


KANNUR UNIVERSITY

(Abstract)

MA Music Programme - under Choice Based Credit Semester System in Departments-
Revised Scheme, Syllabus and Model Question Papers Implemented with effect from 2015
Admission - Orders issued.

ACADEMIC BRANCH

U.O No. Acad/C1/4821/2015

Civil Station (PO), Dated, 28 -09-2015

- Read: 1. U.O.No.Acad/C3/2049/2009 dated 11/10/2010
2. U.O.No.Acad/C3/2049/2009 dated 05/04/2011
3. Meeting of the Syndicate Sub-Committee held on 16/01/2015
4. Meeting of the Department Council held on 03/03/2015
5. Meeting of the Curriculam Committee held on 10/04/2015
6. U.O.No.Acad/C4/14536/2014 dated 29/05/2015
7. Letter from the HoD, Dept. of Music
8. Meeting of the Curriculam Committee held on 03/09/2015

ORDER

1. The Regulations for P.G. Programmes under Choice Based Credit Semester System were implemented in the Schools/Departments of the University with effect from 2010 admissions as per paper read (1) above and certain modifications were effected to the same vide paper read (2).

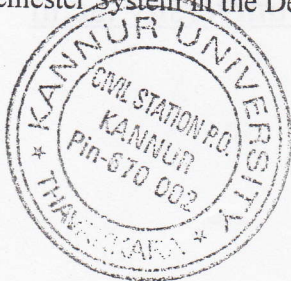
2. The meeting of the Syndicate Sub- Committee recommended to revise the Scheme & Syllabus of all the PG Programmes in the University Departments /Schools under Choice Based Credit Semester System (CCSS) w.e.f. 2015 admission vide paper read (3) above.

3. The Department Council vide paper read (4) above has approved the Scheme, Syllabus & Model Question Papers for MA Music Programme under Choice Based Credit Semester System for implementation with effect from 2015 admission.

4. As per the paper read (5) above, the meeting of the Curriculam Committee recommended certain modifications/ additions to the Regulations for PG Programmes under Choice Based Credit Semester System and the Regulations were modified in the University w.e.f. 2015 admission vide paper read (6).

5. The HoD, Dept. of Music, vide paper ^{read} (7) above has forwarded the Scheme, Syllabus & Model Question Papers for MA Music Programme in line with the revised Regulations for Choice Based Credit Semester System for implementation with effect from 2015 admission.

6. The meeting of the Curriculam Committee held on 3-09-2015 approved the Scheme, Syllabus and Model question papers for MA Music Programme under Choice Based Credit Semester System in the Department vide paper read (8) above.



(PTO)

7. The Vice Chancellor after considering the matter in detail and in exercise of the powers of Academic Council conferred under section 11 (1) of Kannur University Act 1996 and all other enabling provisions read together with has accorded sanction to implement Scheme, Syllabus and Model Question Papers for MA Music Programme under Choice Based Credit Semester System offered in University Department with effect from 2015 admission subject to report before the Academic Council.

8. Orders are, therefore, issued accordingly.

9. Effective revised Scheme, Syllabus and Model Question Papers of MA Music Programme from 2015 admission are appended.

Sd/-
JOINT REGISTRAR (Academic)
For REGISTRAR

To

The HoD, Dept. of Music, Payyannur Campus

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(U.O.No.Acad/C1/4821/2015 dtd, 28-09-2015)

SYLLABUS FOR POST GRADUATE PROGRAMME IN CHOICE BASED CREDIT AND SEMESTER SYSTEM(CCSS) FOR THE DEGREE OF M A (MUSIC)

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

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

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

2. Eligibility for Admission

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

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

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

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

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

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

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

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

4. Attendance

Students shall have a minimum of 75% attendance for each semester for appearing for the examination.

5. Examiners

There will be two examiners for each paper / viva (one external and one internal).

6. Internal Assessment

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

7. Viva-voce

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

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

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

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

SEMESTER-I

Sl No	Course code	Title of the course	Contact Hrs/week			Marks			Credits
			L	T/S	P	ESE	CE	Total	
1	DMU 1C001	Theory of Indian Music- Paper 1 (Theory)	8	1		60	40	100	6
2	DMU 1C002	Musical Compositions Paper1(Practical)		1	6	60	40	100	4
3	DMU 1C003	Musical Compositions Paper 2(Practical)		1	6	60	40	100	4
4	Elective			1	6	60	40	100	4
		Total	8	4	18	240	160	400	18

SEMESTER-II

Sl No	Course code	Title of the course	Contact Hrs/week			Marks			Credits
			L	T/S	P	ESE	CE	Total	
1	DMU 2C004	Theory of Indian Music Paper 2 (Theory)	8	1		60	40	100	6
2	DMU 2C005	Musical Compositions Paper 3(Practical)		1	6	60	40	100	4
3	DMU 2C006	Musical Compositions & Manodharma Sangeetha Paper 4(Practical)		1	6	60	40	100	4
4	Elective			1	6	60	40	100	4
		Total	8	4	18	240	160	400	18

SEMESTER-III

Sl No	Course code	Title of the course	Contact Hrs/week			Marks			Credits
			L	T/S	P	ESE	CE	Total	
1	DMU 3C007	Theory of Indian Music Paper 3 (Theory)	6	2		60	40	100	6
2	DMU 3C008	Musical Compositions Paper 5(Practical)		2	6	60	40	100	4
3	DMU 3C009	Musical Compositions & Manodharma Sangeetha Paper 6(Practical)		1	6	60	40	100	4
4	Elective			1	6	60	40	100	4
		Total	6	6	18	240	160	400	18

SEMESTER-IV

Sl No	Course code	Title of the course	Contact Hrs/week			Marks			Credits
			L	T/S	P	ESE	CE	Total	
1	DMU 4C010	Theory of Indian Music Paper 4 (Theory)	6	2		60	40	100	6
2	DMU 4C011	Musical compositions & Raga Alapana Paper 7 (Practical)		2	6	60	40	100	4
3	DMU 4C012	Musical compositions, Niraval, kalpana svaras & Ragam Tanam Pallavi Paper 8 (Practical)		2	6	60	40	100	4
4	DMU 4C013	Concert - Paper 9 (Practical)			6	60	40	100	4

5	DMU 4C014	Dissertation/Project				100		100	4
6	DMU 4C015	Viva & Record				100(50+50)		100	2+2
		Total	6	6	18	440	160	600	26

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

Open courses: (3 credits each)

- 1) **Introduction to musical forms in Carnatic Music:**
- 2) **Rendezvous with great composers:**
- 3) **Rendezvous with masters:**

SYLLABUS – M. A. Music

Semester I

DMU 1C001-Theory of Indian Music-Paper 1 (Theory)

1. Study of different periods of musical history, their distinctive features and Land marks:-
 - (a) Ancient period – Prehistoric to Bharata.
 - (b) Medieval period – Matanga to Purandaradasa.
 - (c) Modern period – Chaturdandiprakasika onwards.
2. References to music in sacred and secular literature in Sanskrit and Tamil languages.
3. Vedic Music – Samagana and its characteristics.
4. Alankaras of ancient music: Suddha Tana, Koota Tana and other varieties of Tanas.
5. Different mela systems propounded by lakshanakaras.
6. Music and Temples, Musical iconography, Musical pillars, Musical inscriptions (Kudumiamalai)
7. Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas , Nava Sandhi Talas & Taladasa pranas.
8. Evolution of musical forms and their Angas, Obsolete forms and their Angas.
9. Gita prabandhas and Vadya prabandhas.
10. Origin and evolution of Musical Concerts
11. Time theory of Ragas.
12. Lakshanas of the following ragas:
 - (a) Arabhi

- (b) Begada
- (c) Bilahari
- (d) Hamasadhwani
- (e) Hindolam
- (f) Kamas
- (g) Kedaragaula
- (h) Malayamarutham
- (i) Manirangu
- (j) Poorvikalyani
- (k) Reetigaula
- (l) Sahana
- (m) Sama
- (n) Sri
- (o) Surutti

Semester I
DMU 1C002-Musical compositions-Paper 1 (Practical)

1. Ata tala Varna:-

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

2. Swarajati – Bhairavi (Syama Sastrii)

3. Pancharatna Kritis – Arabhi (Tyagaraja)

4. Compositions of any composer in the following ragas:-

1. Arabhi
2. Begada
3. Bilahari
4. Hamsadhwani
5. Hindolam
6. Kamas
7. Kedaragaula

Semester I
DMU 1C003-Musical compositions-Paper 2 (Practical)

1. Panchalinga Sthala Kritis (Muthuswami Dikshitar)
2. Shodasa Ganapathy Kritis (Muthuswami Dikshitar)
3. One Chowka Kala Kritis each in the following major ragas
 - (a) Sankarabharanam
 - (b) Kalyani
 - (c) Thodi
 - (d) Kamboji
 - (e) Saveri
4. Compositions of any composer in the following ragas:-
 1. Malayamarutham
 2. Manirangu
 3. Poorvikalyani
 4. Reetigaula
 5. Sahana
 6. Sama
 7. Sri
 8. Surutti

Semester II
DMU 2C004-Theory of Indian Music-Paper 2 (Theory)

1. Detailed classification of Musical instruments and knowledge of Sruti, Laya and Sangeetha Vadyas. Keyed and Keyless instruments. Resonators of Musical instruments, their functions and shapes. Utility of bridges, Jeevali, Sound post, Bass – Bar, Mute and Damper, Compound wind instruments, various stages in the development of Veena.
2. Music in Kathakali and instruments used in it.
3. Folk music and prominent Folk musical instruments of Kerala.
4. Study of the Musical aspects of Tevaram, Tiruvachakam, Tirupugazh, Divyaprabandha – Rare Talas used in Tirupugazh.
5. Raga classification in ancient Tamil music – Yazh – its origin evolution and decline.
6. Hindustani Music, Raga classification, Raga Ragini Parivara system, Comparative study of some of the popular ragas common to Hindusthani and Carnatic music.
7. Outline knowledge of staff notation, Ability to reproduce in staff notation simple melodies (Gita and Varna).
8. Musical mnemonics.
9. Treatment of Music in Geya Nataka, Nritya Nataka, Bhagavatha Mela Nataka, Kathakalakshepam and the accompaniments used in it.
10. Raga and Rasa, Madhura Bhakthi – Musical forms having on this theme, contributions of Vaggeyakaras on this theme.
11. Lakshanas of the following ragas:
 - (a) Amritavarshini
 - (b) Bahudari
 - (c) Charukesi
 - (d) Dhenuka
 - (e) Gourimanohari
 - (f) Hamirkalyani
 - (g) Jaganmohini
 - (h) Kanada
 - (i) Kannada

- (j) Lalita
- (k) Navarasa Kannada
- (l) Ravichandrika
- (m) Saraswati
- (n) Sriranjini
- (o) Vachaspathi
- (p) Mohanam
- (q) Abhogi

Semester II

DMU 2C005-Musical compositions-Paper 3 (Practical)

1. Ata tala Varna – Reetigaula or Anandabhairavi.
2. Swarajati – Yadukulakamboji (Syama Sastri)
3. Pancharatnam – Sree- (Tyagaraja)
4. Compositions in the following ragas:-
 1. Amritavarshini
 2. Bahudari
 3. Charukesi
 4. Dhenuka
 5. Gourimanohari
 6. Mohanam
 7. Abhogi
5. One Chowka Kala Kriti each in the following major ragas
 - (a) Madhymavathi
 - (b) Harikamboji

Semester II**DMU 2C006-Musical compositions & Manodharma sangeetha -Paper 4
(Practical)**

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

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

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

4. Pancharatna Kritis – Natta

Semester III
DMU 3C007-Theory of Indian Music-Paper 3 (Theory)

1. Various views regarding 22 Srutis – Bharata's experiment of Dhruva veena and Chala veena. Cycle of IVth and Vth.
2. Acoustics of concert halls, Concert halls of the past.
3. Advanced knowledge of Musical prosody, Padachcheda, Varieties of Prasa, Yamaka, Yati and Swarakshara.
4. Music Therapy.
5. Study of Lakshanagrandhas:
 - (a) Swaramela Kalanidhi
 - (b) Ragavibodha
 - (c) Chaturdandi Prakasika
 - (d) Sangita Sudha
 - (e) Sangraha Choodamani
 - (f) Sangita Sampradaya Pradarsini
 - (g) Sangita Chandrika
6. Kacheri Dharma.
7. Lakshana of the following ragas:
 - (a) Hamsanaadam
 - (b) Hamsanandi
 - (c) Hemavathi
 - (d) Hindusthani Kapi
 - (e) Keeravani
 - (f) Kunthalavarali
 - (g) Malavi
 - (h) Mayamalavagaula
 - (i) Nagaswaravali
 - (j) Ramapriya
 - (k) Ranjini
 - (l) Saranga
 - (m) Sarasangi

- (n) Simhendramadhyamam
 - (o) Valachi
8. Varieties of Folk Concerts:
- (a) Kuravanji nataka.
 - (b) Bommalattam.
 - (c) Tolubommalu
 - (d) Burrakatha
 - (e) Folk dances like Kummi, Kolattam, Thiruvathirakkali
 - (f) Chinnamelam
 - (g) Periyamelam
9. Lakshanas of Vaggeyakara.
10. Vivadi melas, its destination, their number in the 72 Melakartha Scheme, their characteristic features, concept of Vivaditva in Hindustani musical system.

Semester III

DMU 3C008-Musical compositions -Paper 5 (Practical)

1. Ata tala Varna – Thodi or Kalyani
2. Swarajati – Thodi (Syama Sastri)
3. Pancharatna Kriti – Gaula
4. One composition each representing the following musical forms
 - (a) Navagraha Kriti (Muthu Swami Dikshithar)
 - (b) Navavarana kriti (Muthuswami Dikshithar)
 - (c) Navarathri kriti (Swathi Thirunal)
 - (d) Navaratnamalika (Syama Sastri)
5. Chowka Kala Kritis in the following ragas:-
 - (c) Bhairavi
 - (d) Panthavarali
 - (e) Kharaharapriya
6. Compositions in the following ragas:
 - (a) Hamsanaadam
 - (b) Hamsanandi
 - (c) Hemavathi
 - (d) Hindusthani Kapi
 - (e) Keeravani
7. Brief alapana of Janya Ragas
Saraswathi, Khamas, Malayamarutham, Bahudhari, Reethigoula.

Semester III

DMU 3C009-Musical compositions & Manodharma sangeetha-Paper 6 (Practical)

1. Padavarnam
2. Pancharatnam – Varali (Tyagaraja)
3. Ragamalika (Swathi Thirunal)
4. Pada (Kshethrajna)
5. One composition each representing the following musical forms:
 - (a) Pada
 - (b) Javali
 - (c) Tillana
 - (d) Ashtapadi
 - (e) Devarnama
 - (f) Tharangam
 - (g) Thirupugazh
 - (h) Kathakalipadam
6. Compositions in the following ragas:
 1. Kunthalavarali
 2. Malavi
 3. Mayamalavagaula
 4. Nagaswaravali
 5. Ramapriya
 6. Ranjini
 7. Saranga
 8. Sarasangi
 9. Simhendramadhyamam
 10. Valachi

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

Semester IV
DMU 4C010-Theory of Indian Music-Paper 4 (Theory)

1. Manodharma Sangitam, Ragalapana, Thanam, Kalpanaswaram, Structure and Exposition of Pallavis, Ability to write in notation rendering of Pallavi in Trikala and Tisram.
2. Group Kritis of Tyagaraja, Dikshitar, Syama Sastri and Swathi Tirunal.

An analytical study of any one composition representing the following group krithis.

- a. Pancharatna of Thyagaraja
 - b. Navagraha krithis & kamalamba navavaranam of Deekshithar
 - c. Navaratna malika of Syama sasthri
 - d. Navaratri krithis of Swathi thirunal
3. Analysis of the styles of musical trinity on the basis of Music and Laya aspects in general.
 4. Music and Allied disciplines:
 - (a) Music and Mathematics
 - (b) Music and Physiology – Larynx, Ear
 5. Musical appreciation
 6. Study of the following lakshanagrandhas (relevant chapters only):
 - (a) Natyasastra of Bharata
 - (b) Brihaddesi of Matanga
 - (c) Sangitasamayasa of Parsvadeva
 - (d) Sangitaratnakara of Sarangadeva
 - (e) Chilappathikaram of Ilangovadigal
 - (f) Sangeethamakaranda of Narada

7. Recent developments in music with reference to concerts, electronic media etc.
8. Lakshanas of the following ragas:
 1. Abheri
 2. Atana
 3. Dharmavathi
 4. Bhouli
 5. Chakravakam
 6. Chenchurutti
 7. Dvijavanthi
 8. Hindustan Bihag
 9. Jayanthasri
 10. Latangi
 11. Saramati
 12. Neelambari
 13. Shanmughapriya
 14. Subhapanthavarali
 15. Devagandhari

Semester IV

DMU 4C011-Musical compositions & Raga alapana-Paper 7 (Practical)

1. Compositions in the following ragas:

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

2. Raga Alapana

Alapana may be attempted to those ragas in which compositions have been learned.

a. Elaborate alapana of the Melakarta Ragas

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

b. Elaborate alapana of Major Janya Ragas

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

c. Brief alapana of Janya Ragas

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

Semester IV

DMU 4C012-Musical compositions, Niraval, Kalpana Svaras & Ragam Tanam Pallavi -Paper 8 (Practical)

1. Compositions in the following ragas:

- a. Hindustan Bihag
- b. Jayanthasri
- c. Latangi
- d. Saramati
- e. Neelambari
- f. Shanmughapriya
- g. Subhapanthuvarali
- h. Devagandhari

2. Niraval and Kalpana Svaras may be attempted those ragas in which compositions have been learned

- (a) Kalyani
- (b) Sankarabharana
- (c) Kamboji
- (d) Thodi
- (e) Bhairavi
- (f) Saveri
- (g) Pantuvarali
- (h) Kharaharapriya
- (i) Mohanam
- (j) Simhendramadhyamam
- (k) Keeravani
- (l) Vachaspathi

3. Kalpana svaras to the following ragas

- a. Arabhi
- b. Bilahari
- c. Hamsadvani
- d. Malayamarutham
- e. Poorvikalyani
- f. Sreeranjini

4. Ragam, Tanam, Pallavi

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

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

Semester IV**DMU 4C013- concert-Paper 9 (Practical)**

1. A mini Vocal Concert, with Violin and Mridangam accompaniment of 45 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.
2. The following shall be the pattern of the concert:
 - (a) A Tana Varna in 2 kalas, with Tisram.
 - (b) One or two compositions in any Pratimadhyama, Sudhamadhyama Ragas of Janaka or Janya Variety (with brief Ragalapana, Kalpana Swaram).
 - (c) Main item of the concert comprising of Alapana, Niraval and Kalpanaswaram.
 - (d) Other items representing the different Musical forms like Padam, Javali, Thillana, Bhajan etc.
 - (e) Ragamalika Slokam (at least in 3 Ragas).
 - (f) Mangalam.

Semester IV

DMU 4C014-Dissertation/Project

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

Semester IV

DMU 4C015- Viva & Record

Comprehensive Viva-voce based on the entire course content.

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

ELECTIVE SUBJECTS

DMU E01

1. Varna's(Practical)

Adi tala varna's (4 Nos)

a.Saveri b.Begada c.Saranga d.Sahana e.kedaragoula f.Darbar g.Surutti
h.Udayaravichandrika I. Todi j. Navaragamalika, k. Natta, l. Arabhi m.
Devamanohari, n. Kannada o.Mayamalavagoula p.Goula

DMU E02

2. Compositions of Malayalam composers (Practical)

a. K C Kesavapillai b.Kuttikunji thankachi c. Irayimman Thampi d. Mahakavi
Kuttamath e. Keerikkad Gopala Pilla f. Puthukkode Krishna Murthy g. C S
Krishna Iyer h.. M D Ramanathan (5 Nos)

DMU E03

3. Utsava sampradaya krithis & Divyanama krithis of Thyagaraja(practical) (5 Nos)

DMU E04

4. Life History of composers (Theory)

A.Ramnad Sreenivasa Iyyengar b.Mysore Vasudevachar c. Subbaraya Sastri
d.Pattanam Subrahmanya Iyer e. Narayana Theertha.

DMU E05

5.Musical Forms (Theory)

a.Svarajathi b.Keertana c. pada d. Javali e.Tillana

DMU E06

6. Swathi thirunal bhajans (Practical) (5 Nos)

DMU E07

7. Javali & Tillana (5 Nos)

DMU E08**8. Compositions of Tamil composers (practical) (5 Nos)**

Compositions of Gopala Krishna bhārathi, Arunachala kavirayar, Arunagiri nathar, Papanasam Sivan, Neelakanta sivan, Muthuthandavar, Periyasvami Thooran, Andal, Ambujam Krishna

DMU E09**9. Sanskrit Devotional kritis (practical) (5Nos)**

Compositions of Sadasiva Brahmendra, Ashtapadi, Tarangam

DMU E10**10. Utsava prabandha of Swathi thirunal (Practical) (5 Nos)**

Utsava prabandha krithis of Swathi Thirunal

OPEN COURSES: (3 CREDITS EACH)

- 1) **Introduction to musical forms in Carnatic Music:** Musical forms used in Carnatic music viz: Geetham, Swarajathi, Jathiswaram, Varnam, Keerthanam, Krithi, Ragamalika, Padam, Javali and Tillana will be introduced to the students.
- 2) **Rendezvous with great composers:** Life and contribution of Purandaradasa, Jayadeva, Narayana Thirthar, Annamacharya, Khsetrajna, Syamasatri, Thyagaraja, MuthuSwami Deekshithar, Irayimman Thampi & Swathi Thirunal will form the content of this course
- 3) **Rendezvous with masters:** Students will be familiarized with the life and music of masters viz: Ariyakkudi Ramanuja Iyyengar, Chembai Vaidyanatha Bhagavathar, T.N Rajartnam Pillai, Kumbhakonam Rajamanickom Pillai, Palakkad Mani Iyer, Semmangudi Sreenivasa Iyer, GN Balasubrahmanian, M.K Thyagaraja Bhagavathar, Madurai Mani Iyer, M S Subbulakshmy, D K Pattammal and M L Vasanthakumari.

KANNUR UNIVERSITY**MODEL QUESTION PAPER**

FIRST SEMESTER M A DEGREE EXAMINATION DECEMBER 2015

MUSIC**DMU 1C001-Theory of Indian Music-Paper 1 (Theory)**Time: 3 hours
60

Maximum marks:

I. a) Write an essay on the evolution of Musical concerts.

OR

b) Write an essay on ganakala niyama of Ragas and your opinion about this theory in today's music concerts.

[Minimum 400 words] (15 marks)

II a) Estimate the role of Kudumiyamalai inscription in the early development of Notation as well as raga concept in Indian music.

OR

b) Write an essay on the scheme of 108 talas.

[Minimum 300 words] (10 marks)

III. Write short note [Minimum 150 words] on any four of the following:

- Sthobhas.
- Nashta and Uddhishta.
- Navasandhi talas.
- Stone pillars.
- Compound wind instruments.
- Vadya prabandhas.

(4 X5=20 marks)

IV. Write raga lakshana of any three of the following ragas:

- Arabhi
- Begada
- Bilahari
- Hamsadhwani
- Manirangu

(3X5=15 marks)

KANNURUNIVERSITY**MODEL QUESTION PAPER**

SECOND SEMESTER M A DEGREE EXAMINATION, MAY 2016

MUSIC**DMU 2C004-Theory of Indian Music-Paper 2 (Theory)**

Time: 3 hours

Maximum marks: 60

- I. a) Elucidate the raga classification in ancient Tamil music.
OR
 b) Write an essay on folk music and prominent folk musical instruments of Kerala.
 [Minimum 400 words] (15 marks)
- II a) Explain the importance of musical mnemonics in Indian music.
OR
 b) Write in staff notation any one Adi Tala Varna.
 [Minimum 300 words] (10 marks)
- III. Write short note [Minimum 150 words] on any four of the following:
 a) Compare any two ragas of Carnatic music with its corresponding Hindustani ragas
 b) Keyed and Keyless instruments.
 c) Thevaram.
 d) Music in Kathakali.
 e) Rare Talas used in Thiruppukazh.
 f) Resonators of Musical instruments.
 (4 X5=20 marks)
- IV. Write raga lakshana of any three of the following ragas:
 a) Kannada
 b) Bahudhari
 c) Hamir Kalyani
 d) Navarasa Kannada
 e) Amritha varshini
 (3X5=15 marks)

KANNURUNIVERSITY
MODEL QUESTION PAPER

THIRD SEMESTER M A DEGREE EXAMINATION NOVEMBER-2016

MUSIC
DMU 3C007-Theory of Indian Music-Paper 3 (Theory)

Time: 3 hours

Maximum marks: 60

I. a) Explain Bharata's experiment of Dhruva Veena and Chala Veena.

OR

b) Write on an essay on various views on number of Srutis

[Minimum 400 words] (15 marks)

II a) Narrate the various musical forms on the theme Madhura Bhakthi.

OR

b) Write an essay on prosodic beauties.

[Minimum 300 words] (10 marks)

III. Write short note [Minimum 150 words] on any four of the following:

- a) Cycle of Vth
- b) Swarakshara.
- c) Swaramelakalanidhi
- d) Katha kalakshepa.
- e) Kuravanchi Nataka.

(4 X5=20 marks)

IV. Write raga lakshana of any three of the following ragas:

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

(3X5=15 marks)

KANNURUNIVERSITY
MODEL QUESTION PAPER

FOURTH SEMESTER M A DEGREE EXAMINATION MARCH-2017

MUSIC
DMU 4C010 -Theory of Indian Music-Paper 4 (Theory)

Time: 3 hours

Maximum marks: 60

I. a) Explain various stages of Ragalapana

OR

c) Write in notation a Pallavi in Trikalam

[Minimum 400 words] (15 marks)

II a) Write an essay on Group kritis of Thyagaraja.

OR

b) Write an essay on the recent developments in Music with reference to electronic media

[Minimum 300 words] (10 marks)

III. Write short note [Minimum 150 words] on any four of the following:

- a) Navaratna Malika of Syamasastri
- b) Varieties of Pallavi
- c) Larynx
- d) Sangita Ratnakara.
- e) Vivadi melas.

(4 X5=20 marks)

IV. Write raga lakshana of any three of the following ragas:

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

(3X5=15 marks)