be on the basis of research methodology or the students can present a lecture demo on a practical oriented topic for 30 minutes. The presentation should be accompanied with the submission of a written document. The project submitted will be evaluated by the external examiners after conducting a Viva-Voce.

SEMESTER IV

MU040403

COMPREHENSIVE VIVA

The scheme of the comprehensive viva will be formulated by the Chairman of the Board of Examiners.

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I

Paper I History of Music (MU500101)

I Write short notes on any *four* (Answer not exceeding one page)

1. Write a note on complimentary intervals
2. Define Samahastha.
3. Explain Sthobhas.
4. Write the scales figuring in Shadja and Madhyamagrama.
5. Give a brief note on “Obsolete forms” of music.
6. Name the authors of Brihaddesi, Sangitamakaranda and Sangitachandrika.
7. Define Prabandhas.

(4x2=8)

II Write short essay on any *four* (Answers not exceeding 3 pages)

8. Write a short essay on the development of music in Post- Venkatamakhi period.
9. Give a short account on the contents of Brihaddesi.
10. Describe Kudumiamalai inscription.
11. Write in brief the sacred musical forms.
12. Short essay on important milestones during the ancient period of musical history.
13. Write the details on Thirumayam musical inscriptions.
14. Write a short essay on Vedic music.

(4x3=12)

III Write long essays on any *two*:

15. Explain Bharata's experiment and its significance
16. Write an essay on Samagana and its characteristics
17. Explain cycle of 4th and 5th
18. Give a detailed study of the important milestones of musical history.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER I -Paper II Musicological Perspectives (MU500102)

I Write short notes on any *four* (Answers not exceeding one page).

1. Explain the duties of accompanying artist in a musical concert.
2. Write short note on raga “Attana”.
3. Give the names of three derivatives of Harikambojmelam.
4. Write the serial no. of Gourimanohari raga with its Arohana and Avarohana.
5. What are the accompaniments used in Kathakalakshepam.
6. Write a short note on raga Begada.
7. Define Nirupanam.

(4x2=8)

II Write short essay on any *four* (Answer not exceeding 3 pages).

9. Write a short essay on Musical Iconography.
10. Musical appreciation of any kriti of MuthuswamyDhikshitar.
11. Write the significance of bhakti in Andal compositions.
12. Write the Raga lakshana of Vachaspathi.
13. Explain the Musical stone pillars.
14. Write short note on Raga Sahana.
15. Describe the bhakti concept in Krishna LeelaTarangini of NarayanaTheerthar.

(4x3=12)

III Write long essay on any *two*:

16. Notate a composition set in Misrachaputala
17. Write an essay on Kathakalakshepam and its Paddhadi
18. Explain in details the Musical Titles and honours
19. Give appreciation of any kriti composed by Trinity.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER II

PAPER 3: MUSICOLOGICAL PERSPECTIVES (MU500201)

I. Write short notes on any *four* (answers not exceeding one page)

1. Define Deshadi and Madyaditalas.
2. What is modal shift of tonic?
3. Explain the “Navasandhi” talas.
4. Explain Ragamudra with suitable examples.
5. Give a short note on ‘SangitaKalpadrumam’.
6. Explain the term ‘Gamakas’.
7. Define Acoustics.

(4x2=8)

II. Write short essay on any *four* (answers not exceeding 3 pages)

8. Brief note on ‘SangitaKalpadrumam’.
9. Write a short essay on Marga and Desitalas.
10. Explain the chapters mentioned in SangitaSudha.
11. Differentiate ‘Echo’ and ‘Reverberation’.
12. Explain the chapters mentioned in Swaramelakalanidhi
13. Write the significance of number 5 and 9 in music.
14. Describe Moorchanakarakamelas with examples.

(4x3=12)

- III. Write long essay on any *two*:
15. Notation of any kriti set to 2 kalai, Aditala.
 16. What are the Acoustical requirements of an ideal concert hall.
 17. Explain the different stages in the development of Veena.
 18. Explain Ashtadasa mudras used in musical compositions and write suitable examples.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER II

THEORY 4: MUSICOLOGICAL PERSPECTIVES (MU500202)

I. Write short notes on any *four* (answers not exceeding one page)

1. Define Polyphony.
2. Write Arohana and Avarohana of Ranjani and its parent raga.
3. What is meant by Paryaya mudra and name the composer who used it.
4. What are the different types of Pallavi.
5. Explain the musical form Ghazal.
6. What is the equivalent Carnatic raga for 'BhairavThaat'.
7. Explain Pakhwaj.

(4x2=8)

II. Write short essay on any *four* (answers not exceeding 3 pages)

8. Define 'Aruthi' with suitable examples.
9. Write the sanchara of Dharmavati
10. Explain Anuloma and Pratiloma.
11. Write a note on the musical instrument Sarangi
12. Describe the role of books for the development of music.
13. Differentiate melody and harmony.
14. Write the ragalakshana of Suruti.

(4x3=12)

- III. Write long essay on any *two*:
15. Write an essay on the following musical forms – Drupad, Khyal, Tumri, Tappa, Abhang and Bhajan
 16. Describe the exposition of pallavi and notate a four kalaipallavi along with anuloma, pratiloma and tisra.
 17. Describe Vaggeyakara mudras and give examples.
 18. Explain the different Rasas portrayed by various ragas and give example.

(2x5=10)

MODEL QUESTION PAPER FOR MA MUSIC (VOCAL, VEENA AND VIOLIN)

SEMESTER III

THEORY 5: MUSICOLOGICAL PERSPECTIVES (MU500301)

- I. Write short notes on any *four* (answers not exceeding one page).
1. Write the names of any three Post-trinity composers and list out their compositions.
 2. Write a short note on Ramanatakam.
 3. Name the Thevaram composers and their compositions.
 4. Write the name of Navaratrikriti with its raga and tala.
 5. List out the kritis figuring in Panchalingastalakritis.
 6. Give a short note on Morsing.
 7. Define Thiruppugazh.

(2x4=8)

- II Write short essay on any *four* (answers not exceeding 3 pages)

8. Explain the parts and playing techniques of Gottuvadyam.
9. Write the significance of Navagrahakritis and list them.
10. Summarise the contribution of IrayimmanThampi as a Malayalam composer.
11. Write a short essay on Mandolin.
12. Write a short essay on the life and contribution of Annammacharya.
13. Explain Thiruvachakam.
14. Write the details of Nvarathnamalika of SyamaSastri

(4x3=12)

III Write long essay on any *two*

15. Write an essay on the styles of MuthuswamiDikshithar on the basis of music and laya aspect.
16. Give a detailed account in the musical contributions of SwathiThirunal.
17. Write in detail the role of technology in the field of music education.
18. Write the contributions made by the Post-trinity Composers.

(2x5=10)