

Appendix to U.O.No.Acad/C1/13058/2020, dated 10.12.2020



KANNUR UNIVERSITY

SYLLABUS FOR POST GRADUATE PROGRAMME IN MUSIC

UNDER CHOICE BASED CREDIT SEMESTER SYSTEM FROM 2020 ADMISSION

NAME OF THE DEPARTMENT: DEPARTMENT OF MUSIC

NAME OF THE PROGRAMME: MA MUSIC

DEPARTMENT OF MUSIC

KANNUR UNIVERSITY

SWAMI ANANDA THEERTHA CAMPUS

EDAT PO, PAYYANUR

PIN: 670327

**SYLLABUS FOR POST GRADUATE PROGRAMME IN MUSIC
UNDER CHOICE BASED CREDIT SEMESTER SYSTEM FROM 2020 ADMISSION**

NAME OF THE DEPARTMENT: DEPARTMENT OF MUSIC

NAME OF THE PROGRAMME: M A (MUSIC)

ABOUT THE DEPARTMENT.

The Department of Music, Kannur University was established in 2002. Department offers MA Music programme and PhD. So far 17 batches of students have passed out from this Department. This Department is the only institution offering PG programme in Music in Malabar area of Kerala. The Department is functioning at Swami Ananda Theertha Campus, Kannur University, Edat, Payyanur.

The Department has a well-equipped library with more than 1800 books and subscription to over 10 Journals on Music. We have good digital collection of recordings of well-known musicians. The Department also possesses variety of musical instruments such as Tambura, Veena, Violin, Mridangam, Key board, Harmonium etc.

The Department is active in the research of various facets of music. So far 7 scholars have been awarded Ph D and two Ph D thesis are under evaluation.

Department of Music conducts Seminars, Lecture programmes and Music concerts. Department of Music has conducted seminars and workshops in collaboration with Indira Gandhi National Centre for the Arts-New Delhi, All India Radio, Zonal Cultural Centre under the Ministry of Culture, Government of India, and Folklore Academy, Kannur.

Department of Music conducts invited lecture classes by renowned Carnatic musicians, critics etc. Department also conducts music concerts by eminent musicians. During the last ten years around hundred eminent personalities from the music field have visited our Department and conducted classes and concerts.

Music being a performing art, the Department of music is actively engaged in various Classical music programmes organized in different parts of the country. Students of the Department have presented programmes of music over All India Radio and various Television channels on different occasions. Alumni of the Department have made a mark in the field of Carnatic music and many are well known Performing Artists. Many are teaching faculty in various academic institutions such as Universities, Colleges and Schools. Also there are well established learning centers of Music established by the alumni of this Department. Faculty & Students of the Department have been presenting papers; participating in Seminars of National and International level organized by various Universities & institutions and also have published works.

1. **Objective for the course** : The course aims at a thorough study of South Indian Carnatic Music, both theory and practical and a general study of other musical traditions prevailing in different parts of India. The course aims at moulding good performing artists.

1.1. Programme Specific Outcome (PSO) s: on successful completion of the course a student will be able to:

- a. Gain scientific knowledge in Theory & Practice of Carnatic Music
- b. Perform concerts
- c. Attain proficiency in application of Classical Music viz. Compose, Teach, Write, Evaluate and Critical appreciation.
- d. Develop research and analytical aptitude
- e. Acquire wider career avenues.

1.2. Duration of the Programme: The course shall have duration of two years, of four semesters in Choice based Credit Semester system.

1.3. Distribution of Programme: There shall be four theory papers, three practical papers, a comprehensive Viva, Record work and a Dissertation/Project. There shall be internal (40%) and external assessments (60%). The 1st, 2nd and 3rd semesters with 400 marks each, and the 4th semester with 600 marks, making a total of 1800 marks. Each semester shall have 90 working days.

2. Eligibility for Admission

2.1. Admission will be given to candidates possessing the following qualification(s):

2.2. For admission to M. A. Music, the prerequisite is a B. A. Degree in Music with a minimum of 45% marks.

2.3. Candidates holding degree in any discipline other than Music with a minimum of 45% marks and having aptitude and training in Carnatic Music will also be considered for admission.

2.4. Those who are awaiting their degree results can also apply.

2.5. Reservation/relaxation in marks will be available to SC/ST/OBC and other eligible candidates as per extant rules.

3. Admission procedure: Selection procedure will be as follows:

3.1. For admission to M. A. Music, the index marks will be prepared on the basis of an entrance test.

3.2. A committee comprising of Head of the Department and two senior members of the faculty shall conduct the entrance test by testing the musical aptitude of the candidates.

4. Attendance

Students shall have a minimum of 60% attendance for each semester for appearing for the examination.

5. Internal Assessment

40 marks shall be allocated for the internal assessments for each paper. The internal assessment shall involve Tests / Seminar / Demonstration viva etc.

6. Viva-voce

Viva-voce shall be based on the course content at the end of the fourth semester.

7. Record: Record work should contain notations of at least 25 compositions studied during the entire course of 4 semesters.

8. Dissertation: Dissertation of minimum 50 pages prepared under the supervising teacher shall be submitted

Detailed scheme of valuation showing the course code, title of the paper, contact hours/week, marks (ESE, CE and Total) and credit distribution of M.A. Music Programme

SEMESTER-I

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|--|------------------|-----|---|-------|-----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS01 C01 | Theory of Indian Music- Paper 1 (Theory) | 8 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS01 C02 | Musical Compositions Paper1 (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| 4 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| | | Total | 26 | 4 | | 240 | 160 | 400 | 16 |

Details of Elective papers in Semester-I

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|------------------------------------|------------------|-----|---|-------|----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS01 E01 | Musical Compositions (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS01 E02 | Varnas (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | MAMUS01 E03 | Malayalam Compositions (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |

SEMESTER-II

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|--|------------------|-----|---|-------|-----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS02 C03 | Theory of Indian Music Paper 2 (Theory) | 8 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS02 C04 | Musical Compositions Paper 2 (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| 4 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| | | Total | 26 | 4 | | 240 | 160 | 400 | 16 |

Details of Elective papers in Semester-II

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|--|------------------|-----|---|-------|----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS02 E04 | Musical Compositions & Manodharma Sangeetha (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS02 E05 | Utsava Sampradaya Krithis and Divyanama Krithis of Thyagaraja(Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | MAMUS02 E06 | Bhajans & Padams of Maharaja Sree Swathi Thirunal(Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |

SEMESTER-III

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|---|------------------|-----|---|-------|-----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS03 C05 | Theory of Indian Music Paper 3 (Theory) | 6 | 2 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS03 C06 | Musical Compositions Paper 3(Practical) | 6 | 2 | | 60 | 40 | 100 | 4 |
| 3 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| 4 | Elective | | 6 | 1 | | 60 | 40 | 100 | 4 |
| | | Total | 24 | 6 | | 240 | 160 | 400 | 16 |

Details of Elective papers in Semester-III

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|-----------------------------------|------------------|-----|---|-------|----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS03 E07 | Musical Compositions & Manodharma | 6 | 1 | | 60 | 40 | 100 | 4 |

| | | | | | | | | | |
|---|----------------|---|---|---|--|----|----|-----|---|
| | | Sangeetha(Practical) | | | | | | | |
| 2 | MAMUS03 E08 | Javali & Tillana (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | MAMUS03 E09 | Compositions of Tamil Composers(Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |

SEMESTER-IV

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|----------|----------------|---|---------------------|----------|---|------------|------------|------------|-----------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS04 C07 | Theory of Indian Music Paper 4 (Theory) | 6 | 2 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS04 C08 | Dissertation/Project | | | | 100 | | 100 | 4 |
| 3 | MAMUS04 C09 | Viva & Record | | | | 100(50+50) | | 100 | 2+2 |
| 4 | Elective | | 6 | 2 | | 60 | 40 | 100 | 4 |
| 5 | Elective | | 6 | 2 | | 60 | 40 | 100 | 4 |
| 6 | Elective | | 6 | | | 60 | 40 | 100 | 4 |
| | | Total | 24 | 6 | | 440 | 160 | 600 | 24 |

Details of Elective papers in Semester-IV

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|----------|----------------|--|---------------------|-----|---|-------|----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS04 E10 | Musical Compositions & Raga Alapana(Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS04 E11 | Musical Compositions, Niraval, Kalpana Svaras & Ragam Tanam Pallavi (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | MAMUS04 E12 | Music Concert (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 4 | MAMUS04 E13 | Compositions from Prabandhas and | 6 | 1 | | 60 | 40 | 100 | 4 |

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | Upakhyanas of Swathi Thirunal(practical) | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Note: Hours allocated for practical means class room teaching of compositions, guidance in developing Manodharma Sangitha (improvisation) etc. and will be equal to lecture hours. One credit each shall be given for one hour practical class per week.

OPEN ELECTIVE COURSES: (4 CREDITS EACH)

(ALL OPEN ELECTIVE COURSES WILL BE AVAILABLE ONLINE)

Details of Open Elective Courses

| Sl No | Course code | Title of the course | Contact Hrs/week | | | Marks | | | CREDITS |
|-------|-------------|--|------------------|-----|---|-------|----|-------|---------|
| | | | L | T/S | P | ESE | CE | Total | |
| 1 | MAMUS02 O01 | Classical Music and Popular Music in India(Theory) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 2 | MAMUS02 O02 | Nottu Swaras of Muthuswamy Deekshithar(Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 3 | MAMUS03 O03 | Historical perspectives of the musical culture of Kerala(Theory) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 4 | MAMUS03 O04 | Patriotic Compositions (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 5 | MAMUS04 O05 | Opera Compositions & Semi Classical Compositions (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |
| 6 | MAMUS04 O06 | Music Composing (Practical) | 6 | 1 | | 60 | 40 | 100 | 4 |

SYLLABUS – M. A. MUSIC PROGRAMME

SEMESTER-I

MAMUS01C01-THEORY OF INDIAN MUSIC-PAPER 1 (THEORY)

No. of CREDITS: 4

Course objectives:

1. This course aims at having clear understanding of the phases of History of development of Carnatic Music; various musical forms used in various stages of development.
2. Familiarization of selected ragas of Carnatic Music.

Course Learning Outcomes:

1. Knowledge of various stages of development of Carnatic Music
2. Understanding about the sources of Musical history
3. Familiarization with music, Tala and musical forms of ancient times
4. Knowledge of construction and route of selected ragas.

UNIT-1

- Study of different periods of musical history, their distinctive features and Land marks:-
 - (a) Ancient period – Prehistoric to Bharata.
 - (b) Medieval period – Matanga to Purandaradasa.
 - (c) Modern period – Chaturdandiprakasika onwards.
- References to music in sacred and secular literature in Sanskrit and Tamil languages.
- Vedic Music – Samagana and its characteristics.

UNIT-2

- Alankaras of ancient music: Suddha Tana, Koota Tana and other varieties of Tanas, Gita prabandhas and Vadya prabandhas.
- Different mela systems propounded by lakshanakaras.
- Music and Temples, Musical iconography, Musical pillars, Musical inscriptions (Kudumiamalai)

UNIT-3

- Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas , Nava Sandhi Talas & Taladasa pranas.
- Evolution of musical forms and their Angas, Obsolete forms and their Angas.

- Origin and evolution of Musical Concerts

UNIT-4

- Lakshanas of the following ragas:
 - (a) Arabhi
 - (b) Begada
 - (c) Bilahari
 - (d) Hamasadhwani
 - (e) Hindolam
 - (f) Kamas
 - (g) Kedaragaula
 - (h) Malayamarutham
 - (i) Manirangu
 - (j) Poorvikalyani
 - (k) Reetigaula
 - (l) Sahana
 - (m) Sama
 - (n) Sri
 - (o) Surutti

Reference:

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A,Sripuram First Street, Royapettah,Chennai-600 014. [2005]
2. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
3. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]
4. SANGEETHASASTRA PRAVESHKA[Malayalam],Dr. VENKETASUBRAHMONIA IYER, Published by State Institute of Languages,Nalanda, Thiruvananthapuram – 695 003 [2002]
5. THE CONCEPT AND EVOLUTION OF RAGA IN HINDUSTHANI AND KARNATIC MUSIC, Dr.(Smt) Geetha Ravikumar Bharatiya Vidya Bhavan Kulapati Munshi Marg Mumbai – 400007
6. MUSIC IN THE VEDAS – Its Magico – Religious Significans G.U.Thite, Sharada Publishing House New Delhi – 110035 [1997]

7. ORIGIN AND EVOLUTOIN OF INDIAN CLASSICAL MUSIC Muzafarahmad Bhat,Cyber Tech Publications, 4264/3, Ansari Road, Daryangang, New Delhi - 110002 [2012]
8. THEORY OF MUSIC, Vidhushi Vasanthamadhavi, Published by Prism Books Pvt Ltd, 1865, 32nd Cross, Banashankari 2nd Stage, Bangalore – 560070 [2005]
9. A HISTORY OF INDIAN MUSIC, Swami Prajnananda, Ramakrishna Vedanta Math, 19- A and B, Rajkrishna Street, Calcutta – 700 006
10. A HISTORICAL STUDY OF INDIAN MUSIC, Swami Prajnananda, Munshiram Manoharlal Publishers Pvt.Ltd. Post Box No 5715, 54 Rani Jhansi Road, New Delhi 110055 [2002]
11. RAGAS OF INDIAN MUSIC, Pro. Nookala Chinna Satyanarayana Composed And Printed at: Sri Dattasai Graphics Hyderabad, [2004] January.
12. MUSIC THROUGH THE AGES, Premlatha V., Sundeep Prakashan, Delhi[1985]
13. THE MUSIC OF INDIA, POPLEY H A, Ed. By A. Coomaraswamy, Ragani Award, New Delhi [1986]
14. MUSIC OF HINDOSTAN, Fox Strangways A H, Oxford University Press, Amen House, Landon E C -4 [1965]
15. HISTORY OF SOUTH INDIAN MUSIC, Rangaramanuja Ayyangar, Self Published, Madras[1972]
16. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961
17. ASPECTS OF INDIAN MUSIC, Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
18. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992
19. AN ANTHOLOGY ON ASPECTS OF INDIAN CULTURE, Dr. V. Raghavan, Dr. V. Raghavan Centre for Performing Arts, 2002
20. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
21. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
22. MUSIC OF INDIA, William Johns & N Augustus Willard, Viswabharati Publications, 2006

SEMESTER I**MAMUS01C02-MUSICAL COMPOSITIONS-PAPER 1 (PRACTICAL)**

No. of CREDITS: 4

Course Objectives:

1. To gain advanced knowledge of various types of compositions viz. Ata Tala Varna, Swarajati, Pancharatna Krities and other compositions.

Course Learning Outcomes:

1. Ability to sing advanced musical compositions.
2. Ability to handle Talas and Ragas which require higher performance skills.
3. Improve the concert repertoire.

UNIT-1

- Ata tala Varna:-

| | | |
|---------------------|-----------|-----------------|
| (a) Bhairavi | OR | (c) Pantuvarali |
| (b) Sankarabharanam | | (d) Kanada |

UNIT-2

- Swarajati – Bhairavi (Syama Sastrii)

UNIT-3

- Pancharatna Kritis – Arabhi (Tyagaraja)

UNIT-4

- Compositions of any composer in the following ragas:-
 1. Arabhi
 2. Begada
 3. Bilahari
 4. Hamsadhwani
 5. Hindolam
 6. Kamas
 7. Kedaragaula

SEMESTER II**MAMUS02C03-THEORY OF INDIAN MUSIC-PAPER 2 (THEORY)**

No. of CREDITS:4

Course Objectives:

To understand Musical Instruments, Music of Kerala , Tamilnadu, Music in Kathakali and folk music of Kerala, Hindustani Music, Western Music, Traditional Musical Theatres, Musical mnemonics, Rasa Theory.

To understand selected Ragas.

Course Learning Outcomes:

1. Students will acquire knowledge about origin and development of musical instruments and its Classifications.
2. Students will gain fair knowledge of other systems of Music viz Hindustani, Western, Folk Music.
3. Students will learn the techniques to memories musical facts & laws.
4. Students will learn about the importance of Rasa (essence & effect).
5. Students will gain knowledge of route and construction of selected ragas.

UNIT-1

- Detailed classification of Musical instruments and knowledge of Sruti, Laya and Sangeetha Vadyas. Keyed and Keyless instruments. Resonators of Musical instruments, their functions and shapes. Utility of bridges, Jeevali, Sound post, Bass – Bar, Mute and Damper, Compound wind instruments.
- Music in Kathakali and instruments used in it.
- Folk music and prominent Folk musical instruments of Kerala.

UNIT-2

- Study of the Musical aspects of Tevaram, Tiruvachakam, Tirupugazh, Divyaprabandha – Rare Talas used in Tirupugazh.
- Raga classification in ancient Tamil music – Time theory of Ragas.
- Yazh – its origin evolution and decline. Various stages in the development of Veena.

UNIT-3

- Hindustani Music, Raga classification, Raga Ragini Parivara system, Comparative study of some of the popular ragas common to Hindusthani and Carnatic music.
- Outline knowledge of staff notation, Ability to reproduce in staff notation simple melodies (Gita and Varna).

- Musical mnemonics.
- Treatment of Music in Geya Nataka, Nritya Nataka, Bhagavatha Mela Nataka, Kathakalakshepam and the accompaniments used in it.
- Raga and Rasa, Madhura Bhakthi – Musical forms having on this theme, contributions of Vaggeyakaras on this theme.

UNIT-4

- Lakshanas of the following ragas:
 - (a) Amritavarshini
 - (b) Bahudari
 - (c) Charukesi
 - (d) Dhenuka
 - (e) Gourimanohari
 - (f) Hamirkalyani
 - (g) Jaganmohini
 - (h) Kanada
 - (i) Kannada
 - (j) Lalita
 - (k) Navarasa Kannada
 - (l) Ravichandrika
 - (m) Saraswati
 - (n) Sriranjini
 - (o) Vachaspathi
 - (p) Mohanam
 - (q) Abhogi

Reference:

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A,Sripuram First Street, Royalpettah,Chennai-600 014. [2005]
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4. KELI [Malayalam dvaimasika], Kerala Sangeetha Nataka Accademy 2016 April-May,Chembookavu,Trissur – 20
5. NADAMRITHAM The Journal of Music Vol -7,December 2011,Department of Music, University of Kerala,Thiruvananthapuram-14.
6. ACOUSTICAL PERSPECTIVE ON RAGA –RASA THEORY, Suvarnalatha Rao, Munshiram manoharlal Publishers, New Delhi, [2000]

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10. THEORY OF INDIAN MUSIC Ram Avatar Vir Sangeethacharya, Pankaj Publications New Delhi
11. INDIAN MUSIC SERIES BOOK-IV Dr.S V Leela, B.A., M.B.H., M.B.B., Sangitha Vidwan [Vocal And Veena] Published by Dr. .S V Leela, B.A., M.B.H., M.B.B., The Bharati Gana Nilayam 2. Sabari Salai Madipakkam Madras -600091
12. A GUIDE TO KADHAKALI – David Bolland, An imprint of Sterling Publishers (P) Ltd, L-10, Green Park Extention, New Delhi-110016, [1996]
13. MELODY AND MUSICAL INSTRUMENTS IN INDIAN MUSIC, Dr. Sumitha Chakravorty, Kanishka Publishers, Distributers, New Delhi – 110002 [2017]
14. MUSICAL INSTRUMENTS OF INDIA, Their History And Development, B. Chaitanya Deva with Foreword by Swami Prajnananda, Munshiram Manoharlal Publishers Pvt. Ltd. Post Box 5715, 54 Rani Jhansi Road, New Delhi – 110055 [2000]
15. KATHAKALAKSHEPA A STUDY Dr. Prameela Gurumurthy, International Society For The Investigation Of Ancient Civilisations 102 Mount Road, Guindy,Madras 600 032 [1994]
16. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961
17. ASPECTS OF INDIAN MUSIC, Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
18. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992
19. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
20. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
21. MUSIC OF INDIA, William Johns & N Augustus Willard, Viswabharati Publications, 2006

SEMESTER II**MAMUS02C04-MUSICAL COMPOSITIONS-PAPER 2 (PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To familiarize with different group Krities, and learn compositions in slow tempo.
To understand selected Ragas

Course Learning Outcomes:

1. Ability to sing group Krities of various composers
2. Ability to handle compositions in slow tempo
3. Ability to handle selected Ragas
4. Improve the concert repertoire.

UNIT-1

Ata tala Varna – Reetigaula or Anandabhairavi.

UNIT-2

- Swarajati – Yadukulakamboji (Syama Sastri)
- Pancharatnam – Sree- (Tyagaraja)

UNIT-3

- Compositions in the following ragas:-
 1. Amritavarshini
 2. Bahudari
 3. Charukesi
 4. Dhenuka
 5. Gourimanohari
 6. Mohanam
 7. Abhogi

UNIT-4

- One Chowka Kala Kriti each in the following major ragas
 - (a) Madhymavathi
 - (b) Harikamboji
- Brief alapana of Janya Ragas
Bilahari, Hindolam, Sree, Surutti.

SEMESTER III**MAMUS03C05-THEORY OF INDIAN MUSIC-PAPER 3 (THEORY)**

No. of CREDITS:4

Course Objectives:

To understand the various sruti intervals used in Carnatic Music
 To learn about ideal Concert halls.
 To understand the rules of prosody applicable to Musical compositions
 Introduction to Music Therapy
 Understand the traditional texts on Music.
 Knowledge of Role & Responsibility of performing musician
 To familiarize with traditional folk concerts.
 To understand selected Ragas.

Course Learning Outcomes:

1. Students will acquire knowledge about various sruti intervals in Music so as to sing ragas appropriately.
2. Will acquire knowledge of acoustics and requirements of ideal concert halls
3. Will learn rules to write musical compositions.
4. Students will learn the techniques to memories musical facts & laws.
5. Students will learn about the importance of Rasa (essence & effect).
6. Students will gain knowledge of route and construction of selected ragas.

UNIT-1

- Various views regarding 22 Srutis – Bharata's experiment of Dhruva veena and Chala veena. Cycle of IVth and Vth.
- Acoustics of concert halls, Concert halls of the past.
- Advanced knowledge of Musical prosody, Padachcheda, Varieties of Prasa, Yamaka, Yati and Swarakshara.
- Music Therapy.

UNIT-2

- Study of Lakshanagrandhas:
 - (a) Swaramela Kalanidhi
 - (b) Ragavibodha
 - (c) Chaturdandi Prakasika
 - (d) Sangita Sudha
 - (e) Sangraha Choodamani
 - (f) Sangita Sampradaya Pradarsini
 - (g) Sangita Chandrika
- Kacheri Dharma, Lakshanas of Vaggeyakara

UNIT-3

- Lakshana of the following ragas:

- (a) Hamsanaadam
- (b) Hamsanandi
- (c) Hemavathi
- (d) Hindusthani Kapi
- (e) Keeravani
- (f) Kunthalavarali
- (g) Malavi
- (h) Mayamalavagaula
- (i) Nagaswaravali
- (j) Ramapriya
- (k) Ranjini
- (l) Saranga
- (m) Sarasangi
- (n) Simhendramadhyamam
- (o) Valachi

UNIT-4

- Varieties of Folk Concerts:
 - (a) Kuravanji nataka.
 - (b) Bommallattam.
 - (c) Tolubommalu
 - (d) Burrakatha
 - (e) Folk dances like Kummi, Kolattam, Thiruvathirakkali
 - (f) Chinnamelam
 - (g) Periyamelam
- Vivadi melas, its destination, their number in the 72 Melakarta Scheme, their characteristic features, concept of Vivaditva in Hindustani musical system.

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SEMESTER III**MAMUS03C06-MUSICAL COMPOSITIONS -PAPER 3 (PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To familiarize with different group Krities, and learn compositions in slow tempo.
To understand selected Ragas and learn Raga, Niraval and Swara expositions.

Course Learning Outcomes:

1. Ability to sing group Krities of various composers
2. Ability to handle compositions in slow tempo
3. Able to sing raga, niraval and Swaras
4. Improve the concert repertoire.

UNIT-1

- Ata tala Varna – Thodi or Kalyani
- Swarajati – Thodi (Syama Sastri)

UNIT-2

- Pancharatna Kriti – Gaula
- One composition each representing the following musical forms
 - (a) Navagraha Kriti (Muthu Swami Dikshithar)
 - (b) Navavarana kriti (Muthuswami Dikshithar)
 - (c) Navarathri kriti (Swathi Thirunal)
 - (d) Navaratnamalika (Syama Sastri)

UNIT-3

- Chowka Kala Kritis in the following ragas:-
 - a. Bhairavi
 - b. Panthuvrali
 - c. Kharaharapriya

UNIT-4

- Compositions in the following ragas:
 - (a) Hamsanaadam
 - (b) Hamsanandi
 - (c) Hemavathi
 - (d) Hindusthani Kapi
 - (e) Keeravani
- Brief alapana of Janya Ragas
Saraswathi, Khamas, Malayamarutham, Bahudhari, Reethigoula.
- Kalpana swaras to the following Janya Ragas
Bilahari, Hamsadwani, Hindola

SEMESTER IV**MAMUS04C07-THEORY OF INDIAN MUSIC-PAPER 4 (THEORY)**

No. of CREDITS:4

Course Objectives:

To understand the rules regarding aspects of Manodharma Sangita including Ragan Tanam Pallavi.

To familiarize with different group Krities, and learn compositions in slow tempo.

To imbibe analytical and appreciative skills.

To understand interdisciplinary studies.

To understand treatises on Music

To update with the latest trends

To understand selected Ragas.

Course Learning Outcomes:

1. Ability to sing Manodharam according to laid down practices.
2. Sing group Krities of various composers and compositions in slow tempo
3. Learn route and structure of selected Ragas
4. Ability to analyze & appreciate compositions, performances.
5. Will develop interest in interdisciplinary studies
6. Knowledge of traditional texts on Music.

UNIT-1

- Manodharma Sangitam, Ragalapana, Thanam, Kalpanaswaram, Structure and Exposition of Pallavis, Ability to write in notation rendering of Pallavi in Trikala and Tisram.
- Group Krities of Tyagaraja, Dikshitar, Syama Sastri and Swathi Tirunal.
- An analytical study of any one composition representing the following group krithis.
 - a. Pancharatna of Thyagaraja
 - b. Navagraha krithis & kamalamba navavaranam of Deekshithar
 - c. Navaratna malika of Syama sasthri
 - d. Navaratri krithis of Swathi thirunal

UNIT-2

- Analysis of the styles of musical trinity on the basis of Music and Laya aspects in general.
- Music and Allied disciplines:
 - (a) Music and Mathematics
 - (b) Music and Physiology – Larynx, Ear
- Musical appreciation-Ability to review critically a concert or ability to review critically a composition or a group of compositions.

UNIT-3

- Study of the following lakshanagrandhas (relevant chapters only):
 - (a) Natyasastra of Bharata
 - (b) Brihaddesi of Matanga
 - (c) Sangitasamayasa of Parsvadeva
 - (d) Sangitaratnakara of Sarangadeva
 - (e) Chilappathikaram of Ilangovalikal
 - (f) Sangeethamakara of Narada
- Recent developments in music with reference to concerts, electronic media etc.

UNIT-4

- Lakshanas of the following ragas:

1. Abheri
2. Atana
3. Dharmavathi
4. Bholi
5. Chakravakam
6. Chenchurutti
7. Dvijavanti
8. Hindustan Bihag
9. Jayanthasri
10. Latangi
11. Saramati
12. Neelambari
13. Shanmughapriya
14. Subhapanthuvrali
15. Devagandhari

Reference:

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SEMESTER IV**MAMUS04C08-DISSERTATION/PROJECT**

No. of CREDITS:4

Course Objectives:

To develop research aptitude.

Course Learning Outcomes:

Ability to take up research.

UNIT-1

- Dissertation of minimum 50 pages prepared under the supervising teacher shall be submitted.

SEMESTER IV**MAMUS04C09- VIVA VOCE & RECORD**

No. of CREDITS:4(2+2)

Course Objectives:

Assess the overall ability to be a Musician

Course Learning Outcomes:

Gain confidence to become an accomplished performing musician

UNIT-1

- Comprehensive Viva-voce based on the entire course content.

UNIT-2

- Candidate shall submit the record at the end of the fourth semester. The record shall contain the notations of minimum 25 compositions learned during the entire course period.

ELECTIVE SUBJECTS**SEMESTER I****MAMUS01E01-MUSICAL COMPOSITIONS (PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To familiarize with different group Krities, and learn compositions in slow tempo.
To understand selected Ragas

Course Learning Outcomes:

1. Ability to sing group Krities of various composers
2. Ability to handle compositions in slow tempo
3. Ability to handle selected Ragas
4. Improve the concert repertoire.

UNIT-1

- Panchalinga Sthala Kriti (Muthuswami Dikshitar)

UNIT-2

- Shodasa Ganapathy Kriti (Muthuswami Dikshitar)

UNIT-3

- One Chowka Kala Kriti each in the following major ragas
 - a. Sankarabharanam
 - b. Kalyani
 - c. Thodi
 - d. Kamboji
 - e. Saveri

UNIT-4

- Compositions of any composer in the following ragas:-
 1. Malayamarutham
 2. Manirangu
 3. Poorvikalyani
 4. Reetigaula
 5. Sahana
 6. Sama
 7. Sri
 8. Surutti

SEMESTER I**MAMUS01E02-VARNAS(PRACTICAL)**

No. of CREDITS:4

Course objective:

Improve Swaranjana, Knowledge of Raga & Tala

Course Learning Outcome:

1. Acquire better understanding of Swars, Ragas and rhythm
2. Improve the concert repertoire.

UNIT-1

- Adi tala varnas (4 Nos)

Saveri , Begada, Saranga , Sahana , Kedaragoula, Darbar, Surutti, Udayaravichandrika, Todi, Navaragamalika, Natta, Arabhi, Devamanohari, Kannada, Mayamalavagoula, Goula, Pantuvarali, Kalyani, Sankarabharanam, Nattakurinji

SEMESTER I**MAMUS01E03-MALAYALAM COMPOSITIONS (PRACTICAL)**

No. of CREDITS:4

Course objective:

To familiarize with compositions in Malayalam

Course Learning Outcome:

- 1.Ability to render compositions in Malayalam.
2. Improve the concert repertoire.

- **Compositions of Malayalam composers(4 Nos):**

a. K C Kesavapillai b.Kuttikunji thankachi c. Irayimman Thampi d. Mahakavi Kuttamath
e. Keerikkad Gopala Pilla f. Puthukkode Krishna Murthy g. C S Krishna Iyer h.. M D Ramanathan

SEMESTER II**MAMUS02E04-MUSICAL COMPOSITIONS& MANODHARMA
SANGEETHA(PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To familiarize with different group Krities, and learn compositions in slow tempo.
To understand selected Ragas and learn Raga, Niraval and Swara expositions.

Course Learning Outcomes:

1. Ability to sing group Krities of various composers
2. Ability to handle compositions in slow tempo
3. Ability to handle selected Ragas
4. Able to sing raga, niraval and Swaras
5. Improve the concert repertoire.

UNIT-1

- One composition each representing the following group kritis:
 - (a) Kovur Pancharatna
 - (b) Tiruvattiyur Pancharatna
 - (c) Navavidha Bhakthi Kirti

UNIT-2

- Compositions in the following ragas:-
 1. Hamirakalyani
 2. Jaganmohini
 3. Kanada
 4. Kannada
 5. Lalita
 6. Navarasa Kannada
 7. Ravichandrika
 8. Saraswati
 9. Sriranjini
 10. Vachaspathi

UNIT-3

- Raga alapana, Niraval and kalpanasvara to the kritis learned in the following ragas:
 - (a) Saveri
 - (b) Kalyani
 - (c) Thodi

UNIT-4

- Pancharatna Kirti – Natta

SEMESTER II**MAMUS02E05-UTSAVA SAMPRADAYA KRITHIS AND DIVYANAMA KRITHIS
OF THYAGARAJA(PRACTICAL)**

No. of CREDITS:4

Course objective:

Familiarize with simple Keertanas of Thyagaraja

Course Learning Outcome:

1. Ability to render compositions in Bhajana tradition in simple tunes.
2. Improve the concert repertoire.

UNIT-1

- Utsava sampradaya krithis of Thyagaraja (2 nos)

UNIT-2

- Divyanama krithis of Thyagaraja (2 Nos)

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SEMESTER II**MAMUS02E06-BHAJANS & PADAMS OF MAHARAJA SREE SWATHI
THIRUNAL(PRACTICAL)**

No. of CREDITS:4

Course objective:

Familiarize with the various musical forms composed by Swathithirunal.

Course Learning Outcome:

1. Ability to sing Bhajans and Padams.
2. Improve the concert repertoire.

UNIT-1

- Swathi thirunal bhajans (2Nos)

UNIT-2

- Swathithirunal Padams (2)

SEMESTER III**MAMUS03E07-MUSICAL COMPOSITIONS & MANODHARMA SANGEETHA-
(PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To familiarize with different group Krities, and learn compositions in slow tempo.
 To understand selected Ragas and learn Raga, Niraval and Swara expositions.
 To familiarize with varieties of musical forms such as Padam, Javali, Tillana

Course Learning Outcomes:

1. Ability to sing group Krities of various composers
2. Ability to handle compositions in slow tempo
3. Ability to handle selected Ragas
4. Ability to sing raga, niraval and Swaras
5. Improve the concert repertoire.

UNIT-1

- Padavarnam

UNIT-2

- Pancharatnam – Varali (Tyagaraja)
- Ragamalika (Swathi Thirunal)

UNIT-3

- Pada (Kshethrajna)
- One composition each representing the following musical forms:
 - (a) Pada
 - (b) Javali
 - (c) Tillana
 - (d) Ashtapadi
 - (e) Devarnama
 - (f) Tharangam
 - (g) Thirupugazh
 - (h) Kathakalipadam

UNIT-4

- Compositions in the following ragas:

1. Kunthalavarali
2. Malavi
3. Mayamalavagaula
4. Nagaswaravali
5. Ramapriya
6. Ranjini

7. Saranga
8. Sarasangi
9. Simhendramadhyamam
10. Valachi

- Raga alapana, Niraval and Kalpanasvara to the kritis learned in the following ragas:
 - (a) Bhairavi
 - (b) Panthuvrali
 - (c) Kharaharapriya

SEMESTER III

MAMUS03E08-JAVALI&TILLANA (PRACTICAL)

No. of CREDITS:4

Course objective:

Understand musical forms common to Dance & Music

Course Learning Outcome:

- 1.Ability to sing Tillanas and Javalis which are integral to Post Pallavi part of Concert.
2. Improve the concert repertoire.

UNIT-1

- Javali (2 Nos)

UNIT-2

- Tillana (2 Nos)

SEMESTER III**MAMUS03E09- COMPOSITIONS OF TAMIL COMPOSERS (PRACTICAL)**

No. of CREDITS:4

Course objective:

Familiarize with contribution of Tamil Composers

Course Learning Outcome:

- 1.Ability to sing Tamil compositions.
2. Improve the concert repertoire.

UNIT-1**Compositions of Tamil composers (4 Nos):**

- Compositions of Andal, Gopala Krishna bharathi, Arunachala kavirayar, Subrahmanya Bharati, Papanasam Sivan, Neelakanta sivan, Muthuthandavar, Periyasvami Thooran, Andal, Ambujam Krishna

SEMESTER IV**MAMUS04E10-MUSICAL COMPOSITIONS & RAGA ALAPANA (PRACTICAL)**

No. of CREDITS:4

Course Objectives:

1. To learn compositions in various ragas. To understand selected Ragas and learn Raga, Niraval and Swara expositions.
2. To learn elaborate exposition of Manodharma Sangita

Course Learning Outcomes:

1. Gain skill to be a performer.
2. Improve the concert repertoire.

UNIT-1

- Compositions in the following ragas:

1. Abheri
2. Atana
3. Dharmavathi
4. Bhoul
5. Chakravakam
6. Chenchurutti
7. Dvijavanthi
8. Sudhasaveri

UNIT-2

- Elaborate alapana of the following Melakarta Ragas

Sankarabharanam, Lathangi, Shanmughapriya, Vachaspati, Hemavathi, Keeravani, Simhendramadhyamam, Charukesi, Gourimanohari, Ramapriya.

UNIT-3

- Elaborate alapana of following Major Janya Ragas

Kamboji, Saveri, Mohanam, Kedaragoula, Madhyamavathi, Sriranjini, Arabhi, , Poorvikalyani.

UNIT-4

- Brief alapana of following Janya Ragas

Atana, Manirangu, Hamsanandi, Sama, Bihag, Valachi, Abhogi, Kapi, Anandabhairavi, Ranjini, Bedaga, Kanada, Sudhasaveri, Sahana.

SEMESTER IV**MAMUS04E11-MUSICAL COMPOSITIONS, NIRAVAL, KALPANA SVARAS & RAGAM TANAM PALLAVI (PRACTICAL)**

No. of CREDITS:4

Course Objectives:

To understand techniques of Ragam Tanam Pallavi (RTP) exposition.

Learn compositions in selected ragas.

Improving improvised singing ability

Course Learning Outcomes:

1. Ability to present RTP
2. Ability to sing compositions in selected ragas
3. Ability to extempore singing
4. Improve the concert repertoire.

UNIT-1

- Compositions in the following ragas:
 - a. Hindustan Bihag
 - b. Jayanthasri
 - c. Latangi
 - d. Saramati
 - e. Neelambari
 - f. Shanmughapriya
 - g. Subhapanthuvarali
 - h. Devagandhari

UNIT-2

- Niraval and Kalpana Svaras may be attempted those ragas in which compositions have been learned.
 - (a) Kamboji
 - (b) Saveri
 - (c) Mohanam
 - (d) Simhendramadhyamam
 - (e) Keeravani
 - (f) Vachaspathi
 - (g) Lathangi
 - (h) Shanmughapriya

UNIT-3

- Kalpana svaras to the following ragas
 - a. Arabhi
 - b. Malayamarutham

- c. Poorvikalyani
- d. Sreeranjini

UNIT-4

- Ragam, Tanam, Pallavi

Ability to expound three Chowka Kala Pallavis (4 and 2 kalas) with Anuloma, Pratiloma and Tisra. Niraval & Kalpana Swara may be attempted in 2 kalas, ability to render Kalpana swara in Ragamalika.

Ability to grasp and render the given pallavis in Adi tala, Triputa tala, Jhampa tala and Rupaka tala.

SEMESTER IV

MAMUS04E12- MUSIC CONCERT (PRACTICAL)

No. of CREDITS:4

Course Objectives:

To evaluate the ability to be a performer.

Course Learning Outcomes:

Becomes a full-fledged performer

UNIT-1

- A mini Vocal Concert, with Violin and Mridangam accompaniment of 45 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.

The following shall be the pattern of the concert:

- (a) A Tana Varna in 2 kalas, with Tisram.
- (b) One or two compositions in any Prati madhyama, Sudha madhyama Ragas of Janaka or Janya Variety (with brief Ragalapana, Kalpana Swaram).
- (c) Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.
- (d) Other items representing the different Musical forms like Padam, Javali, Thillana, Bhajan etc.
- (e) Ragamalika Slokam (at least in 3 Ragas).
- (f) Mangalam.

SEMESTER IV**MAMUS04E13- COMPOSITIONS FROM PRABANDHAS AND UPAKHYANAS OF SWATHITHIRUNAL (PRACTICAL)**

No. of CREDITS:4

Course objectives:

Familiarize with various musical forms by Swathithirunal

Course Learning Outcomes:

- 1.Ability to sing compositions from Prabandha and Upakhyanas of Swathithirunal
2. Improve the concert repertoire.

UNIT-1

- Compositions from Utsava prabandha(2 nos)

UNIT-2

- Compositions from Kuchelopakhyanam and Ajamilopakhyanam(2 nos)

KANNUR UNIVERSITY**MODEL QUESTION PAPER**

FIRST SEMESTER M A DEGREE EXAMINATION DECEMBER 2020

MUSIC**MAMUS01C01-Theory of Indian Music-Paper 1 (Theory)**

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks)

Write short note on any five of the following:

- a) Sthobhas.
- b) Nashta and Uddhishta.
- c) Navasandhi talas.
- d) Stone pillars.
- e) Desi Talas.
- f) Laghu Jati Varities.

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

Write Raga lakshana of any three of the following ragas:

- a) Arabhi
- b) Begada
- c) Bilahari
- d) Hamsadhwani
- e) Manirangu

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

1. Write an essay on the evolution of Music concerts.
2. Explain the evolution of musical forms and their angas.
3. Estimate the role of Kudumiyamalai inscription in the early development of Notation as well as raga concept in Indian music.
4. Write an essay on the scheme of 108 talas.
5. Elucidate the references to music in sacred and secular literature in Sanskrit.

(3 X 10=30 marks)

KANNURUNIVERSITY**MODEL QUESTION PAPER**

SECOND SEMESTER M A DEGREE EXAMINATION, MAY 2021

MUSIC**MAMUS02C03-Theory of Indian Music-Paper 2 (Theory)**

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks)

Write short note on any five of the following:

- a. Compare any two ragas of Carnatic music with its corresponding Hindustani ragas
- b. Keyed and Keyless instruments.
 - c. Madhurabhakti.
 - d. Music in Kathakali.
 - e. Musical mnemonics.
 - f. Resonators of Musical instruments.

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

Write Raga lakshana of any three of the following ragas:

- a. Kannada
- b. Bahudhari
- c. Hamir Kalyani
- d. Navarasa Kannada
- e. Amritha Varshini

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

1. Elucidate the raga classification in ancient Tamil music. Elucidate the raga classification in ancient Tamil music.
2. Write an essay on folk music and prominent folk musical instruments of Kerala.
3. Explain the importance of musical mnemonics in Indian music.
4. Write in staff notation any one Adi Tala Varna.
5. Discuss the music in Kathakali and instruments used in it.

(3 X 10=30 marks)

**KANNURUNIVERSITY
MODEL QUESTION PAPER**

THIRD SEMESTER M A DEGREE EXAMINATION NOVEMBER-2021

**MUSIC
MAMUS03C05-Theory of Indian Music-Paper 3 (Theory)**

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks)

Write short note on any five of the following:

- a. Cycle of Vth
- b. Swarakshara.
- c. Swaramelakalanidhi
- d. Burra Katha.
- e. Kuravanchi Nataka.
- f. Bommalattam

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

Write Raga lakshana of any three of the following ragas:

- a. Hamsanandi
- b. Kuntalavarali
- c. Hindustani Kapi
- d. Ranjini
- e. Nagaswaravali

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

1. Explain Bharata's experiment of Dhruva Veena and Chala Veena.
2. Write on an essay on various views on number of Srutis.
3. Elucidate the duty and responsibility of a performer in a concert.
4. Write an essay on prosodic rules followed in compositions.
5. Discuss the qualities of a good concert hall.

(3 X 10=30 marks)

KANNURUNIVERSITY
MODEL QUESTION PAPER

FOURTH SEMESTER M A DEGREE EXAMINATION MARCH-2022

MUSIC

MAMUS04C07-Theory of Indian Music-Paper 4 (Theory)

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks).

Write short note on any five of the following:

- a. Navaratna Malika of Syamasastri
- b. Varieties of Pallavi
- c. Larynx
- d. Sangita Ratnakara.
- e. Music and Mathematics.
- f. Kamalamba Navavaranam

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

Write Raga lakshana of any three of the following ragas:

- a. Dwijavanthi
- b. Bhouli
- c. Jayanthasri
- d. Neelambari
- e. Subha Panthavarali

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

1. Explain various stages of Ragalapana.
2. Write in notation a Pallavi in Triklam.
3. Write an essay on Group kritis of Thyagaraja.
4. Estimate the recent developments in Music with reference to electronic media.
5. Review critically a concert you have heard recently.

(3 X 10=30 marks)

OPEN ELECTIVE COURSES: (4 CREDITS EACH)

(ALL OPEN COURSES WILL BE AVAILABLE ONLINE)

SEMESTER II

**MAMUS02O01-CLASSICAL MUSIC AND POPULAR MUSIC IN INDIA
(Theory)**

No. of CREDITS:4

Course objectives:

- To acquire knowledge about the basic elements of Carnatic music and the connection between other popular systems of Music in India.
- To understand the foundation of Carnatic & Hindustani systems of music.
- To have fair understanding of popular music in India.

Course Learning Outcomes:

1. Understand the basic elements in various streams of Music in India
2. Ability to identify the different branches of Indian music
3. Ability to explain the relation between Carnatic music and Hindustani music
4. Ability to illustrate popular music in general
5. Ability to assess the role of music in dance, film, drama and patriotism
6. Understand the elements of Western music in India

UNIT-1

- Music in India – Outlook , different branches and elements.

UNIT-2

- Classical music – Carnatic and Hindustani systems

UNIT-3

- Popular music – Dance music, Drama music, Film music, and Patriotic music

UNIT-4

- Western music in India, Similarities and differences between both the systems, Recent developments.

References :

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2. HINDUSTHANI MUSIC - G H RANADE, EASTERN BOOK LINKERS, 1989
3. CLASSICAL DANCE - ASHIS MOHAN KHOKOR, RUPA, 2004
4. A COMPANION TO INDIAN MUSIC AND DANCE - SURESH CHANDRA BANARJI, SRI SATGURU PUBLICATIONS, 1990

5. EVOLUTION OF MUSIC , DANCE, AND DRAMA - G V S BHARADWAJ, G V S BHARADWAJ, 2005
6. POPULAR MUSIC - TARA BRABAZON, SAGE PUBLICATIONS LTD, 2011
7. POPULAR MUSIC AND SOCIETY - BRAIN LONGHURST, POLITY, 2007
8. AN INTRODUCTION TO WESTERN MUSIC - REV. DR.M P GEORGE, STATE INSTITUTE OF LANGUAGES,2015
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10. INDIAN MUSIC & DANCE VARIED DIMENTIONS - GOWRI KUPPUSWAMI & HARIHARAN, B R RHYTHM, 2015
11. MUSIC THROUGH THE AGES, Premalatha V., Sundeep Prakashan, Delhi[1985]THE MUSIC OF INDIA, POPLEY H A, Ed. By A. Coomaraswamy, Ragani Award, New Delhi ,1986
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15. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961
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17. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992
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19. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
20. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
21. MUSIC OF INDIA, William Johns & N Augustus Willard, Viswabharati Publications, 2006

SEMESTER II

MAMUS02002-NOTTUSWARAS OF MUTHUSWAMY DEEKSHITHAR(Practical)

No. of CREDITS:4

Course objective: Improve aptitude towards classical music

Course Learning Outcome:

1. Ability to render simple compositions
2. Initiation to grasp and render classical compositions
3. Gain knowledge of Raga, Tala and composer

UNIT-1

- Nottuswaras of Muthuswamy Deekshithar (5 Nos)

SEMESTER III**MAMUS03O03-HISTORICAL PERSPECTIVES OF THE MUSICAL CULTURE OF KERALA (Theory)**

No. of CREDITS:4

Course objectives:

Attain knowledge about the development of music culture in Kerala.
Understand the linkages among different music cultures of Kerala.

Course Learning Outcomes:

1. Ability to classify ancient and modern music culture in Kerala
2. Ability to estimate the diversity of the music culture of Kerala
3. Develop knowledge of Ragas & Talas used in Music of Kerala
4. Ability to classify Folk music of Kerala
5. Ability to illustrate works, composers and performers in Kerala

UNIT-1

- Ancient and modern music culture - Pattukal, Sthotras, Temple music, Classical Performing Arts

UNIT-2

- Diversity of the culture – festivals and ceremonies

UNIT-3

- Theatrical and Folk aspects – Koothu, Koodiyattam, Krishnanattam, Kathakali, Thullal and Mohiniyattam.

UNIT-4

- Classical aspects – Carnatic music, Composers, Performers, Works and Musical activities

References :

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SEMESTER III

MAMUS03O04-PATRIOTIC COMPOSITIONS (Practical)

No. of CREDITS:4

Course objective:

Improve aptitude towards classical music
Inculcate Patriotism

Course Learning Outcome:

1. Ability to render simple compositions
2. Initiation to grasp and render classical compositions
3. Gain knowledge of Raga, Tala
4. Understands the efforts of composers in infusing Patriotism

UNIT-1

- Patriotic compositions by Subrahmanya Bharati, K C Kesava Pillai, Mayuram Viswanatha Sastry and others (4 Nos)

SEMESTER IV**MAMUS04O05-OPERA COMPOSITIONS & SEMI CLASSICAL COMPOSITIONS (Practical)**

No. of CREDITS:4

Course objective: Improve aptitude towards classical music**Course Learning Outcome:**

1. Ability to render simple compositions
2. Initiation to grasp and render classical compositions
3. Gain knowledge of Raga, Tala and composers

Opera and Semi Classical Compositions**UNIT-1**

- Compositions of :Jayadeva, Annamacharya, Purandara Dasa, Kanaka Dasa, Narayana Thirtha, Sadasiva Brahmendra. (2 Nos)

UNIT-2

- Compositions from Operas Nowkacharitam, Prahlada Bhakti Vijayam (2 Nos)

SEMESTER IV**MAMUS04O06-MUSIC COMPOSING (Practical)**

No. of CREDITS:4

Course objective:

To develop Music Composing skills

Course Learning Outcome:

1. Ability tune and make melodies
2. Ability to give music and render Verses & Poems

UNIT-1

- Familiarization with common Ragas used in popular songs

UNIT-2

- Set to tune Poems & verses (4 nos)

KANNUR UNIVERSITY
MODEL QUESTION PAPER (OPEN ELECTIVE)

SECOND SEMESTER M A DEGREE EXAMINATION MARCH-2021

MUSIC

MAMUS02O01 – Classical Music and Popular Music in India (Theory)

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks).

Write short note on any five of the following:

- a) Elements in Carnatic music
- b) Popular music
- c) Gharanas in Hindustani music
- d) Ragas in Carnatic music
- e) Composers of Patriotic Compositions in Carnatic music
- f) Forms figuring in Dance music

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

- a) Characteristic features of Film music
- b) 'That' in Hindusthani Music
- c) Influence of Patriotic Music
- d) Development of Drama music.
- e) Development of Western music in India.

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

1. Classify the different branches of Indian music.
2. Elucidate Indian popular music in general.
3. Describe the role of music in Dance, Film, Drama and Patriotism.
4. Explain the use of Western Music in India.
5. Evaluate the relation between Carnatic music and Hindustani music.

(3 X 10=30 marks)

**KANNURUNIVERSITY
MODEL QUESTION PAPER**

THIRD SEMESTER M A DEGREE EXAMINATION NOVEMBER-2021

**MUSIC
MAMUS03O03 – HISTORICAL PERSPECTIVES OF THE MUSICAL CULTURE
OF KERALA (Theory)**

Time: 3 hours

Maximum marks: 60

Part A

Answer any Five questions. (Each question carries 3 marks).

Write short note on any five of the following:

- a) Temple music.
- b) Classical performing arts.
- c) Talas used in Thullal
- d) Composers of Patriotic compositions in Carnatic music.
- e) Forms figuring in Dance music.
- f) Characteristic features of Mohiniyattam.

(5X3=15 marks)

Part B

Answer any Three questions. (Each question carries 5 marks)

- a) Theatrical arts of Kerala
- b) Folk arts of Kerala.
- c) Music in Kathakali.
- d) Instruments used in Koodiyattam.
- e) Instruments used in Krishnanattam.

(3X5=15 marks)

Part C

Answer any three questions. (Each question carries 10 marks)

- a) Discuss ancient and modern music cultures in Kerala.
- b) Describe the Ragas and Talas used in the music of Kerala.
- c) Classify folk music in Kerala.
- d) Evaluate the contribution of Composers in Kerala.
- e) Estimate the diversity of the music culture in Kerala.

(3 X 10=30 marks)