

UNIVERSITY OF KERALA

COURSE STRUCTURE AND SYLLABUS

FOR

BACHELOR OF ARTS DEGREE IN MUSIC

BA MUSIC

UNDER

FACULTY OF FINE ARTS

CHOICE BASED-CREDIT-SYSTEM
(CBCS)

Outcome Based Teaching, Learning and Evaluation
(2021 Admission onwards)

Revised Scheme & Syllabus – 2021
First Degree Programme in Music

Scheme of the courses

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

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

KERALA UNIVERSITY
BA DEGREE PROGRAMME IN MUSIC – CBCS

PROGRAMME SPECIFIC OUTCOME:

- Acquire an in-depth knowledge in the fundamental principles of Carnatic music, both theory and practical.
- Summarise the history of Indian music and the influencing factors that helped in its evolution.
- Develop creative thinking in the sphere of raga exploration, extemporizing Kalpana svaras and Niraval singing in both Mela and Janya ragas.
- Observe the scientific voice culture methods with which, students will be able to correct their own imperfections in voice production.
- Instill an urge to follow research in music and in Inter-disciplinary areas.
- Develop the skill to become full-fledged musicians, entrepreneurs and adapt to multiple contemporary needs of mass media.
- Identify the possibilities that music nurtures with regard to music therapy and its influences on the physiological and psychological framework of a person.

SEMESTER I

CORE COURSE 1

THEORY 1

INTRODUCTION TO INDIAN MUSIC

MU1141

[Credits – 4]

COURSE OUTCOME:

- Apply the fundamental principles of both theory and practical aspects of Carnatic Music.
- Identify the influence of music as an art form, on the emotional and physical health.
- Enumerate and detail the history of Indian music and the influencing factors that helped in its evolution.
- Recognise the varied musical instruments and their structures and classification used in Carnatic music.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Familiarise the technical terms in Indian music.
- Identify the distinctive features of Indian music.
- Identify the diverse cultural, intellectual, spiritual and emotional values of music.
- Classify the musical instruments in general.
- Recognise the structure of Tambura and Veena.
- Identify the signs and symbols used in musicography.

MODULES:

I. Musical terms.

- 1) Nada- Causation of sound – varieties of Nada
- 2) Sruti- Definition of Sruti
- 3) Svara and svara nomenclature
 - vadi,
 - samvadi,
 - anuvadi,
 - vivadi
- 4) Raga
- 5) Arohana and avarohana
- 6) Stayi
- 7) Tala-Definition of the term Tala and names of Sapta talas

II. Distinctive features of Indian music, Music as a fine art.

III. Cultural, Intellectual, Spiritual and Emotional values of music.

IV. Musical instruments and their classification:

- 1) Monophonous and polyphonous
- 2) Stringed, wind and percussion instruments
- 3) Sruti vadyas and sangeeta vadyas

V. Construction and playing techniques of the following instruments with diagram :

- 1) Tambura
- 2) Veena

VI. Musicography or Notation – Signs and symbols used in notation – Ability to notate a Geetam

COMPLEMENTARY COURSE-1

(VEENA)

MU1131

[Credits – 2]

COURSE OUTCOME:

- Acquires the playing technique of Veena.
- Applies the fundamental lessons on Veena.

LEARNING OUTCOME:

After transacting the module the learner will be able to:

- Play the Sapta swaras on Veena.
- Play the Sarali varisas in two speeds.
- Play the Janta varisa
- Identify Madhyastayi varisas and apply them on veena.

MODULES

- I. Sapta swaras in two degrees of speed.
- II. Sarali varisas (10) in one degree of speed.
- III. Janta varisa (4) in one degree of speed.
- IV. Madhya stayi varisas.

SEMESTER II

CORE COURSE-II

PRACTICAL-I

ABHYASA GANAM AND SABHA GANAM

MU1241

[Credits – 4]

COURSE OUTCOME:

- Identifies of preliminary swara exercises
- Familiarises the basic concepts of sruti
- Applies different melas and janya ragas for Sapta tala Alankaras
- Identifies the structure of different musical forms such as Gitam, jatiswaram, Adi tala varnam and simple kriti.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Sing the basic swara exercises of Sarali varisas, Janta varisas, Dhattu varisas, Madhyastayi, Manthrastayi and Tara stayi varisas.
- Compare and contrast different rhythms and apply new mela and janya ragas in them.
- Examine the dhatu-mathu (svara-music) combination of the simple musical form-Gitam.
- Identify different svara patterns in jati swaras.
- Identify the rhythm and melody intersperse in adi tala varnams
- Familiarise the form Kriti in 4 different ragas.

MODULES:

- I.** Swara exercises :
- 1) Sarali Varisas (10)
 - 2) Janta Varisas (Any 6 including deergha swaras)
 - 3) Dhattu Varisas (1)
 - 4) Madhya stayi Varisas.
 - 5) Mandra stayi Varisas.
 - 6) Tara stayi Varisas.
- II.** Sapta Tala Alankaras in 3 melas and 2 janya ragas.

Mela ragas:

- 1) Mayamalavagaula
- 2) Kalyani
- 3) Kharaharapriya

Janya ragas:

- 4) Mohanam
- 5) Madhyamavati

- III. Gitam (3)
- IV. Jati swaram (1)
- V. Adi Tala Varnams (3)
- VI. Simple Kritis in the following ragas
 - 1) Mayamalavagaula
 - 2) Hamsadhvani
 - 3) Mohanam
 - 4) Bilahari

COMPLEMENTARY COURSE – III

(VEENA)

MU 1231

[Credits-3]

COURSE OUTCOME:

- Identify the advanced rhythmic patterns and implementing them on the Veena.
- Learning to apply the musical forms learnt on the instrument so as to further understand the intricacies of the music.

LEARNING OUTCOME:

The learner will be able to:

- Play the alankaras in different ragas in two degree of speeds.
- Play the Gitams in two different ragas.
- Play the Jatisvaram.

MODULES:

- I. Alankaras in the following ragas.(2 degrees of speed)
 - 1) Mayamalavagaula.
 - 2) Kalyani.
 - 3) Mohanam.
 - 4) Hamsanadam.
- II. Gitams (2)
- III. Jatiswaram (1)

SEMESTER III

FOUNDATION COURSE–II

INFORMATICS – THEORY

MU1321

[Credits–3]

COURSE OUTCOME:

- Understand the basics of computer, its parts and the usages of the same.
- Understand the usage of Internet, creation of blog and email account.
- Compare the functioning of digital and Analogue systems.
- Explain the functions of DAW and different music softwares.
- Identify methods that protect computer operating systems, networks and data from cyber attacks.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Understand the basics of computer, its parts, memory and ideas of computer networks.
- Acquire knowledge about internet, mail and blog creation and various websites.
- Acquire basic knowledge in digital recording system.
- Identify different music software.
- Understand the importance of cyber security and ideas to protect from cyber-attacks.

MODULES:

- I. Computer and its components
 - 1) What is a computer?
 - 2) Types of computer.
 - 3) Evolution of computers.
 - 4) Parts of modern PC and their function -monitor, keyboard, mouse, CPU, CD drive, microphone, primary and secondary memories – RAM, ROM, hard disks, flash/thump drives, soundcards.
 - 5) Measure of memory–Byte, Kilobyte, Megabyte, Gigabyte
 - 6) Hardware and software.
 - 7) Computer networks–basic ideas.

- II. Internet awareness and blog creation
 - 1) What is internet
 - 2) History of internet- origin and evolution
 - 3) E-mail–various options, creating e-mails
 - 4) Websites–searching websites–Downloading music

- 5) Creating blog
- 6) Difference between websites and blog

III. Fundamentals of digital recording system

- 1) Digital and analogue recording system
- 2) Mono and stereo
- 3) Track recording
- 4) Components of digital recording system
- 5) Clipping, editing and mixing

IV. Basic knowledge in music softwares

- 1) Define music software
- 2) Daw–digital audio workstation
- 3) Sequencing/composing software
- 4) Notation software
- 5) Vocal training software

V. Cyber security

- 1) Types of cyber threats
- 2) Cyber safety methods.

**CORE COURSE III
THEORY-II**

**RAGAM
MU1341
[Credits-2]**

COURSE OUTCOME:

- Understand the different concepts of raga classifications in Carnatic music.
- Identifies the scheme of 72 melakarta ragas, application of ‘Katapayadi’ formula and ‘Bhutha sankhya’
- Familiarise with the lakshanas of different ragas.
- Recognises the application of Mnemonics.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Categorise the different ragas according to various parameters such as, Janaka-janya, Ghana-naya-desya, Sudha-Sangirna-Chayalag etc.
- Locate the position of Melas in the 72 melakarta system, and apply ‘katapayadi’ formula.
- Identify the lakshanas of various ragas.
- Identify the svaras and melas being represented by Mnemonics.

MODULES:

- I. 1) Raga classification in general
- Janaka- Janya
 - Ghana, naya, desya
 - Karnataka, desya
 - Sudha, chayalaga, sankeerna
 - Classification based on kampita swaras
 - Classification based on rasa
 - Classification based on gana kala
 - Allied ragas
 - Mitra ragas
- 2) Janya raga classification.
- Vakra–varja
 - Upanga–Bhashanga
 - Nishadantya, Dhaivatantya, Panchamantya
- II) 72 Melakarta scheme–Katapayadi formula–Bhuta sankhya
- III) Ragalakshana of the following ragas:
- Mayamalava guala
 - Sankarabharanam
 - Pantuvarali
 - Kalyani
 - Malahari
 - Hamsadhwani
 - Abhogi
 - Mohanam
 - Saveri
 - Sudhasaveri

VI. Mnemonics

CORECOURSE- IV

PRACTICAL–II

VARNAMS AND KRITIS- I

MU1342

[Credits–2]

COURSE OUTCOME:

- Identifies the structure and presentation of Adi tala varna.
- Recognises the structure of Ata tala varnam
- Identifies the basic structure of kritis composed in different ragas
-

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Render Adi tala varna in two degree of speeds.
- Identify the distinctive features and presentation of Ata tala varnam.
- Render the krithis in different ragas.

MODULES:

- I. Adi tala varna (1)
- II. Ata tala varna (1)
- III. Kritis in the following ragas:
 - Sankarabharanam
 - Kalyani
 - Pantuvarali
 - Saveri
 - Sudhasaveri
 - Arabhi
 - Kamas
 - Abhogi
 - Hindolam

COMPLEMENTARY COURSE -V (VEENA)

MU1331
[Credit-3]

COURSE OUTCOME:

- Identifies structure and presentation of Adi tala varnams
- Understands the peculiar playing techniques of the fingers to produce various gamakas /oscillations on Veena.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Present Adi tala varna in first degree of speed.
- Produce various gamakas while rendering the varna.

MODULE:

- I. Adi tala varnas (2)

SEMESTER IV

CORE COURSE-V

THEORY III

RAGAM, TALAM AND VAGGEYAKARAS

MU1441

[Credits-3]

COURSE OUTCOME:

- Understands the different tala systems of Carnatic Music.
- Discusses the life and contributions of different composers including the trinity of Carnatic music.
- Enumerates the Trayodasa lakshanas of music.
- Defines the lakshanas different ragas.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Identify the different tala systems of Carnatic music.
- Analyse the life and contribution of various composers
- Identify the Trayodasa lakshanas of music.
- Recognise the structure and nuances of different ragas.

MODULES:

- I. Tala systems of Carnatic music.
 - 1) Shadangas.
 - 2) Sooladi sapta talas.
 - 3) Scheme of 35talas.
 - 4) 175talas.
 - 5) Chappu tala and its varieties.
- II. Life sketch and contribution of the following vaggeyakaras:
 - 1) Purandaradasa
 - 2) Tyagaraja
 - 3) Muthuswami Deekshitar
 - 4) Syamasastri
 - 5) Swati Thirunal
- III. Trayo dasa lakshanas.
- IV. Lakshana of the following ragas:

- 1) Chakravakam
- 2) Bhairavi
- 3) Kambhoji
- 4) Bilahari
- 5) Khamas
- 6) Sree
- 7) Natta
- 8) Vasanta
- 9) Kanada
- 10)Kedaram

**CORE COURSE VI
PRACTICAL PAPER III**

**VARNAMS AND KRITIS–II
MU1442
[Credits–4]**

COURSE OUTCOME:

- Understands and absorbs the very essence of a raga in deeper level by practising the musical form varnam.
- Compares and contrasts the structure of different ragas in mela and janyas by learning the musical form - kritis in eleven new ragas.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Render an Adi tala Varna in two degrees of speeds, identifying the peculiar way in which the svara phrases are arranged in a melody and many other aspects of that melody.
- Present krithis in multiple ragas, absorbing the raga bhava and many other features of a scale.

MODULES:

- I. Ata tala varnam (1)
- II. Kritis in the following ragas:
 - 1) Chakravakam
 - 2) Kambhoji
 - 3) Kedaragaula
 - 4) Suruti
 - 5) Sahana
 - 6) Mukhari
 - 7) Kanada
 - 8) Sudha Dhanyasi
 - 9) Vasanta
 - 10) Gaula
 - 11) Hamsanadam

**COMPLEMENTARY COURSE–VII
(VEENA)**

**MU1431
[Credits–3]**

COURSE OUTCOME:

- Understands the structure and presentation of simple krithis.
- Develops the skill to bring about the peculiar way of oscillation for Tanam playing.
- Develops high level of sruthi sense which is a prerequisite skill for a musician.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Present two simple krithis on Veena.
- Play tanam in a given raga, which constitutes the basic step for identifying the Ragam-Tanam –Pallavi (RTP) Singing of the higher level.
- Tune the untightened strings of a veena into its correct pitch positions.

MODULES:

- I.** Simple kritis (2)
- II.** Tanam in one raga.
- III.** Ability to tune Veena

SEMESTER V

CORE COURSE –VII THEORY-IV

COMPOSERS AND LAKSHANA GRANDHAS

MU1541
[Credits–3]

COURSE OUTCOME:

- Identifies the contributions of the composers who existed before trinity period.
- Develops critical thinking about the contents of various lakshana grandhas.
- Elaborates the Ragas learned.
- Converts the melodic structure into written form (notation) which requires higher level perception of a raga.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Understand different composers of Pre-Tyagaraja period and their contributions.
- Understand the various Lakshana grandhas
- Compare and contrast the characteristics of different scales.
- Develop skill to notate musical forms.

MODULES:

- I. Life sketch and contribution of the composers of Pre–Tyagaraja period:
 - 1) Jayadeva
 - 2) Kshetrajna
 - 3) Narayana Theertha
 - 4) Bhadrachala Ramadas
- II. An outline knowledge of the contents of the following lakshana grandhas:
 - 1) Natya Sastra
 - 2) Sangeeta Ratnakara
 - 3) Chaturdandi Prakasika
- III. Lakshana of the following ragas:
 - 1) Anandabhairavi
 - 2) Gaula
 - 3) Hindolam
 - 4) Kharaharapriya
 - 5) Madhyamavati
 - 6) Nattakurinji
 - 7) Poorvikalyani

- 8) Sahana
 - 9) Surutti
 - 10) Kedaragaula
- IV. Ability to notate an aditala varna.

**CORECOURSE–VIII
THEORYV**

MUSICAL FORMS AND INSTRUMENTS

MU1542
[Credits–3]

COURSE OUTCOME:

- Compares and contrast different musical forms
- Appreciates the Hindustani Music and know more about its musical forms.
- Examines closely on how the stringed, wind and percussive musical instruments are made.
- Develops the skill of musicography.
- Identifies the contributions of Kerala Music Composers to carnatic music.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Understand different musical forms and their specialities.
- Understand various North Indian Musical forms
- Illustrate the construction and playing techniques of stringed, wind and percussive musical instruments.
- Notate kritis in different ragas.
- Define the contributions made by Kerala composers to carnatic music.

MODULES:

- I. Musical Forms:
 - 1) Technical forms and melodic forms
 - 2) Lakshanam of musical forms: - Geetam and its varieties, Jatiswaram, Swarajathi, Varnam and its varieties.
- II. Lakshana of the following North Indian musical forms:
 - 1) Dhrupad
 - 2) Khyal
 - 3) Thumri
 - 4) Dhamar
 - 5) Tarana
 - 6) Ghazal
- III. Construction and playing technique of the following instruments with diagram:
 - 1) Mridangam
 - 2) Violin
 - 3) Flute
- IV. Ability to notate kritis in the following ragas:
 - 1) Kalyani

- 2) Sankarabharanam
 - 3) Mayamalavagaula
- V. Life sketch and contribution of the following composers:
- 1) Irayimman Thampi
 - 2) K.C.Kesava Pillai
 - 3) Neelakanta Sivan

**CORE COURSE – IX
PRACTICAL PAPER –IV**

MUSICAL FORMS

MU1543
[Credits–4]

COURSE OUTCOME:

- Performs simple to complex musical forms in carnatic music such as lakshana gitas, svarajathi of Syama sastri, and kritis in multiple ragas.

LEARNING OUTCOME:

- After transacting the modules, the learner will be able to:
- Memorize and identify the characteristics of ragas through a lakshana geetam
 - Examine the gravity of excellence of the swarajathis of Syamasastri as compared to other basic swarajathis.
 - Recognises the kritis in different major and minor ragas.

MODULES:

- I. Lakshana geetam–1
- II. Swarajati–Bhairavi or Yadukula kambhoji
- III. Kritis in the following ragas:
 - 1) Anandabhairavi
 - 2) Madhyamavati
 - 3) Todi
 - 4) Begada
 - 5) Bhairavi
 - 6) Natta

**CORE COURSE-X
PRACTICAL PAPER– V**

GROUP KRITIS AND MANODHARMA SANGEETHAM

MU1544
[Credits–4]

COURSE OUTCOME:

- Compares and contrasts individual kritis with thematic based kritis. Identifies the brilliance of group kritis by Trinity and Maharaja Swati Tirunal.
- Improvises kalpana swaras in mela and janya ragas.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Understand Group Kritis and their importance in Carnatic Music.
- Develop manodharma swaras in various Raga

MODULES:

- I.** One each of the following group kritis:
 - 1) Navaratri
 - 2) Navagraham
 - 3) NavaratnaMalika
 - 4) Pancharatnam–NattaorArabhi

- II.** Rendering of kalpana svaras in the following ragas:
 - 1) Bilahari
 - 2) Mayamalavagaula
 - 3) Mohanam
 - 4) Hamsadhvani
 - 5) Madhyamavati
 - 6) Vasanta

CORE COURSE- XI PRACTICALPAPER –VI

KRITHIS AND MANODHARMA SNGEETHAM

**MU 1545
[CREDITS – 4]**

COURSE OUTCOME:

- Identifying different vakra and mela ragas, student expands his repertoire of compositions.
- Develops skill to elaborate the three-fold aspect of creative music- Raga alapana (delineation of raga), Niraval singing (improvising on the literature), and Kalpana svara singing (extemporaneous singing of svara passages.)

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Render compositions in various vakra, janaka ragas.
- Sing the alapana, Niraval and swara kalpana for selected ragas.

MODULES:

- I. Kritis in the following ragas:
- 1) Poorvi kalyani
 - 2) Nattakurinji
 - 3) Ritigaula
 - 4) Shanmukhapriya
 - 5) Kharaharapriya
- II. Raga alapana, Niraval and kalpanaswaras in the following ragas:
- 1) Kharaharapriya
 - 2) Pantuvarali
 - 3) Sankarabharanam
 - 4) Saveri

OPEN COURSE

SIMPLE MUSICAL FORMS

MU1551

[Credit-2]

COURSE OUTCOME:

- Identifies and appreciates various simple musical forms of Carnatic music.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Recite a geetam.
- Sing a 'Tarangam' of Narayana Theerthar and a 'Devarnamam' of Purandara dasar.
- Render a Divyanama Kirtana of Tyagaraja, a Patriotic song and a Malayalam kriti or a bhajan.
- Sing one 'Nottu svara' (western notes) composed by Muthuswami Dikshitar.

MODULES:

- | | | |
|------|--------------------------|-----|
| I. | Geetam | - 2 |
| II. | Tarangam | - 1 |
| III. | Devarnamam | - 1 |
| IV. | Divyanama Kirtana | - 1 |
| V. | Patriotic Song | - 1 |
| VI. | Malayalam Kriti /Bhajan | - 1 |
| VII. | Nottu swara of Dikshitar | - 1 |

SEMESTER VI

CORECOURSE–XII

THEORY- VI

TECHNICALITIES OF MUSIC

MU1641

[Credits- 3]

COURSE OUTCOME:

- Recognises the ten and fifteen types of gamakas(ornamentation) in Carnatic Music.
- Defines the rules and methods of singing - Raga alapana, Niraval singing and Kalpana svara singing.
- Evaluates the difference in pitches that forms the 22 srutis.
- Experiments with changing of tonic note of a raga to yield new different scales.
- Identifies the character of sound, distinguishes the phenomena related to acoustics such as echo and resonance.
- Experiments the laws of vibration of strings with the help of a Tamburu.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Recognise the dasavidha and panchadasa vidha gamakas from previously learned music passages and apply them in new musical contexts.
- Apply the rules and methods of singing manodharmasangita.
- Understand the difference in pitch.its 3 varieties and process of sruthi bhedom.
- Understand how to produce and transmit the voice better.

MODULES:

- I. Gamakas–Dasavidha gamakas and Panchadasa gamakas
- II. Manodharma sangeeta paddhathi–Raga alapana, Niraval, Kalpana swaram,Tanam,Pallavi
- III. 22srutis in brief: Definition of sruti, its varieties-specifying ragas in which they occur.
- IV. Modal shift of tonic
- V. Acoustics:
 - 1) Pitch
 - 2) Intensity
 - 3) Timbre
 - 4) Production and transmission of sound
 - 5) Echo

- 6) Resonance
- 7) Laws of vibration of strings.
- 8) Sympathetic vibration.

**CORE COURSE – XIII
THEORY VII**

DIFFERENT STREAMS OF MUSIC

**MU1642
[Credits–4]**

COURSE OUTCOME:

- Understands and appreciates Kathakali Music
- Illustrates the basic concepts of Western music- harmony, staff notation etc.
- Identifies the corresponding carnatic raga in Hindusthani music.
- Locates the kind of folk music being used in association with various rituals of Kerala.
- Recalls various literary beauties used in the compositions.
- Notates the Kritis in three different ragas.

LEARNING OUTCOME:

After transacting the modules, the learner will be able to:

- Define musical forms, ragas, and instruments used in Kathakali music.
- Understand harmony, staff notation & types of clefs used in Western music.
- Recognise the '10 'thats' of Hindustani music and their equivalent melodies in Carnatic music.
- Identify the utility of music in other folk- art forms such as Thiruvathira, Kummi, Vanchippattu
- Identifies the Prasa beauties used in the kritis.
- Notate the compositions learned and keep it for memorizing.

MODULES:

- I.** An outline knowledge of Kathakali music Musical forms used in Kathakali–Padam, Slokam, Dandakam.
 - 1) Ragas and talas
 - 2) Instruments used in Kathakali
- II.** Elementary principles of Western music-
 - 1) Definition of melody and harmony
 - 2) Outline knowledge of Staff notation
 - 3) Notes and their duration
 - 4) Types of Clefs
- III.** Names of 10 'Thats' of Hindustani music and their corresponding ragas in Carnatic music
- IV.** Folk music and its characteristics–

- 1) Classification of folk music–refined and rustic
- 2) Outline knowledge of the following folk forms of Kerala.
 - Thiruvathira
 - Kummi
 - Vanchipattu
 - Pulluvanpattu

V. Lakshana of the following musical forms:

- 1) Kṛiti
- 2) Keertana
- 3) Ragamalika
- 4) Padam
- 5) Javali
- 6) Thillana

VI. Outline knowledge of Prosodical beauties used in kṛitis.

- 1) Adyakshara prasam
- 2) Dvityakshara prasam
- 3) Antyakshara Prasam,
- 4) Anu prasam

VI. Ability to notate the kṛitis in the following ragas:

- 1) Hamsadhvani
- 2) Kharaharapriya
- 3) Mohanam

**CORE COURSE XIV
PRACTICAL PAPER-VII**

MUSICAL FORMS AND MANODHARMA SANGEETHAM

MU1643
[Credits -4]

COURSE OUTCOME:

- Understands the diversity in the musical forms of carnatic music

LEARNING OUTCOME:

The learner will be able to:

- Understands about different types of musical forms.
- Develop skill in singing Major and Minor Ragas.

MODULES:

- I. Ragamalika– 1
- II. Padam– 1
- III. Javali– 1
- IV. Thillana– 1
- V. Ashtapadi– 1
- VI. Tarangam- 1
- VII. Alapana in the following ragas:
 - 1) Anandabhairavi
 - 2) Hindolam
 - 3) Mohanam
 - 4) Nattakurinji
 - 5) Arabhi

**CORE COURSE XV
PRACTICALPAPER-VIII**

MUSICAL FORMS AND MANODHARMA SANGEETAM-II

MU1644
[Credits- 4]

COURSE OUTCOME:

- Identifies the basics of the most advanced aspect of manodharma sangita- Ragam-Tanam-Pallavi.
- Develops the skill of singing manodharma sangita in Major and Minor Ragas.
- Recognises more scales in desya ragas and other janya ragas.

LEARNING OUTCOME:

- The learner will be able to:
- Present and develop a simple pallavi with niraval and kalpana swara singing.
 - Render krithis in both carnatic and hindusthani ragas.

MODULES:

- I. A simple pallavi in two degrees of speed with niraval and kalpana swaras
- II. Raga alapana, niraval and kalpana swaras for the following ragas:
 - 1) Bhairavi
 - 2) Kambhoji
 - 3) Poorvikalyani
 - 4) Kalyani
- III. Kritis in the following ragas:
 - 1) Behag
 - 2) Hamsanandi
 - 3) Kapi
 - 4) Kedaram
 - 5) Sree
 - 6) Atana

ELECTIVE PRACTICAL**COMPOSITIONS OF DIFFERENT COMPOSERS**

MU1661
[Credits-2]

COURSE OUTCOME:

- Analyses the compositions of composers of Kerala and other states.

LEARNING OUTCOME:

- The learner will be able to:
- Sing the kritis of composers other than trinity.
 - Understands and appreciates compositions in different languages.

MODULES:

1. Irayimman Thampi
2. K.C.Kesava Pillai
3. Mahakavi Kuttamath
4. T.Lakshmana Pillai
5. Annamacharya
6. Papanasam Sivan
7. Neelakanta Sivan

8. Oothukkad Venkatasubbayyar
9. Kuttikunji Thankachi

CONCERT

MU1645

[Credits-4]

COURSE OUTCOME:

- Acquires skill in preparing music concerts
- Prepares to be professional singer.
- Presents a concert by combining the apt musical forms and ragas in a concert for a given period of time.

LEARNING OUTCOME:

The learner will be able to:

- Identify and present musical forms used in music concert.
- Identifies the structure of a mini-concert.
- Understand the concept 'Tukkada' (forms figuring in the later part of a concert)

MODULES:

- I.** Adi tala varna in two degrees of speeds.
- II.** A simple kriti with kalpana swara.
- III.** Kriti with alapana, niraval and kalpana swara.
- IV.** Any one of the following musical forms:
 - 1) Padam
 - 2) Javali
 - 3) Bhajan
 - 4) Thillana.

Note:

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