

Revised Scheme & Syllabus - 2017

First Degree Programme in Music

Scheme of the courses

Sem	Course No.	Course title	Inst. Hrs per week	Credit	Total hours	Total credits
I	EN 1111	Language course I (English I)	5	4	25	17
	1111	Language course II (Additional Language I)	4	3		
	1121	Foundation course I (English)	4	2		
	MU 1141	Core course I (Theory I) Introduction to Indian Music	6	4		
	MU 1131	Complementary I (Veena)	3	2		
	SK 1131.3	Complementary course II	3	2		
II	EN 1211	Language course III (English III)	5	4	25	20
	EN1212	Language course IV (English III)	4	3		
	1211	Language course V (Additional Language II)	4	3		
	MU1241	Core course II (Practical I) Abhyasaganam & Sabhaganam	6	4		
	MU1231	Complementary III (Veena)	3	3		
	SK1231.3	Complementary course IV	3	3		
III	EN 1311	Language course VI (English IV)	5	4	25	21
	1311	Language course VII (Additional language III)	5	4		
	MU1321	Foundation course II	4	3		
	MU1341	Core course III (Theory II) Ragam	2	2		
	MU1342	Core course IV (Practical II) Varnams and Kritis I	3	2		
	MU1331	Complementary course V (Veena)	3	3		
	SK1331.3	Complementary course VI	3	3		
IV	EN 1411	Language course VIII (English V)	5	4	25	21
	1411	Language course IX (Additional language IV)	5	4		
	MU1441	Core course V (Theory III) Ragam, Talam and Vaggeyakaras	5	3		

	MU1442	Core course VI (Practical III) Varnams and Kritis II	4	4		
	MU1431	Complementary course VII (Veena)	3	3		
	SK1431.3	Complementary course VIII	3	3		
V	MU 1541	Core course VII (Theory IV) Composers & Lakshana grandhas	4	3	25	20
	MU1542	Core course VIII (Theory V) Musical forms & Instruments	4	3		
	MU1543	Core course IX (Practical IV) Musical Forms	3	4		
	MU 1544	Core course X (Practical V) Group kritis & Manodharma sangeetam	4	4		
	MU1545	Core course XI (Practical VI) Kritis & Manodharma sangeetam	4	4		
	MU1551	Open course Simple Musical Forms	3	2		
		Record Book	3			
VI	MU1641	Core course XII (Theory VI) Technicalities of music	5	3	25	21
	MU1642	Core course XIII (Theory VII) Different streams of Music	5	4		
	MU 1643	Core course XIV (Practical VII) Musical forms & Manodharma sangeetam	5	4		
	MU 1644	Core course XV (Practical VIII) Musical forms and Manodharma Sangeetam II	4	4		
	MU 1661	Elective (Practical) Compositions of different composers	3	2		
	MU 1645	Concert	3	4		
				Total	150	120

KERALA UNIVERSITY

B A DEGREE PROGRAMME IN MUSIC – CBCSS

I SEMESTER

CORE COURSE –I

THEORY – I

INTRODUCTION TO INDIAN MUSIC

MU1141

Credits - 4

1. Musical terms:-
 - a. Nada – Causation on sound – varieties of Nada
 - b. Sruti – Definition of Sruti
 - c. Swara and swara nomenclature
 - d. Raga
 - e. Arohana and avarohana
 - f. Stayi
 - g. Tala – Definition of the term Tala and names of Sapta talams
2. Distinctive features of Indian music, Music as a fine art.
3. Cultural, intellectual, spiritual and emotional values of music.
4. Musical instruments and their classification:-
 - a. Monophonous and polyphonous
 - b. Stringed, wind and percussion instruments
 - c. Sruti vadyas and sangeeta vadyas
5. Construction and playing techniques of the following instruments with diagram :
 - a. Tambura
 - b. Veena
6. Musicography or Notation – Signs and symbols used in notation – Ability to notate a Geetam

COMPLEMENTARY COURSE (VEENA)

COURSE – I (MU1131)

Credits – 2

1. Sapta swaras in two degrees of speed
2. Sarali varisas (10) in one degree of speed
3. Janta varisas (4) in one degree of speed
4. Madhya stayi varisas

II SEMESTER

CORE COURSE - II

PRACTICAL- I

ABHYASA GANAM AND SABHA GANAM- MU 1241- (Credits – 4)

1. Swara exercises :-
 - a) Sarali varisas – 10 (First 10 exercises as in Dakshinendyan Sangeetam)
 - b) Janta varisas – 6 (First 6, including deergha swaras as in Dakshinendyan Sangeetam)
 - c) Dhattu varisas – 1 (SMGM RGSR SMGR SRGM)
 - d) Madhya stayi varisas
 - e) Tara stayi varisa
2. Sapta tala alankaras in 3 mela and 2 janya ragas :- Mayamalavagaula, Kalyani, Sankarabharanam, Mohanam, Hamsadhvani in three degrees of speed with akara sadhakam.
3. Geetam – any 3
4. Jatiswaram – 1
5. Adi tala varnams – 3
6. Simple kritis in Mayamalavagaula, Hamsadhvani, Mohanam and Bilahari

COMPLEMENTARY COURSE –III -VEENA

MU 1231

Credit – 3

1. Alankaras in the following 5 ragas (in 2 degrees of speed):
Mayamalavagaula, Sankarabharanam, Kalyani, Mohanam, Hamsadhvani
2. Geetams – any 2
3. Jatiswaram – 1

III SEMESTER

FOUNDATION COURSE – II

INFORMATICS – THEORY

MU 1321

Credits– 3

1. Computer and its components

- a. What is a computer
- b. Types of computer
- c. Evolution of computers
- d. Parts of modem, PC and their function - monitors, keyboard, mouse, CPU, CD drive, microphone, primary and secondary memories – RAM, hard disks and flash/thump drives, sound cards.
- e. Measure of memory – Byte, Kilobyte, Megabyte, Gigabyte
- f. Hardware and software
- g. Computer networks – basic ideas

2. Internet awareness and blog creation

- a. What is internet
- b. History of internet
- c. E-mail – various options, creating e-mails
- d. Websites – searching websites – Downloading music
- e. Creating blog
- f. Difference between websites and blog

3. Fundamentals of digital recording system

- a. Digital and analogue recording system
- b. Mono and stereo
- c. Track recording
- d. Components of digital recording system
- e. Clipping, editing and mixing

4. Basic knowledge in music software

- a. Define music software
- b. Daw – digital audio workstation
- c. Sequencing/composing software
- d. Notation software
- e. Vocal training software

5. Cyber security

CORE COURSE – III

THEORY – II- RAGAM

MU 1341

Credits– 2

1. Classification of ragas:
 - a. Raga classification in general
 - Janaka- Janya
 - Ghana, naya, desya
 - Karnataka, desya
 - Sudha, chyalaga, sankeerna
 - Classification based on kampita swaras
 - Classification based on rasa
 - Classification based on ganakala
 - Allied ragas
 - Mitra ragas
 - b. Janya raga classification
 - Vakra – varja
 - Upanga – Bhashanga
 - Nishadantya, Dhaivatantya, Panchamantya
2. 72 Melakarta scheme – Katapayadi formula – Bhuta sankhya
3. Trayodasa lakshana
4. Raga lakshana of the following ragas:
 - a. Mayamalavaguala, b). Malahari, c). Hamsadhvani, d). Abhogi, e). Sankarabharanam, f). Kalyani, g). Mohanam, h). Pantuvarali, i). Saveri, j) Sudhasaveri
5. Mnemonics
6. Vadi, Samvadi, Anuvadi, Vivadi

CORE COURSE – IV

PRACTICAL – II – VARNAMS AND KRITIS – I

MU 1342

Credits– 2

1. Adi tala varnam – 1
2. Ata tala varnam – 1
3. Kritis in the following ragas:
 - a. Sudhasaveri
 - b. Arabhi
 - c. Chakravakam
 - d. Khamas
 - e. Abhogi

- f. Kedaram
- g. Kalyani
- h. Sankarabharanam
- i. Pantuvarali
- j. Saveri

COMPLEMENTARY COURSE - V (VEENA)

MU 1331

Credit – 3

1. Adi tala varnams – 2

IV SEMESTER

CORE COURSE – V

THEORY – III – RAGAM, TALAM AND VAGGEYAKARAS

MU 1441

Credits - 3

1. Tala system of Carnatic music –
 - a. Shadangas
 - b. Sooladi sapta talas
 - c. Scheme of 35 talas
 - d. 175 talas
 - e. Chappu tala and its varieties
2. Life sketch and contribution of the following vaggeyakaras :
 - a. Purandaradasa
 - b. Tyagaraja
 - c. Muthuswami Deekshitar
 - d. Syama sastri
 - e. Swati Thirunal
3. Lakshana of the following ragas:
 - a. Vasanta
 - b. Bilahari
 - c. Chakravakam
 - d. Kambhoji
 - e. Kanada
 - f. Kedaram
 - g. Khamas
 - h. Natta
 - i. Sree
 - j. Bhairavi

CORE COURSE VI
PRACTICAL PAPER III
VARNAMS AND KRITIS – II

MU 1442

Credits – 4

1. Ata tala varnams – 2
2. Kritis in the following ragas:
 - a. Surutti
 - b. Kedaragaula
 - c. Hamsanadam
 - d. Sudha Dhanyasi
 - e. Vasanta
 - f. Gaula
 - g. Kambhoji
 - h. Kanada
 - i. Sahana
 - j. Mukhari

COMPLEMENTARY COURSE – VII (VEENA)

MU 1431

Credits – 3

1. Simple kritis – 2
2. Tanam in Natta
3. Ability to tune veena

V SEMESTER

CORE COURSE –VII – THEORY – IV
COMPOSERS AND LAKSHANA GRANDHAS

MU 1541

Credits– 3

1. Life sketch and contribution of the composers of Pre – Tyagaraja period:
 - a. Jayadeva
 - b. Kshetrajna
 - c. Narayana Theertha
 - d. Bhadrachalam Ramadas
2. An outline knowledge of the contents of the following lakshana grandhas:
 - a. Natya Sastra
 - b. Sangeeta Ratnakara
 - c. Chaturdandi Prakasika
3. Lakshana of the following ragas:
 - a. Anandabhairavi
 - b. Gaula

- c. Hindolam
 - d. Kharaharapriya
 - e. Madhyamavati
 - f. Nattakurinji
 - g. Poorvikalyani
 - h. Sahana
 - i. Surutti
 - j. Kedaragaula
4. Ability to notate an adi tala varnam

CORE COURSE – VIII

THEORY –V- MUSICAL FORMS AND INSTRUMENTS

MU 1542

Credits– 3

1. Musical forms:
 - a. Technical forms and melodic forms
 - b. Lakshanam of musical forms :- Geetam and its varieties, Jatiswaram, Swarajathi, Varnam and its varieties
2. Lakshanam of the following North Indian musical forms:
 - a. Dhruwad
 - b. Khyal
 - c. Thumri
 - d. Dhamar
 - e. Tarana
 - f. Tappa
 - g. Dadra
 - h. Ghazal
3. Construction and playing technique of the following instruments with diagram:
 - a. Mridangam
 - b. Violin
 - c. Flute
4. Ability to notate kritis in the following ragas:
 - a. Kalyani
 - b. Sankarabharanam
 - c. Mayamalavagaula
5. Life sketch and contribution of the following composers:
 - a. Irayimman Thampi
 - b. K.C.Kesava Pillai
 - c. Neelakanta Sivan

CORE COURSE – IX
PRACTICAL PAPER – IV
MUSICAL FORMS

MU 1543

Credits– 4

1. Lakshana geetam – 1
2. Swarajathi – Bhairavi or Yadukula kambhoji
3. Kritis in the following ragas:
 - a. Anandabhairavi
 - b. Madhyamavati
 - c. Todi
 - d. Begada
 - e. Bhairavi
 - f. Natta

CORE COURSE – X
PRACTICAL PAPER – V

GROUP KRITIS AND MANODHARMA SANGEETAM

MU 1544

Credits– 4

1. One each of the following group kritis:
 - a. Navaratri
 - b. Navagraham
 - c. Navaratna Malika
 - d. Pancharatnam – Natta or Arabhi
2. Rendering of kalpana swaras in the following ragas:
 - a. Bilahari
 - b. Mayamalavagaula
 - c. Mohanam
 - d. Hamsadhvani
 - e. Madhyamavati
 - f. Vasanta

CORE COURSE – XI
PRACTICAL PAPER – VI
KRITIS AND MANODHARMA SANGEETAM

MU 1545

Credits - 4

1. Kritis in the following ragas:
 - a. Poorvikalyani
 - b. Nattakurinji
 - c. Ritigaula
 - d. Shanmukhapriya
 - e. Kharaharapriya
2. Raga alapana, Niraval and kalpanaswaras in the following ragas:
 - a. Kharaharapriya
 - b. Pantuvarali
 - c. Sankarabharanam
 - d. Saveri

OPEN COURSE

SIMPLE MUSICAL FORMS

MU 1551

Credit - 2

- | | |
|---------------------------------|---|
| 1. Geetam – | 2 |
| 2. Jatiswaram – | 1 |
| 3. Tarangam – | 1 |
| 4. Devarnamam – | 1 |
| 5. Divyanamakriti – | 1 |
| 6. Patriotic song – | 1 |
| 7. Malayalam kriti or bhajan – | 1 |
| 8. Western note of Deekshitar - | 1 |

VI SEMESTER

CORE COURSE – XII

THEORY – VI – TECHNICALITIES OF MUSIC

MU 1641

Credits - 3

1. Gamakas – Dasavidha gamakas and Panchadasa gamakas
2. Manodharma sangeeta paddhathi – Raga alapana, Niraval, Kalpana swaram, Tanam, Pallavi
3. 22 srutis in brief:- Definition of sruti, its varieties- specifying ragas in which they occur – sruti chart – cycle of 3rd, cycle of 4th and cycle of 5th, sruti jatis, complementary interval
4. Modal shift of tonic
5. Acoustics: -Pitch, Intensity, Timbre, Production and transmission of sound, Echo, Resonance, Laws of vibration of strings, Sympathetic vibration.

CORE COURSE – XIII

THEORY VII

DIFFERENT STREAMS OF MUSIC

MU 1642

Credits– 4

1. An outline knowledge of Kathakali music
 - Musical forms used in Kathakali – Padam, Slokam, Dandakam
 - Ragas and talas
 - Instruments used in Kathakali
 - Panchavadyam
2. Elementary principles of Western music -
 - Definition of melody and harmony
 - Outline knowledge of Staff notation
 - Notes and their duration
 - Types of clefs
3. Names of 10 Thats of Hindustani music and their corresponding ragas in Carnatic music
4. Folk music and its characteristics –
 - Classification of folk music – Refined and rustic
 - Outline knowledge of the following folk forms of Kerala
 - a. Thiruvathira
 - b. Kummi
 - c. Vanchipattu

- d. Pulluvan pattu
- 5.
- A. Lakshana of the following musical forms:
- Kriti
 - Keertana
 - Ragamalika
 - Padam
 - Javali
 - Thillana
- B Outline knowledge of prosodical beauties used in kritis
- Adyakshara prasam
 - Dvityakshara prasam
 - Antyakshara Prasam,
 - Anuprasam
6. Ability to notate the kritis in the following ragas:
- a. Hamsadhvani
 - b. Kharaharapriya
 - c. Mohanam

CORE COURSE XIV

PRACTICAL PAPER – VII

MUSICAL FORMS AND MANODHARMA SANGEETAM

MU 1643

Credits - 4

1. Ragamalika – 1
2. Padam – 1
3. Javali – 1
4. Thillana – 1
5. Ashtapadi – 1
6. Tarangam - 1
7. Alapana in the following ragas:
 - a. Anandabhairavi
 - b. Hindolam
 - c. Mohanam
 - d. Nattakurinji
 - e. Arabhi

CORE COURSE XV

PRASCTICAL PAPER – VIII

MUSICAL FORMS AND MANODHARMA SANGEETAM – II

MU 1644

Credits - 4

1. A simple pallavi in two degrees of speed with niraval and kalpana swaras
2. Raga alapana, niraval and kalpana swaras for the following ragas:
 - a. Bhairavi
 - b. Kambhoji
 - c. Poorvikalyani
 - d. Kalyani
3. Kritis in the following ragas:
 - a. Behag
 - b. Hamsanandi
 - c. Kapi
 - d. Neelambari
 - e. Sree
 - f. Atana

ELECTIVE

PRACTICAL

COMPOSITIONS OF DIFFERENT COMPOSERS

MU 1661

Credits– 2

1. Irayimman Thampi
2. K.C.Kesava Pillai
3. Mahakavi Kuttamath
4. T.Lakshmana Pillai
5. Annamacharya
6. Papanasam Sivan
7. Neelakanta Sivan
8. Oothukkad Venkatasubbayyar
9. Kuttikunji Thankachi

CONCERT

MU 1645

Credits – 4

1. Adi tala varnam in two degrees of speed
2. A simple kriti
3. Kriti with alapana. Niraval, kalpana swara or thillana.
4. Any one of the musical forms – Padam, Javali, Bhajan, Thillana.

Our concert paper is equivalent to project of other subjects. As we have viva sessions in between practical papers, there is no need for a separate viva in concert paper. Hence instead of awarding the marks as 80 for practical and 20 for viva, the marks for this paper may be awarded as 100 for practical alone.

Reference:

- | | | |
|---|---|-------------------------------|
| 1. South Indian book series- Vol 1 to 6 | : | Prof.P.Sambamoorthy |
| 2. Splendour of South Indian Music | : | Dr.P.T.Selvadurai |
| 3. Great composers vol I and II | : | Prof. P Sambamoorthy |
| 4. Dakshinendian Sangitham vol 1-5 | : | Vidwan A.K. Ravindranath |
| 5. Dictionary of South Indian Music | : | Prof. P Sambamoorthy |
| 6. Sri Swathi Thirunal –
Jeevithavum Krithikalum | : | Dr.V S. Sarma |
| 7. Swathi Thirunal and His Music | : | Dr. S. Venkatasubramonya Iyer |
| 8. Compositions of Maharaja Swathi Thirunal | : | T.K.Govinda Rao |
| 9. Compositions of Mudduswami Deekshitar | : | “ |
| 10. Compositions of Tyagaraja | : | “ |
| 11. Lakshana grandhas in Music | : | Dr. S. Bhagyalekshmy |