



UNIVERSITY OF CALICUT

Abstract

General and Academic - Faculty of Fine Arts - Syllabus of BA Music Programme under CBCSS UG Regulations 2019 with effect from 2019 Admission onwards - Implemented- Orders Issued.

G & A - IV - B

U.O.No. 10882/2019/Admn

Dated, Calicut University.P.O, 17.08.2019

*Read:-*1. U.O.No. 4368/2019/Admn Dated, 23.03.2019.

2..Minutes of the meeting of the Board of Studies in Music (SB)held on 29/04/2019 and 30/04/2019.

3. Remarks of the Dean,Faculty of Fine Arts dtd 06/08/019

ORDER

The Regulations for Choice Based Credit and Semester System for Under Graduate (UG)Curriculum- 2019 (CBCSS UG Regulations 2019) for all UG Programmes under CBCSS-Regular and SDE/Private Registration w.e.f. 2019 admission has been implemented vide paper read first above .

The meeting of the Board of Studies in Music (SB) has approved the Syllabus of BA Music Programme in tune with new CBCSS UG Regulation implemented with effect from 2019 Admission onwards, vide paper read second above.

The Dean,Faculty of Fine Arts has approved the minutes of the meeting of the Board of Studies in Music (SB) held on 29/04/2019 and 30/04/2019 , vide paper read third above .

Under these circumstances , considering the urgency, the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of BA Music Programme in accordance with the new CBCSS UG Regulations 2019, in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

The Scheme and Syllabus of BA Music Programme under CBCSS UG Regulations 2019, is therefore implemented in the University with effect from 2019 Admission onwards .

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

The Principals of all Affiliated Colleges

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Section Officer

REVISED SYLLABUS
(with effect from 2019 admission onwards)
OF
B.A. MUSIC PROGRAMME (CBCSS -UG)
CHOICE BASED CREDIT SEMESTER
SYSTEM(CBCSS)
(Core, Complementary & Open Courses)

UNIVERSITY OF CALICUT

Topics	Pages
Courses at a Glance	
Names of Courses and Codes	1
B.A. Music Programme Course Details	2
Scheme of Examination & Mark Distribution	3-4
Core Courses	5
Complementary Courses	6
Open Courses	7
Audit Courses	7
Evaluation & Grading - Assessment Framework	
Internal Assessment	8-14
External Evaluation & Project	8-14
Course objectives	14-15
Detailed Course Outlines	
Core Courses, Complementary Courses, Open Courses & Audit courses (Semester wise)	15-38

NAMES OF COURSES & CODES

SL NO	COURSE	COURSE CODE
1.	COMMON COURSES (ENGLISH & SECOND LANGUAGES)	A
2.	CORE COURSES	B
3.	COMPLEMENTARY COURSES	C
4.	OPEN COURSES	D
5.	AUDIT COURSES	E

UNIVERSITY OF CALICUT **B. A. MUSIC PROGRAMME** **COURSE DETAILS**

Sem	Course Title	Hrs/ Week	Credit	Exam Hrs	Total Credit	Exter nal	Inter nal	Total Marks
I	Common English Course – 1				20			
	Common English Course – 2							
	Additional Language Course 1							
	Core Course – 1 (Practical)	6	5	2.5		80	20	100
	1 st Complementary – 1 (Theory)	6	4	2.5		80	20	100
	Audit Course – 1 (Theory)	-	4	-		-	-	-
II	Common English Course – 3				19			
	Common English Course – 4							
	Additional Language Course 2							
	Core Course – 2 (Practical)	6	4	2.5		80	20	100
	2 nd Complementary – 1(Instrumental)	6	4	2.5		80	20	100
	Audit Course – 2 (Theory)	-	4	-		-	-	-
III	Common English Course – 5				21			
	Additional Language Course 3							
	Core Course – 3 (Theory)	4	4	2.5		80	20	100
	Core Course – 4 (Practical)	5	4	2.5		80	20	100
	2 nd Complementary – 2 (Instrumental)	6	4	2.5		80	20	100
	Audit Course – 3 (Theory)	-	4	-		-	-	-
IV	Common English Course – 6				19			
	Additional Language Course 4							
	Core Course – 5 (Theory)	4	4	2.5		80	20	100
	Core Course – 6 (Practical)	5	4	2.5		80	20	100
	1 st Complementary – 2 (Theory)	6	4	2.5		80	20	100
	Audit Course – 4 (Theory)	-	4	-		-	-	-
V	Core Course – 7 (Theory)	3	3	2.0	21	60	15	75
	Core Course – 8(Theory)	3	3	2.0		60	15	75
	Core Course – 9 (Practical)	5	4	2.5		80	20	100
	Core Course – 10 (Practical)	6	4	2.5		80	20	100
	Core Course – 11(Practical)	5	4	2.5		80	20	100
	Open Course	3	3	2.0		60	15	75
VI	Core Course – 12 (Theory)	4	3	2.0	20	60	15	75
	Core Course – 13 (Practical)	6	5	2.5		80	20	100
	Core Course – 14 (Practical)	6	5	2.5		80	20	100
	Core Course – 15 (Practical)	6	5	2.5		80	20	100
	Course Work/ Project Work – 2	3	2	-		80	20	100
	Total	150	120		120			
			Course	Credits				
	TOTAL COMMON COURSES (22+16)		10	38				
	TOTAL CORE COURSE (10Pr. + 5Th.)		15	44+17=61				
	TOTAL COMPLIMENTARY COURSES(2Pr. +2TH)		4	16				
	TOTAL OPEN COURSES		1	3				
	TOTAL COURSE WORK/ PROJECT WORK		1	2				
	TOTAL		31	120				

UNIVERSITY OF CALICUT

SCHEME OF EXAMINATION &CREDIT DISTRIBUTION

B.A.MUSIC PROGRAMME**CUCBCSS UG 2019 ONWARDS****SEMESTER – I**

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS1B01	Foundation Course -I	Core Course – I (Practical-I)	5	20%	80%	9 Credits
2.	Complementary	Fundamentals of Music	1st Complementary –I - (Theory)	4	20%	80%	
3.	AUD1E01	Environmental Studies	Audit Course -1	4	-	-	

SEMESTER – II

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS2B02	Foundation Course - II	Core Course – II (Practical-II)	4	20%	80%	9 Credits
2.	Complementary	Preliminary Exercises	IInd Complementary –I - (Instrumental)	4	20%	80%	
3.	AUD2E02	Disaster Management	Audit Course -2	4	-	-	

SEMESTER – III

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS3B03	Musicology - I	Core Course – III (Theory)	4	20%	80%	12 Credits
2.	MUS3B04	Varnams & Kritis - I	Core Course – IV (Practical-III)	4	20%	80%	
3.	Complementary	Varnas & Kritis	IInd Complementary –II - (Instrumental)	4	20%	80%	
4.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	Audit Course -3	4	-	-	

UNIVERSITY OF CALICUT

SCHEME OF EXAMINATION & CREDIT DISTRIBUTION

B.A.MUSIC PROGRAMME

CUCBCSS UG 2019 ONWARDS

SEMESTER – IV

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS4B05	Musicology - II	Core Course – V (Theory)	4	20%	80%	12 Credits
2.	MUS4B06	Varnas and Kritis - II	Core Course – VI (Practical-IV)	4	20%	80%	
3.	Complementary	History of Music	1st Complementary –II - (Theory)	4	20%	80%	
4.	AUD4E04	Gender Studies/ Gerontology	Audit Course - 4	4	-	-	

SEMESTER – V

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS5B07	Musicology - III	Core Course – VII (Theory)	3	20%	80%	21 Credits
2.	MUS5B08	Musicology -IV	Core Course – VIII (Theory)	3	20%	80%	
3.	MUS5B09	Kritis - I	Core Course – IX (Practical - V)	4	20%	80%	
4.	MUS5B10	Kritis- II	Core Course - X (Practical - VI)	4	20%	80%	
5.	MUS5B11	Group Kritis	Core Course - XI (Practical VII)	4	20%	80%	
6.		Open Course to be selected from any other programme		3			

SEMESTER – VI

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MUS6B12	Musicology - V	Core Course – XII (Theory)	3	20%	80%	20 Credits
2.	MUS6B13	Raga Alapana	Core Course – XII (Practical VIII)	5	20%	80%	
3.	MUS6B14	Niraval and Kalpana Swara	Core Course - XIII (Practical - IX)	5	20%	80%	

4.	MUS6B15	Pallavi	Core Course - XIV (Practical X)	5	20%	80%	
5.	MUS6B16	Course work Project-I	Record	2	20%	80%	

DETAILS OF CORE COURSES

Sl No	Code	Title	Hrs/ Week	Credit	Sem
1.	MUS1B01	Foundation Course - I	6	5	1
2.	MUS2B02	Foundation Course - II	6	4	2
3.	MUS3B03	Musicology – I	4	4	3
4.	MUS3B04	Varnams &Kritis – I	5	4	3
5.	MUS4B05	Musicology – II	4	4	4
6.	MUS4B06	Varnams &Kritis – II	5	4	4
7.	MUS5B07	Musicology – III	3	3	5
8.	MUS5B08	Musicology -IV	3	3	5
9.	MUS5B09	Kritis – I	5	4	5
10.	MUS5B10	Kritis- II	6	4	5
11.	MUS5B11	Group Kritis	5	4	5
12.	MUS6B12	Musicology – V	4	3	6
13.	MUS6B13	Raga Alapana	6	5	6

14.	MUS6B14	Niraval and Kalpana Swara	6	5	6
15.	MUS6B15	Pallavi	6	5	6
16.	MUS6B16	Project	3	2	6
Total			77	63	

DETAILS OF COMPLEMENTARY COURSES

Complementary Courses enable the student to enrich their skills by learning ancillary subjects within the subject and helps the student to broaden their vision. The Complementary Courses are of two types Type I & Type II respectively and Colleges have the freedom to choose either Type I or Type II.

Type 1 - First and Fourth Semester shall be the same.

Type 2 - Second and Third Semester shall be the same.

As Music is a practical oriented subject and the IInd Complimentary being Instrumental Veena, it requires more time on the part of the student to practice and develop the skill of performance in Veena. Hence the **BOS of Music have decided to take up Type - 1 ie Complimentary I (Theory) in the I & IV Semesters &Complimentary II (Veena Instrumental) in the II & III Semesters**

Complementary I – Theory

Complementary II – Veena Instrumental

Sl No	Code	Title	Hrs/ Week	Credit	Sem
Type 1					

Complementary - I - Theory					
1.	MUS1C01	Fundamentals of Music	6	4	1
2.	MUS4C02	History of Music	6	4	4
Type 2					
Complementary – II - Practical					
3.	MVE2C01	Preliminary Exercises -I	6	4	2
4.	MVE3C02	Varnas and Kritis	6	4	3

DETAILS OF OPEN COURSES

Open Courses enables any Undergraduate student to take any Course of his/her choice from other disciplines in the same institution. The content in the Open Course is designed in such a way so that a student from another programme learns the rudiments of Music and it helps the student to bring out the aesthetic and creative skills. The Open Course has 3 Credits and occurs in the V Semester. The Open Courses offered in Music for other Programme students are as follows:

Sl No	Code	Title	Course type	Hrs/ Week	Credit	Sem
1.	MUS5D01	Popular Songs	Practical	3	3	5
2.	MUS5D02	Light Classical Compositions	Practical	3	3	5
3.	MUS5D03	Introduction to Music	Thenory	3	3	5

Human Rights/Intellectual Property Rights/Consumer Protection

DETAILS OF AUDIT COURSES

Sl No	CODE	TITLE	CREDIT	SEMESTER
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1.	AUD1E01	Environment Studies	4	1 st Semester
2.	AUD2E02	Disaster Management	4	2 nd Semester
3.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	4	3 rd Semester
4.	AUD4E04	Gender Studies/ Gerontology	4	4 th Semester

(The Audit courses are to be done Self Study by students)

EVALUATION & GRADING

Evaluation (both Internal and External) is carried out using Mark system. The Grade on the basis of total internal and external marks will be indicated for each course, each semester and for the entire programme. Indirect Grading System in 10 -point scale is as below:

Percentage of Marks (Both Internal & External Together)	Grade	Interpretation	Grade point Average	Range of Grade points	Class
95 and above	O	Outstanding	10	9.5 - 10	First class with Distinction
85 to below 95	A+	Excellent	9	8.5-9.49	
75 to below 85	A	Very good	8	7.5 – 8.49	
65 to below 75	B+	Good	7	6.5 – 7.49	First class
55 to below 65	B	Satisfactory	6	5.5 – 6.49	
45 to below 55	C	Average	5	4.5 – 5.49	Second class
35 to below 45	P	Pass	4	3.5 – 4.49	Third class
Below 35	F	Failure	0	0	Fail

The evaluation scheme for each course shall contain two parts:

1. Internal Assessment
2. External Evaluation.

20% weight shall be given to the internal assessment. The remaining 80% weight shall be for the external evaluation.

Internal Assessment Framework

Continuous Internal assessment is done based on the following components.

Item	Marks/20	Marks/15
Test Paper(s)	8	6
Assignments	4	3
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

Continuous Internal assessment for Theory papers:

Students are expected to do a Seminar presentation on a given topic from the subjects covered for each Semester. They are also required to submit assignments on given topics from the subjects covered for in each Semester. Written Exams maybe conducted to evaluate the students and their classroom participation is also vitally essential.

Continuous Evaluation for Practical Papers:

Music being a Practical oriented subject, students are expected to perform the lessons learnt in each Semester. Oral tests may be conducted for Practicals by the faculty based on the modules learnt in order to evaluate the capability and skill of students. The classroom participation of students is vitally essential and may be given due importance.

Split up of Marks for Test Paper

Range of Marks in Test Paper	Out of 8 (Maximum Internal marks is 20)	Out of 6 (Maximum Internal marks is 15)
Less than 35%	1	1
35% -45%	2	2
45% - 55%	3	3
55% – 65%	4	4
65% - 85%	6	5
85%-100%	8	6

Split up of Marks for Classroom Participation

Range of Marks in Test paper	Out of 4 (Maximum Internal marks is 20)	Out of 3 (Maximum Internal Marks is 15)
50%<CRP<75%	1	1

75%<CRP<85%	2	2
85% and above	4	3

External Assessment Framework

External Evaluation carries 80% marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks. The courses with 2/3 credits will have an external examination of 2 hours duration. The external examination of theory course will be conducted by the University. The External examination in Practical courses shall be conducted by two examiners – one **Internal** and one **External**, the latter appointed by the University.

An aggregate of **P** grade (after External and Internal put together) is required in each course for a pass and also for awarding a degree. A student who failed to secure a minimum grade for a pass in a course is permitted to write the examination along with the next batch.

PATTERN OF QUESTION PAPER - SCHEME OF EXAMINATION

The courses with 2/3 credits will have an external examination of 2 hours duration with 60 marks and courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks

The External QP with **80 Marks** and Internal examination is of 20 Marks. Duration of each External examination is 2.5Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -15 questions Ceiling – 25

Section B

Paragraph/ Problem type carries 5 Marks each – 8 questions Ceiling – 35

Section C

Essay type carries 10 Marks (2 out of 4) 2x10= 20

The External QP with 60 Marks and Internal examination is of 15 Marks. Duration of each External examination is 2 Hrs. The pattern of External Examination is as given below. The

students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -12 questions Ceiling – 20

Section B

Paragraph/ Problem type carries 5 Marks each – 7 questions Ceiling – 30

Section C

Essay type carries 10 Marks (1 out of 2) 1x10= 10

To Question setters:

- Questions should be assessing both lower order and higher order skills of students.
- Enough weightage should be given to questions to assess application and analytical skills of learners in various aspects.
- Questions pertaining to the subject can be direct/indirect.
- Notation of a Geetham, is compulsory in the three Theory papers - Musicology- I, Adi tala Varnam in Musicology II, & Kriti in Musicology III.

PROJECT

Every student of a UG degree programme shall have to work on a project of 2 credits under the supervision of a faculty member. Each student shall submit a Notation record in which the student must write the prescribed items as designed by the BOS. The preparation for this record shall begin by the end of the V Semester and the Notation Record shall be submitted by each student at the end of the VI Semester. There shall be Internal and External valuation for the Record.

GUIDELINES FOR EVALUATION OF PROJECT/RECORD

- ❖ Evaluation of the Project/Record shall be done under the Mark system. The evaluation of the Record shall be done along with the Practical Examinations.
- ❖ The Evaluation of the Project/Record is to be done in two stages:
 - a) **Internal Assessment-** A Supervising Teacher shall assess the Project and award Internal Marks.

- Internal Assessment should be completed 2 weeks before the last working day of the VI Semester.
- Internal Assessment Marks should be published in the Department

b) External Evaluation (External Examiner appointed by the University)

In the case of Courses with Practical examination, project evaluation shall be done along with the practical examinations.

- c) Grade for the Project will be awarded to students combining the Internal and External Marks.
- d) External Examiners will be appointed by the University from the List of VI Sem Board of Examiners in consultation with the Chairperson of the Board.
- e) In particular cases of blind & infirm candidates the BOS may specially design the mode of Submission as per the students ability.

Internal Assessment Framework for Project/ Record

The Project should be assessed with the following components and Criteria:

SI No	Internal (20% of Total)	Total Marks	External (80% of Total)	Total Marks
1.	Presentation Skills & Neatness	5	Presentation Skills & Neatness	10
2.	Clarity in representing the symbols in Notation	10	Clarity in representing the symbols in Notation	70
3.	Punctuality in submission	5	Notation of all 15 Compositions	
Total		20	Total	80

Split up of Marks for the Project /Record - B.A.MUSIC

SI No	Name of Item	Number	Mark allotted	Total
1.	Geetham	2	4x2	8
2.	Jathiswaram	1	1x4	4
3.	Swarajathi	1	1x4	4

4.	Adi Tala varnam	4	4x4	16
5.	Ata Tala Varnam	2	2x8	16
6.	Kriti -Adi tala (1 Kala)	1	1x4	4
7.	Kriti – Rupaka Tala	1	1x4	4
8.	Kriti – Misra Chappu	1	1x4	4
9.	Kriti – Adi Tala (2 Kala)	1	1x4	4
10.	Notation of a Pallavi in Anulomam, Pratilomam & Tisram	1	1x6	6
	Total of 15 compositions	15		70
	Neatness & Presentation Skills in the Record			10
	Total Marks			80

PASS CONDITIONS

- Students may start the Record work by the end of the V Semester and the Record may be submitted at the end of the VI Semester.
- No marks shall be awarded to a candidate if he/she fails to submit the Record for External evaluation.
- The student should get a minimum Pass Grade in aggregate of External and Internal.
- There shall be **no improvement chance** for the Marks obtained in the Record.
- In the extent of the student failing to obtain a minimum of Pass Grade the Record may be redone and a new Internal mark may be submitted by the parent Department & the student may be asked to submit the record along with the subsequent batch.

CUSSP

A student has to complete 12 days of Social Service in Calicut University Social Service Programme. This has to be completed in the first four semesters, 3 days in each semester. For the regular programme, the student has to work in a Panchayath/ local body/ hospital /poor home/old age home/ Paliative centre, or any social work assigned by the college authorities.

Students who engage themselves in College Union activities, and participate in sports and cultural activities in Zonal level have to undergo only 6 days of CUSSP

Note to Students:

A student is required to acquire a minimum of **140 credits** for the completion of the programme, of which **120 credits** are to be acquired from class room study and shall only be counted for SGPA, and CGPA. Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NSS, NCC, and Swatch Bharath. Those students who could not join any of the above activities, must undergo CUSSP. Grace marks may be awarded to students, for meritorious achievements in Sports/ NCC/NSS carried out besides regular hours. This is limited to a maximum of 8 courses in an academic year spreading over two semesters.

The successful completion of all the courses (Common, Core, Complementary, and Open Courses) prescribed for the Degree programme with **‘P’** Grade shall be the minimum requirement for the award of Degree.

COURSE OBJECTIVES:

- The B.A. Music Programme is designed in such a way as is suitable for a student of Music to learn the rudiments of Music in both the Practical and Theoretical aspects.
- With adequate training, practice sessions and Practical tests the students can develop themselves into skilled artists and musicologists in future.
- The Abhyasa gana exercises, other compositions, and the study of musicological aspects in the different semesters helps the student to have a basic foundation in the practical and theoretical aspects of music.
- The additional knowledge of performing on the Veena enables the student to test their abilities in the field of Instrumental music.
- The various facts and phenomena of music are being dealt with in a detailed manner in the various semesters so that the student will have an indepth knowledge to develop the skills in Music.

- The various branches of Manodharma Sangitha or creative music which is essential is being given prominence in the VI Semester and this enables the student to bring out the creative and aesthetic skills.
- The Practical papers and the oral tests at the end of each semester enables the students to emerge themselves as persons with great musical skills which will help them to become skilled artists in Vocal singing and Instrumental music.

B. A. MUSIC PROGRAMME SYLLABUS

1ST SEMESTER

CORE COURSE – I COURSE CODE: MUS1B01

PRACTICAL – I – FOUNDATION COURSE – I

Code	Hours/week	Credit	Semester
MUS1B01	6	5	1

Course Outcome:

- To learn the basic rudiments of music
- To know more about the basic factors such as Raga, Tala, Sruthi, Laya etc.
- To develop the skill to understand the different swaras & its combinations
- To understand the relation between Dhathu and Mathu

Module – I – Swara Exercises:

1. Sarali Varisas – any 10
2. Janta Varisas – any 3
3. Dattu Varisas – any 2

Module - II -Sapta Tala Alankaras:

1. Rendering of Sapta Tala Alankaras in the following five ragas
 - a. Sankarabharanam
 - b. Kalyani
 - c. Mohanam
 - d. Hamsadhvani
 - e. Abhogi

Module - III -Abhyasa Gaanam:

1. Geetham – 4
2. Jathiswaram – 1
3. Adi tala varnam – 3

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. South Indian Music -Vol -I by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
3. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

1st COMPLEMENTARY – I – COURSE CODE : MUS1C01**FUNDAMENTALS OF MUSIC**

Code	Hours/Week	Credit	Semester
MUS1C01	6	4	1

Course Outcome:

- To learn the basic theoretical aspects of music
- To understand the various technical terms in music & musical instruments.
- To understand the Ragalakshana, basic Talas, importance of Sruthi,& Laya.
- To develop the skill to understand the different swaras & ragas

Module – I - Music & its importance

1. Place of music in life
2. Distinctive features of Indian Music

Module – II - Major & Minor seats of music

- a. Tanjore
- b. Madras
- c. Mysore

- d. Thiruvananthapuram e. Thirupathi

Module – III - Technical terms and their explanations.

- a. Nadam b. Sruti
c. Svaram – Svara nomenclature d. Sthayi
e. Tala –Sapta talas and their angas, Shadangas & Shodashangas.

Module – IV- Musical forms

- a. Geetham b. Jathisvaram
c. Swarajathi

Module -V- Musical Instruments & Classification

- a. Construction, method of tuning and playing technique of Tambura.
b. Classification of musical instruments – Stringed, Wind, and Percussion.

Module -VI - Ragalakshana:

- | | | |
|--------------------|-------------|----------------|
| a. Mayamalavagaula | b. Mohanam | c. Hamsadhwani |
| d. Chakravakam | e. Hindolam | f. Vasanta |
| g. Kedaram | h. | i. |

Module -VII -Life sketch and contributions of the following Vaggeyakaras

- a. Jayadeva b. Annamacharya c. Purandaradasa
d. Saint Tyagaraja e. Muthuswami Dikshitar f. Shyamasasthri

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
3. Great Composers -Vol – I – by Prof.Sambamurthy Indian Music Publishing House, Chennai

AUDIT COURSE -1

AUD1E01 - ENVIRONMENTAL STUDIES

(SELF STUDY)

2ND SEMESTER

CORE COURSE – II – COURSE CODE : MUS2B02

PRACTICAL – II – FOUNDATION COURSE – II

Code	Hours/Week	Credit	Semester
MUS2B02	6	4	2

Course Outcome:

- To learn the intricacies and nuances of music
- To understand the different Ragas, basic Talas, & Kritis
- To develop the skill to differentiate the different swaras & ragas

Module - I – Abhyasa Gana

1. Swarajathi – 1
2. Lakshanageetham – 1
3. Adi tala varnam – 2

Module -II - Kritis

1. Simple kritis in the following ragas
 - a. Hamsadhvani
 - b. Chakravakam
 - c. Vasanta
 - d. Hindolam
 - e. Kedaram

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai

2ND – COMPLIMENTARY – I (INSTRUMENTAL)

PRELIMINARY EXERCISES – I COURSE CODE: MVE2C01

(For students of Veena, Violin, and Mridangam Programmes who opted Vocal as 2nd Complimentary and Vocal students who opted Veena as 2nd Complimentary)

Code	Hours/Week	Credit	Semester
MVE2C01	6	4	2

Course Outcome:

- To learn the basic skills of Veena performing
- To understand the technicalities of the Veena.
- To develop the skill to perform simple melodies in the Veena.

Module – I – Swara Exercises

1. Ability to play preliminary svara exercises

- Sarali varisas
- Janda varisas
- Madhyasthayi varisas

Module – II – Alankaras & Geetham

1. Sapta tala alankaras in two degrees of speeds in the following ragas:

- Mayamaalavagowla,
- Mohanam
- & c. Hamsadhwani

2. Geetham – 1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Praveshika (Malayalam) - Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

AUDIT COURSE - 2

AUD2E02 – DISASTER MANAGEMENT

(SELF STUDY)

3RD SEMESTER

CORE COURSE – III COURSE CODE : MUS3B03

MUSICOLOGY – I

Code	Hours/Week	Credit	Semester
MUS3B03	4	4	3

Course Outcome:

- To learn the important theoretical aspects of ragas.
- To understand the various technical terms in music.
- To understand the Ragalakshana, of various ragas.
- To develop the skill to understand the different swaras & ragas

Module -I- Melakarta Scheme

Scheme of 72 melas

- a. Application of Kadapayadi formula
- b. Application of Bhutasankhya

Module -II - Raga classification

- a. Janaka-Janya
- b. Upanga-Bhashanga
- c. Varjya-Vakra
- d. Nishadantya, Dhaivatantya and Panchamantya

Module -III - General classification of ragas

- a. Ghana, Naya, Desya
- b. Karnataka, desya
- c. Sudha, Chayalaga, Sankeerna
- d. Classification based on Kampita svaras
- e. Mitra ragas
- f. Ganakala niyama

Module - IV – Raga Lakshanas & its essentials

- | | | |
|----------------------------------|--------------------|-----------------|
| a. Bilahari | b. Arabhi | c. Khamas |
| d. Bowli | e. Natta | f. Madhyamavati |
| g. Ritigowla | h. Suddha dhanyasi | |
| 1. Trayodasha Lakshana of ragas. | | |

Module -V – Musical Instruments &their construction

Construction & Playing Technique of Veena and Violin

Module -VI - Musical Forms

- a. Varnam
- b. Keerthanam.

Module VII – Notation

- a. Notation of a Geetham learnt in practical paper.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum

2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

CORE COURSE – IV COURSE CODE : MUS3B04

PRACTICAL – III – VARNAMS & KRITIS -I

Code	Hours/Week	Credit	Semester
MUS3B04	5	4	3

Course Outcome:

- To learn to sing Varnas and sing in two degrees of speed.
- To understand the various differences in Ragas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

Module – I - Varnas

1. Adi tala varnam - 3
2. Ata tala varnam – 1

Module -II - Kritis

1. Kritis in the following ragas
 - a. Bilahari b. Arabhi c. Bowli
 - d. Khamas e. Natta f. Madhyamavathi
 - g. Mohanam h. Ritigowla i. Suddha Dhanyasi

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Raviindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

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4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

2ND – COMPLIMENTARY (INSTRUMENTAL)

COURSE CODE : MVE3C02

VARNAS & KRITIS

Code	Hours/Week	Credit	Semester
MVE3C02	6	4	3

Course Outcome:

- To develop the skill of performing in the Veena.
- To understand the technicalities of Veena performance.
- To develop the skill of tala rendition while performing on the Veena
- To develop the ability to perform Varnas and Kritis in the Veena

Module – I - Varnas

1. Adi tala varna -1

Module -II – Kritis

1. Simple kriti / Nottuswaram – 1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

AUDIT COURSE - 3

AUD3E03

(SELF STUDY)

4TH SEMESTER

CORE COURSE – V COURSE CODE : MUS4B05

MUSICOLOGY – II

Code	Hours/Week	Credit	Semester
MUS4B05	4	4	4

Course Outcome:

- To learn the intricacies of Notation & various other technical aspects in music.
- To understand the subtle differences in Ragas.
- To develop the skill of differentiating the various types of ragas

Module – I - Notation

1. Detailed knowledge of Notation

Module -II – Gamakas

1. Dashavidha and Panchadasha Gamakas

Module - III - Musical forms

- | | |
|---------------|-------------|
| a. Kriti | b. Padam |
| c. Javali | d. Thillana |
| e. Ragamalika | |

Module - IV - Grahabheda

1. Model shift of tonic

Module -V – Ragalakshana

Lakshanas of the following ragas

- | | |
|-------------------|-------------------|
| a. Anandabhairavi | b. Panthuvrali |
| c. Kambhoji | d. Kalyani |
| e. Nattakurinji | f. Shanmukhapriya |
| g. Nilambari | h. Darbar |

Module -VI – Folk Music

- 1.Folk Music – outline knowledge of Folk Music in general, their characteristics & varieties.

Module – VII -Talas

1. Tala – 35 and 175 talas and Varieties of Chappu Talas.

Module – VIII – Life & Contribution of Vaggeyakaras

- a. Pattanam Subramanya Iyer, b. Poochi Srinivasa Iyengar, c. Maha Vaidyanatha Iyer.

Module IX – Notation

- a. Notation of a Adi Tala Varnam learnt in practical paper.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. South Indian Music -Vol -I by Prof. P.Sambamurthy – Indian Music Publishing House, Chennai
3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalakshmy, CBH Publications, Trivandrum
6. Great Composers – by Dr.Gowri Kuppaswamy & Hariharan, CBH Publications, Trivandrum

CORE COURSE – VI - COURSE CODE: MUS4B06**PRACTICAL – IV – VARNAMS AND KRITIS – II**

Code	Hours/Week	Credit	Semester
MUS4B06	5	4	4

Course Outcome:

- To learn to sing Varnas and sing in two degrees of speed.
- To understand the various differences in Ragas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

Module – I - Varnas

- a. Adi tala varnam- 2
- b. Ata tala varnam - 2

Module -II -Kritis

Kritis in the following ragas.

- | | | |
|-------------------|--------------------|-----------------|
| a. Anandabhairavi | b. Panthavarali | c. Kambhoji |
| d. Kalyani | e. Mayamalavagaula | f. Nattakurinji |
| g. Abhogi | h. Shanmukhapriya | i. Darbar |
| j. Nilambari | | |

Module – III – Musical Forms

- a. Ragamalika (Other than composed by Swathithirunal) -1

- b. Kathakali Padam -1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
6. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum

2nd – COMPLEMENTARY – IV

COURSE CODE : MUS4C02

HISTORY OF MUSIC

Code	Hours/Week	Credit	Semester
MUS4C02	6	4	4

Course Outcome:

- To learn the historical aspects of music.
- To understand the important Lakshanagrandhas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

Module – I – Historical Aspects of Music

1. Raga classification in ancient music – Grama murchana Jathi system

Module -II - Lakshana Grandhas

- | | |
|--------------------------|------------------------|
| a. Natyasastra | b. Sangeetharatnaakara |
| c. Chaturdandiprakaasika | d. Sangrahachudaamani |

Module -III- Musical scales

- a. Development of Musical scale.

Module – IV- Life sketch and Contribution of Vaggeyakaras

- a. Swaathi Thirunal
- b. Iravivarman Thampi
- c. M.D.Ramanathan
- d. K.C.Kesava Pillai

Module - V - Kathakali music

- a. Outline Knowledge of Kathakali Music
- b. Ragas and talas figuring in kathakali music

Module – VI - Musical Instruments of Kerala & Construction

Prominent musical instruments of Kerala

- a. Chenda
- b. Maddalam
- c. Idakka
- d. Ilathalam
- e. Thimila
- f. Chengila
- g. Kombu
- h. Kuzhal

Module -VI – Tala Ensemble

- a. Panchavadyam – Kriyanga and Sevanga Panchavadyam

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. Lakshana Grandhas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
4. Great Composers – by Dr.Gowri Kuppaswamy & Hariharan CBH Publications, Trivandrum
5. Vanishing temple Arts -Dr.Deepthi Omcherry Bhalla, Shubhi Publications, Haryana, India

AUDIT COURSE - 4

AUD4E02

(SELF STUDY)

5TH SEMESTER

CORE COURSE – VII COURSE CODE : MUS5B07

MUSICOLOGY – III

Code	Hours/Week	Credit	Semester
MUS5B07	3	3	5

Course Outcome:

- To learn to musicological aspects of music.
- To understand the various literary beauties.
- To develop the ability to analyse a composition
- To understand the various types of Ragas
- To develop the skill of writing Notation for compositions

Module – I – Essentials for a Gaayaka

1. Gayaka gunas and doshas pertaining to vocal music

Module - II -Literary beauties figuring in a composition

- | | |
|------------|-----------------|
| a. Prasam | b. Yati |
| c. Yamakam | d. Svaraksharam |

Module – III -Analysis

- a. Literary and musical analysis of a composition

Module - IV – Musical instruments & their construction

Construction and playing technique of the following instruments

- | | | | |
|----------|--------------|---------------|----------|
| a. Flute | b. Mridangam | c. Nagasvaram | d. Taval |
|----------|--------------|---------------|----------|

Module – V - Ragalakshana

- | | | |
|------------------|----------------|--------------------|
| a. Poorvikalyani | b. Attana | c. Sankarabharanam |
| d. Gaula | e. Kedaragaula | f. Saveri |
| g. Todi | h. Bhairavi | i. Sahana |
| j. Begada | k. Surutti | l. Kanada |
| m. Mukhari | n. Sriragam | o. Kharaharapriya |

Module -VI - Sahitya

- a. Sahitya of any kriti learnt in practical paper

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I by Prof.P.Sambamurthy- Indian Music Publishing House, Chennai

3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
6. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum

5TH SEMESTER

CORE COURSE – VII - COURSE CODE : MUS5B08

MUSICOLOGY – IV

Code	Hours/Week	Credit	Semester
MUS5B08	3	3	5

Course Outcome:

- To learn the basics of Tamil Music.
- To understand the various differences in different types of Ragas.
- To develop the ability to understand Manodharma Sangitha

Module – I

1. Musical mnemonics

Module -II -Tamil Music:

- a. An outline knowledge of the sacred musical forms in Tamil music –
Tevaram, Thiruppugazh, and Nalayira Divyaprabandham.
- b. Raga Classification in Tamil Music- Pan Tiram System

Module -III - Life and Contribution of the following composers

- a. Arunachala Kavirayar, b. Gopalakrishna Bharathi,
- c. Papanasam Sivan.

Module – IV – Manodharma Sangitha

1. An outline knowledge of the Manodharma Sangitha – Ragaalapana, Taanam, Niraval, Kalpana Svara, and Pallavi Exposition.

Module – V – Notation

1. Notation of a kriti learnt in practical paper

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyalakshmy CBH Publications, Trivandrum
7. Great Composers – by Dr.Gowri Kuppaswamy & Hariharan, CBH Publications, Trivandrum
8. Music through the ages – by Dr.V.Premlatha, Sundeep Prakashan Publishers, New Delhi

CORE COURSE – VIII

COURSE CODE : MUS5B09

PRACTICAL – V – KRITIS – I

Code	Hours/Week	Credit	Semester
MUS5B09	5	4	5

Course Outcome:

- To learn to sing Kritis in different ragas.
- To develop the skill of rendition of different musical forms.
- To develop the skill of singing with perfection

Module – I - Kritis

1. Kritis in the following minor ragas.

- | | | | |
|----------------|------------|-----------|-------------|
| a. Sahana | b. Beghada | c. Attana | d. Gaula |
| e. Mukhari | f. Surutti | g. Kanada | h. Sriragam |
| i. Kedaragaula | | | |

Module – II – Musical Forms

- | | | | |
|----------------|---------------|-----------------|------------------|
| a. Padam – 1 | b. Javali – 1 | c. Thillana – 1 | d. Ashtapadi - 1 |
| e. Tarangam -1 | f. Devaranama | g. Bhajan – 1 | |

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I, II, III, & IV by Prof. P.Sambamurthy -Indian Music Publishing House, Chennai
3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
9. Ragas in Carnatic Music – by Dr.S.Bhagyalakshmy, CBH Publications, Trivandrum
10. Great Composers – by Dr.Gowri Kuppaswamy & Hariharan, CBH Publications, Trivandrum

CORE COURSE – IX

COURSE CODE : MUS5B10

PRACTICAL – VI – KRITIS – II

Code	Hours/Week	Credit	Semester
MUS5B10	6	4	5

Course Outcome:

- To learn to sing Kritis in major ragas.
- To develop the ability to grasp difficult sangathis.
- To develop the skill of singing with perfection

Module – I - Kritis

1. Kritis in the following major ragas.

- | | |
|-------------------|--------------------|
| a. Kharaharapriya | b. Sankarabharanam |
| c. Saveri | d. Todi |
| e. Bhairavi | f. Poorvikalyani |

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I, II, III, & IV by Prof. P.Sambamurthy

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4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

CORE COURSE – X

COURSE CODE : MUS5B11

PRACTICAL – VII – GROUP KRITIS

Code	Hours/Week	Credit	Semester
MUS5B11	5	4	5

Course Outcome:

- To learn to sing Kritis in different ragas.
- To develop the skill of singing Sangathis in major Kritis.
- To develop the skill of singing with perfect Sruthi and Tala

Module – I - Kritis

1. Any one composition from the following group kritis
 - a. Navagraha kriti – 1
 - b. Navaratri kriti – 1
 - c. Navarathnamalika – 1
 - e. Pancharathnam – 1 (Arabhi)
 - f. Kovoore Pancharathnam/Thiruvattiyoore Pancharatnam – 1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Vol -I, II, III, & IV by Prof. P.Sambamurthy
3. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
4. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Shyama Shastri – by Dr.T.K.Govinda Rao Gaana mandir Publications, Chennai

6. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
7. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

OPEN COURSE

(Practicals)

COURSE CODE : MUS5D01

COURSE – 1 – POPULAR SONGS

Code	Hours/Week	Credit	Semester
MUS5D01	3	3	5

Course Outcome:

- To learn to sing Preliminary exercises.
- To develop the skill of rendition of simple melodies.
- To develop the skill of singing with Sruthi and Tala

Module – I – Abhyasa gana

1. Preliminary Exercises (Sarali varisas, Janta varisas Madhyasthayi varisas)

Module -II – Simple Melodies

1. Patriotic songs -2
2. Folk melodies – 2
3. Light classical songs – 2

Module – III – Film Songs

1. Study of film songs of any 3 music directors – 2

Module – IV – Simple Kritis

1. Nottuswara sahityam - 2

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

OPEN COURSE

COURSE CODE : MUS5D02

COURSE – II – LIGHT CLASSICAL COMPOSITIONS

Code	Hours/Week	Credit	Semester
MUS5D02	3	3	5

Course Outcome:

- To learn to sing Simple Kritis.
- To develop the skill of rendition with perfect Sruthi &Tala.
- The ability to understand different ragas
- To know the theoretical and practical aspects of simple ragas.

Module – I – Simple Kritis

1. Compositions of Malayalam composers - 2
2. Compositions of Annamacharya or Tarangam – 2
3. Nottusvara sahityam – 1
4. Namavalis or Divyanamakeertanas – 2

Module - II – Raga aspects

1. Simple raga parichayam
 - a. Kharaharapriya b. Anandabhairavi c. Hamsadhvani
 - d. Mohanam e. Hindolam

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

OPEN COURSE

COURSE – III – INTRODUCTION TO MUSIC

COURSE CODE : MUS5D03

Code	Hours/Week	Credit	Semester
MUS5D03	3	3	5

Course Outcome:

- To learn the basic theoretical aspects.
- To know more about music in a wider angle
- The ability to understand different ragas in film songs
- To have a basic knowledge about Kerala composers.

Module – I – Basics of Music

1. Place of music in life

Module -II – Music used in Modern life

1. Music as an applied art in the field of advertising, play - back, religion and therapy

Module – III – Music in Films

1. Influence of classical music in film songs

Module – IV – Vaggeyakaras of Kerala

1. Prominent Kerala composers
 - a. Swathithirunal
 - b. Iravivarmanthampi

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

6TH SEMESTER

CORE COURSE – XI COURSE CODE : MUS6B12

MUSICOLOGY – V

Code	Hours/Week	Credit	Semester
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MUS6B12	4	3	6
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Course Outcome:

- To learn the basics of relation between sound and music.
- To know more about Samudaaya Kritis
- The ability to understand different musical forms of Hindusthani Music
- To have a basic knowledge about musical instruments used in Hindusthani Music.

Module – I –Relation between Music & Sound

1. Acoustics

- | | | |
|-----------------------------------------|---------------------------------|--------------|
| a. Production and transmission of sound | b. Laws of vibration of strings | c. Pitch |
| d. Intensity | e. Echo | f. Harmonics |
| g. Timber | h. Loudness | |

Module – II - Samudaaya Kritis

Group kritis of Trinity and Swathithirunal

Tyagaraja	a. Ghana raga pancharatna b. Kooroor pancharatna c. Thiruvattiyoor pancharatna
Muthuswami Dikshitar	a. Navagraha kritis b. Nava avarana kritis c. Panchalinga sthala kritis
Syamasastri	a. Navaratna malika
Swathithirunal	a. Navaratri b. Navavidha bhakti kritis c. Utsavaprabandhas

Module – III – Basic knowledge of Hindusthani Music

1. Hindustani music

- Ten that
- A brief description of the musical forms Dhrupad, Khayal, Thumri, Tharana and Ghazal.

Module - IV – Musical Instruments of Hindusthani Music

- A brief study of the musical instruments Sitar, Sarangi, Pakhawaj, Tabala and Santur.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
7. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
8. Splendour of South Indian Music - by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul
9. Sangeetha Saasthra Sangraha -by Dr.M.B.Vedavalli, University of Madras, Chennai
Tanjore as a Seat of Music – by Dr.S.Seetha, University of Madras, Chennai

CORE COURSE – XII COURSE CODE : MUS6B13

PRACTICAL – VIII – RAGA ALAPANA

Code	Hours/Week	Credit	Semester
MUS6B13	6	5	6

Course Outcome:

- To learn the basics of Manodharma Sangitha
- To learn to sing Major and Minor ragas
- The ability to differentiate between different swaras and ragas
- To have a basic knowledge about the different stages of Alapana.

Module – I –Usage of Major ragas in Carnatic Music

1. Alapana in the following major ragas.
 - a. Sankarabharanam
 - b. Kamboji
 - c. Kalyani
 - d. Kharaharapriya
 - e. Shanmukhapriya

Module -II – Usage of Minor Ragas in Carnatic Music

1. Alapana in the following minor ragas.

- | | | |
|-----------------|-------------------|----------------|
| a. Nattakurinji | b. Anandabhairavi | c. Hindolam |
| d. Bilahari | e. Hamsadhvani | f. Panthuvrali |
| g. Mohanam | | |

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Book III, & IV - Prof.P.Sambamurthy Indian Music Publishing House, Chennai
3. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
4. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

CORE COURSE – XIII COURSE CODE : MUS6B14

PRACTICAL – IX – NIRAVAL AND KALPANA SVARA

Code	Hours/Week	Credit	Semester
MUS6B14	6	5	6

Course Outcome:

- To learn the different branches of Manodharma Sangitha.
- To learn to sing Kalpana swaras for Kritis in Major and Minor ragas
- To have a basic knowledge of Kalpana Sangitha

Module – I –Niraval & Kalpana swaras

1. Niraval and Kalpana svara for the compositions learnt in all major ragas prescribed for raga alapana.
2. Kalpana swaras only for the compositions learnt in the following ragas.

a. Mohanam	b. Hamsadhvani
c. Mayamalavagaula	d. Panthuvrali
e. Hindolam	f. Madhyamavathi

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
3. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
4. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

CORE COURSE – XIV COURSE CODE : MUS6B15

PRACTICAL – X – PALLAVI

Code	Hours/Week	Credit	Semester
MUS6BP15	6	5	6

Course Outcome:

- To learn the basics of Pallavi singing.
- To know more about the legendary Pallavi exponents
- The ability to render Pallavi in three degrees of speed & Tisram
- To have a basic knowledge about singing of Kalpana swaras for Pallavi.

Module – I –Pallavi Singing

1. Ability for the exposition of 2 Pallavis (in any raga) in Trikalam and with Tisram.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Book III, & IV - Prof.P.Sambamurthy Indian Music Publishing House, Chennai
3. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
4. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

WORK/ PROJECT – I

COURSE CODE : MUS6B16

PROJECT

Code	Hours/Week	Credit	Semester
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MUS6BP16	3	2	6
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Course Outcome:

- To learn the basics of writing in Notation the compositions learnt.
- To know more about Aksharakala and Tala
- The ability to understand different signs and symbols used in Notation
- To develop Swarajnanam while writing Notation

Module – I –Writing Notation

Presentation of a record containing the Notations of the following compositions

1. Geetam – 2
2. Jathiswaram -1
3. Swarajathi -1
4. Adi Tala Varnam – 4
5. Ata Tala Varnam – 2
6. Kriti – Adi tala– (1 kala) -1
7. Kriti – Rupaka tala -1
8. Kriti- Misrachappu tala-1
9. Kriti -Adi tala - (2kala) -1
10. Notate a simple Pallavi with Anulomam, Pratilomam and Tisram.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. South Indian Music -Book II, III, & IV - Prof. P. Sambamurthy Indian Music Publishing House, Chennai
3. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
4. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

Sd/-

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