

# UNIVERSITY OF KERALA



## Syllabus B A Music

For Private Registration

W.e.f. 2019 Admissions

## Theory and Practical

### Theory of Music

#### First year B A Degree Examination Part III Music Main Paper I

1. Distinctive features of Indian music
2. The Cultural, Intellectual, emotional and spiritual value of Music
3. Detailed knowledge of the notation used in South Indian music. Svara nomenclature, music terms and their meanings : Nada, Swara, Vadi, Samvadi, Anuvadi, Vivadi, Sthayi, Graha, Nyasa, Amsa.
4. Raga : Ragalakshana in detail.  
The scheme of 72 melakarta, the application of katapayadi formula – Bhutasankhya.
5. Tala system of Karnatic music – Sapta talas, scheme of 35 talas, 175 talas, chappu tala and its varieties. Shadangam, Shodasangam, Tala dasapranam.
6. Musical instruments and their classification knowledge of the construction and technique of playing the following instruments – Tampuru and veena.
7. History of Karnatic Music from 1600 to present day.
8. Principal seats of music during the 17<sup>th</sup>, 18 and 19<sup>th</sup> centuries such as Madras, Tanjore, Travancore, Tirupathy and Mysore.
9. Life history and contributions of the following composers:
  - a. Purandaradasa b. Tyagaraja c. MuthusamyDeekshitar
  - d. SyamaSastri e. Swati Tirunal

#### Second year B A Music Main

#### Paper II – Theory of Music

1. General classification of Janya ragas into
  - a. Ghana, Naya, Desya
  - b. Karnataka, Desya
  - c. Suddha, Chayalaga, sankirna
  - d. Classification based on Kampitaswar
  - e. Classification based on rasa
  - f. Classification based on Ganakala niyama
  - g. Mitra ragas

- h. Varjya ragas
- i. Vakra ragas
- j. Upanga and bhashanga ragas
- k. Nishadantya, Dhaivatantya and Panchamantya ragas
- l. Janyasampoorna ragas
2. Gamakas, Modal shift of tonic
3. Construction of violin, Gottuvadyam, Flute, Nagaswaram, Taval, Mridangam, Chenda.
4. Musical forms and their classification, Lakshnanas of the following musical forms :Gitam Swarajati, Jatiswaram, varnam, Kirthanam, Kriti, Ragamalika, Padam, Javali, Thillana
5. Manodharmasangeetapadhathi in raga alapana, Kalpana swara and Pallavi.
6. Folk music, its characteristics and classification.
7. Biographies of the following composers:
  - a. Ramaswamy Dekshitar b. SubbarayaSastri
  - c. Arunachalakavirayar d. Gopalakrishna Bharati
  - e. GovindaMarar f. Mhavaidyanathalyer g. Ramanad Srinivasa Iyengar
  - h. PatnamBrahmanialyer i. Lakshmana Pillai
  - j. Nilakanta Sivan
8. Lakshnanas of the following ragas :Todi, Kalyani, Mayamalavagaula, Chakravakam, Natta, Saeri, Gaula, Vasanta, Kharaharapriya, Hamsadwani, MohananKedaragaula, Kambhoji, Khamas, Ananda Bhairavi, Arabhi, Kedarai, Bilahari, Kamavardhani

### Final year B.A Degree lamination – Part III – Theory of Music

1. Elementary principles of Western Harmony
2. An outline knowledge of thakalimusic, Panchavadyam, Instruments used as accompaniments Kathakali.
3. Lakshanas of Musical forms in North Indian Music.
4. Group kritis of Swati Thirul
5. Biographies of the following composers Musical and Lakshanakaras and their contributions to South Indian Music:
  - a) Bhadrachalam Ramadas b) Jayadeva c) Kshetrarajna
  - d) Narayana Teertha e) Irayimman Thampi
  - f) K. C. Kesavaji g) Muthayya Bhagavatar

6. Ability to reproduce in notation, Musical compositions learnt in the following ragas:

- a) Thodi      b) Dhanyasi   c) Mayamalavagaula      d) Saveri  
 e) Bhairavi      f) Kharaharapriya   g) Madhyamavati  
 h) Mohanam      i) Kambhoji      j) Sankarabharanam  
 k) Arabhi      l) Hamsadhvani      m) Bilahari  
 n) Kamavardhani      o) Kalyani

7. Lakshanas of the following ragas:

- a) Asaveri   b) Ananda Bhairavi   c) Darbar      d) Ritigaula   e) Kanada  
 f) Mukhari   g) Surutti      h) Natakurinji      i) Yadukulakamboji  
 j) Adana      K) Nilambari   L) Purvakalyani      m) Begada  
 n) Shanmukhapriya      o) Sahana      p) Ghanapanchakas  
 q) Harikamboji      r) Hindolam   s) Sudha dhanyasi      t) Kapi  
 u) Behag      v) Nadanamakriya   w) Abhogi      x) Hamsanandi  
 Y) Sriragam

8. Acoustics: Pitch, Intensity, Timbre, Production and transmission of sound, Resonance, Laws of vibration of strings, Harmonic motion, Echoe, Harmonics and upper partials.

9. An outline knowledge of the contents of the following lakshanagrandhas: Natyasastra, Sangita Ratnakara, Swaramelakalanidhi, Ragavibodha, ChaturdandiPrakasika, Brihaddesi

10. Twenty twosrutis and the discussion relating therein

11. Contemporary music

12. Musical mnemonics

#### Paper IV – Practical

1. Lakshnageetam - 1
2. Swarajati of SyamaSastri – 1
3. Adi tala varnam – 4
4. Ata tala varnam – 3
5. Each composition from the prescribed ragas in theory papers

#### Paper V – Practical

1. Padas – 2
2. Javalis – 2

3. Thillana – 1
4. Ashtapadi – 1
5. Tharangam – 1
6. Ragamalika–1
7. Pancharatnakriti – 1
8. Raga alapana of Todi, Saveri, Bhairavi, Kambhoji, Sankarabharanam, Kalyani, Pantuvarali, Kharaharapriya, Mohanam, Purvikalyani.
9. Rendering of Kalpana swaraṣ for:
  - a) Mayamalavagaula      b) Todi      c) Kambhoji      d) Bhairavi
  - e) Sankarabharanam      f) Kalyani      g) Saveri      h) Pantuvarali
  - i) Mohanam      j) Vasanta      k) Hamsadhvani      l) Harikambhoji
  - m) Kharaharapriya      n) Bilahari      o) Purvikalyani
  - p) Madhyamavati

### Paper VI – Practical

1. Navagraha kriti - 1
2. Navaratnamalika - 1
3. Navaratri kriti – 1
4. Ragalapana of minor ragas:
  - a) Begada      b) Surutti      c) Atana      d) Kedaragaula      e) Natakurinji
  - f) Ananda Bhairavi      g) Bilahari      h) Sahana      i) Dhanyasi
5. Niraval for the following ragas:
  - a) Kalyani      b) Kambhoji      c) Saveri      d) Sankarabharanam      e) Bhairavi
  - f) Todi      g) Mayamalavagaula
6. Simple pallavis – 2.

D.A. Degree Course - Music Main - Revision of Syllabus w.e.f. 1999 admissions - Veena Practical (Subsidiary) - Approved - Orders issued.

-----  
ACADEMIC AIV SECTION

Ac.AIV/2/03739/99.

Dated, Thiruvananthapuram, 15..9..99.

-----  
Read: Minutes of the meeting of the Faculty of Fine Arts held on 12th April 1999.

O R D E R

The Academic Council at its meeting held on 26th May 1999 approved the recommendation of the Board of Studies in Music as endorsed by the Faculty of Fine Arts at its meeting held on 12th April 1999 to revise and re-fix the portions to be taught in each year for Veena Practical (Subsidiary) of the DA courses w.e.f. 1999 admissions onwards.

The revised syllabus is as follows.

I Year (a) Practice and Perfection of

'MITTU' of Veena

(b) Saptaswaras, Saraili and Janta varisas,  
A lankaras and gitams (4 Nos)

II Year (a) Jathiswaram

(b) Adi Tala Varnas in any of the ragas given below:-

Mohanam, Hamsadwani, Abhogi, Kalyani, Sankarabharanam, Sudhdhanyasi, Vasantha and Mayamalava gowla.

III Year (a) Ata tala varnam ONE in any of the following ragas: Kamboji, Bhairavi, Sankara Dharana & Kanada.

(b) Any three kritis in the following ragas :-

Chakravakam, Simthendra madhyamam, Kanada, Nattakurinji, Dilohari, Natta, Mayamalavagowla, Arabhi, Behudari, Hamsanandam & Bengala

(c) Chitta Tanam in ghana ragas:-

Orders are issued accordingly.

Sd/-

## B.A./ B. Sc./ B. Com. ENGLISH

### DEGREE EXAMINATION

#### B. A./ B. Sc. Part I - ENGLISH

First Year Examination 2012 March / April

#### Paper I - Prose

##### For Private Students

1. The Other Harmony - Kerala University Publication

#### Paper II - Novel, Functional Grammar and Communicative Skills

1. Non-detailed - *Wuthering Heights - Publisher - MacMillan India Ltd.*

#### 2. General English

##### A. *Book Prescribed for Study*

1. Functional Grammar and Spoken and Written Communication in English - A Student Friendly-Edition by Bikram K. Das, Orient Longman Ltd.

##### B. *Books recommended for Reference:*

1. Effective Writing Prof. Aravindakshan and N. Subha, Publisher: Cosmo Books.
2. Write to Communicate - Dr. Geetha Nagaraj, Publisher: Foundation Books Pvt. Ltd.
3. A Text book of English Phonetics for Indian Students. T. Balasubramanian, Publisher: Macmillan India Ltd.
4. 'A Course in Listening and Speaking', - V. Sasikumar, P. Kiranmai Dutt and Geetha Rejeevan - Publishers Foundation Books.

#### Second year Examination 2013

##### Paper III - Drama & Poetry

#### a. Drama

Shakespeare - The Tempest

#### b. Modern Drama

Bernard Shaw - Caesar and Cleopatra  
Publisher Orient Longman Ltd.

- c. **Poetry 'Moonlit Dome'** (Kerala University Publication)  
Teaching hours for Part I English - Paper III - Drama & Poetry

Poetry 2 Hours per week

Shakespeare (Drama) The Tempest - 2 hours per week

GB Shaw (Modern Drama) Caesar and Cleopatra - 1 hour per week

**B. Com. / BPA Part - I English**  
**First Year Examination 2012 March / April**

**Paper I - Prose**

**For Private Students**

The Other Harmony - Kerala University Publication

**Second Year Examination 2013 March / April**

**Paper II - Poetry, Functional Grammar & Communicative Skills**

**1. Poetry text - Moonlit Dome (KUP)**

**Poems Prescribed for Study**

- |    |                          |   |                 |
|----|--------------------------|---|-----------------|
| 1. | All the World's Stage    | - | Shakespeare     |
| 2. | La Bella Dame Sans Merci | - | John Keats      |
| 3. | Ulysses                  | - | Alfred Tennyson |
| 4. | Refugee Blues            | - | W. H. Auden     |
| 5. | My Grand Mother's House  | - | Kamala Das      |
| 6. | Telephone conversation   | - | Wole Soyinka    |

**General English**

- (a) Book prescribed for study:

|                                                                                                       |   |                                                   |
|-------------------------------------------------------------------------------------------------------|---|---------------------------------------------------|
| Functional Grammar and Spoken<br>and Written Communication in<br>English - A student Friendly Edition | } | Bikram K Das<br>Publisher: Orient<br>Longman Ltd. |
|-------------------------------------------------------------------------------------------------------|---|---------------------------------------------------|

- (b) Books recommended for reference:

- |    |                      |   |                                                              |
|----|----------------------|---|--------------------------------------------------------------|
| 1. | Effective Writing    | - | Prof. Aravindakshan &<br>N. Subha<br>Publisher - Cosmo Books |
| 2. | Write to Communicate | - | Dr. Geetha Nagaraj<br>Publisher - Foundation<br>Books        |

# PART III - SUBSIDIARY SANSKRIT - 2012 EXAMINATIONS

## B. A. DEGREE EXAMINATION (2006 Admissions onwards)

### Scheme of Examination

100 marks for the paper to be distributed as 40 marks for texts  
34 marks for grammar composition and 26 marks for translation.

1. Short questions from the prescribed texts requiring answers in a sentence or two 10 (5 each from Drama and verses out of 15)  
 $10 \times 1 = 10$

2. *Explanation*

- a. Explanation with anvaya of 2 verse out of 3

$$2 \times 3 = 6$$

- b. Explanation with reference to context of any 2 out of 3 passages from the Drama text.  $2 \times 3 = 6$
3. Questions requiring answers not exceeding a paragraph 6 (3 each from Drama and verse) out of 8  $6 \times 3 = 18$
4. a. Declension in two given cases 4 out of 6  $4 \times 2 = 8$
- b. Conjugation in a given tense or mood and in two persons 4 out of 6  $4 \times 2 = 8$
- c. Explanation of Sandhi forms 5 out of 7  $5 \times 1 = 5$
- d. Identification of forms 5 out of 7  $5 \times 1 = 5$
- e. Explanation of special usages 4 out of 6  $4 \times 1 = 4$
5. Construction of sentences in Sanskrit using given expression 4 out of 6  $4 \times 1 = 4$
- Translation*
- a. 3 Verses from the text 26
- b. 3 short passages or verses from the Drama

100

**Reference Books**

1. Bhandarkar - First Book of Sanskrit
2. Apte - Guide to Sanskrit Composition
3. Bharata Pisharati - Kamadhenu (available in Hindi, English and Malayalam)
4. Kunnappally - Prakriyabhashyam
5. Sanskrit Readers published by the Bharatiya Vidya Bhavan Bombay.
6. Sanskrit Vyakarana
- Pravesika - Published by R. S. Vadhyar and Sons, Palakkad

Note: The Question on grammar may be based on forms occurring in the prescribed texts as far as possible.

**Part III - Sanskrit Subsidiary***Texts*

1. Sreeramodanta
2. Madhyama Vyayoga of Bhasa

*Grammar*

1. Declensions
  - a. Nouns Masculine - Rama, Hari, Guru, Pitr, Rajan

- Feminine  
Neuter
- b. Pronouns
2. Conjugation
3. Sandhi
- Vowels
- Visarga
- Consonants
4. Special uses of cases
- Accusative
- Instrumental
- Datvie
- Ablative
- Locative absolute
5. Composition
- Construction of sentences using the following 20 indeclinable  
api, adhikrtya, dhik, varam, Kamam, Khalunama, nana, antara, vin  
aprayae, Muhuh, Yatha tatha - Yavat - Tavat, Yadi - Tarhi, Rte, Kuta  
Namah, Alam.
6. Translation
- Translation of Sanskrit passages prose and Verse (from the  
prescribed texts) (Copies of Samskrita Sameeksha are available at the  
Kerala University Central Co-operative Store, Thiruvananthapuram.)
- Rama, Mati, Matr, Go
  - Vana Vari
  - Yusmad, Asmad, Kim, Yad,
  - The forms in all the Lakaras  
'Bhu' and 'Eadh' only.
  - Dirgha, Guna, Vrdhi, Yan,  
Prakritibhava and Pararupa
  - Elison, change into u, r and  
sibilants
  - Palatalisation of den  
Cerebralisation of dental, char  
of soft consonants into nas  
doubling of nasals.
  - The use of the case w  
prepositions anu, pari, prati, a  
(indeclinable Samayah nikas)
  - Defective limbs characteris  
attributes, particles govern  
the case like alam, svaha etc
  - Verb implying desire, ang  
particles governing the case l  
namah Svasti Svaha
  - Verbs implying fear disgu  
particles governing the case l  
apa. sastri acrte
  - (Satisaptami)