

MAHATMA GANDHI UNIVERSITY

COURSE ◊ CREDIT AND SEMESTER (C.C.S) SYSTEM



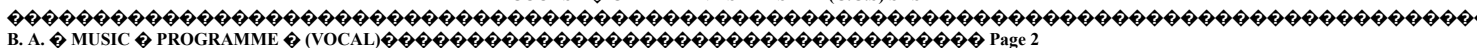
B.A. MUSIC ◊ PROGRAMME ◊ (VOCAL)

◊ Page 1

S.No.	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/week	Credits	Duration of exam practical 30mts Theory 3 hrs.	% of Marks	Total Credits
	I		Common course -1			5	4	3hrs		20
			Common course -2			4	4	3hrs		
			Common course -3			4	4	3hrs		
		I MUSCOR 101	Core course-1	Basics of Indian Music	Practical 1	7	4	30min		
		I MUSCOM 102	1 st Complimentary -1	Preliminary Exercises 1	Instrument	3	2	30min		
	I MUSCOM 103	2 nd Complimentary -1	Musicology	Theory	2	2	3hrs			
	II		Common Course - 4			5	4	3hrs		20
			Common Course - 5			4	4	3hrs		
			Common Course ◊ 6			4	4	3hrs		
		II MUSCOR 201	Core Course-2	Musical form 1	Practical 2	7	4	30min		
		II MUSCOM 202	1 st Complimentary - 2	Preliminary Exercises 2	Instrument	3	2	30min		
	II MUS COM 203	2 nd Complimentary ◊ 2	Musicology	Theory	2	2	3hrs			
	III		Common Course ◊ 7			5	4	3hrs		20
			Common Course ◊ 8			5	4	3hrs		
		III MUSCOR 301	Core Course ◊ 3	Theory of Music	Theory	3	3	3hrs		
		III MUSCOR 302	Core Course ◊ 4	Musical forms 2	Practical 3	7	4	30min		
		III MUSCOM 303	1 st Complimentary ◊ 3	Gitams, Swarajatis & Varnams	Instrument	3	3	30min		
		III MUSCOM 304	2 nd Complimentary ◊ 3	Musicology	Theory	2	2	3hrs		

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9.	IV		Common Course ◊ 9			5	4	3hrs		20
0.			Common Course ◊ 10			5	4	3hrs		
1.		IV MUSCOR 401	Core Course ◊ 5	Theory of Music	Theory	3	3	3hrs		
2.		IV MUSCOR 402	Core Course ◊ 6	Musical form 3	Practical 4	7	4	30min		
3.		IV MUSCOM 403	1 st Complimentary ◊ 4	Varnam & Kriti	Instrument	3	3	30min		
4.	IV MUSCOM 404	2 nd Complimentary ◊ 4	Musicology	Theory	2	2	3hrs			
5.	V	V MUSCOR 501	Core Course ◊ 7	Theory of Music	Theory	4	4	3hrs		20
6.		V MUSCOR 502	Core Course ◊ 8	Musical form 4	Practical 5	6	4	30min		
7.		V MUSCOR 503	Core Course -9	Musical form 5	Practical 6	5	4	30min		
8.		V MUSCOR 504	Core Course ◊ 10	Musical form 6	Practical 7	5	4	30min		
9.		V MUSOPC 505	Open Course ◊ 1	1*	Practical/ Theory	3	2	30 min 3 hrs		

◆◆◆ Tarasthayi varisas with Akara sadhakam in 3 degrees of speed in Mayamalavagaula raga as described
 ◆◆◆ in the Dakshinendyan Sangitam of Shri.A.K.Ravindranath ◆ Page Nos. 279 to 288.

2. Sapta tala alankaras with Akara sadhakam in 3 degrees of speed in the following 6 ragas
- Sankarabharanam
 - Kalyani
 - Mohanam
 - Hamsadhvani
 - ◆ Pantuvarali
 - ◆ mayamalavagaula

3. Three Gitams in any of the following 6 ragas

- ◆◆◆◆◆ a. Malahari
- ◆◆◆◆◆ b. Mohanam
- ◆◆◆◆◆ c. Kalyani
- ◆◆◆◆◆ d. Saveri
- ◆◆◆◆◆ e. Sudha Saveri
- ◆◆◆◆◆ d. Arabhi
- e. Geetham ◆ 3

4. Simple ◆ Jathiswaram ◆ 1

1st ◆ COMPLEMENTARY ◆ INSTRUMENTAL ◆ (VEENA).

I MUSCOM 102

PRELIMINARY EXERCISES ◆ I

1. Ability to play preliminary svara exercises
- Sarali varisas
 - Janta varisas
 - Madhyasthayi varisas

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2ND COMPLEMENTARY ◆ I

I MUSCOM 103

MUSICOLOGY (THEORY).

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- Distinctive features of Indian music
- Cultural,Intellectual,Emotional,Spiritual values of music
- Technical terms and their explanations.
 - Nadam
 - Sruti
 - Svaram ◆ Svara nomenclature
 - Sthayi
 - Graha
 - Nyasa
 - Amsa
 - Tala ◆ Sapta talas and their angas, shadangas.
- Life sketch and contributions of the following vaggeyakaras
 - Purandaradasa and
 ◆◆◆◆◆ b.Trinity (Thyagaraja,Muthuswamy Dikshitar,Syama Sastri)

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2ND SEMESTER
CORE COURSE II

II MUSCOR 201

PRACTICAL 2 MUSICAL FORM I

1. Simple Swarajathi 1
2. Adi tala varnam 3 (in any 3 of the following ragas)
a. Mohanam b. Sankarabharanam c. Abhogi d. Hamsadwani e. Pantuvarali f. Vasanta
3. Simple kritis in any two of the following ragas
a. Hamsadhvani
b. Mohanam
c. Mayamalavagaula
d. Sankarabharanam
4. Tarangam or any simple Divyanama Sankirtanam of Saint Thyagaraja-1
5. An outline knowledge of raga alapana of the following ragas.
a. Mohanam
b. Sankarabharanam

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1ST COMPLEMENTARY II INSTRUMENT (VEENA)

II MUSCOM 202

PRILIMINARY EXERCISES II

1. Sapta tala alankaras in the following ragas in two degrees of speeds.
a. Mayamalavagaula
b. Mohanam
c. Pantuvarali
d. Hamsadwani
2. Any One Simple Gita in the following ragas
a. Mohanam or
b. Malahari

2ND COMPLEMENTARY II

II MUSCOM 203

MUSICOLOGY (THEORY)

1. Musical Instruments and their classification in general (in detail)
2. Detailed knowledge of the notation used in South Indian Music
3. Principal seats of Music
a. Tanjore
b. Thiruvananthapuram
4. Folk music out line knowledge of folk music in general, their characteristics, and its varieties
5. Ability to write in notation
a. Sapta tala alankaras
b. Geetams (as prescribed in practical paper)

3RD SEMESTER
CORE COURSE III

III MUSCOR 301

THEORY OF MUSIC (THEORY)

1. The characteristic features of a Janaka Mela
a. Scheme of 72 melas
b. Application of Kadapayadi formula
c. Application of Bhutasankhya
2. Explanation of the technical terms Vadi, Samvadi, Vivadi and Anuvadi
3. Raga classification in detail
a. Janaka-Janya

- b. Upanga-Bhashanga
- c. Varjya-Vakra
- d. Nishadantya, Dhaivatantya and Panchamantya
- e. Ghana, Naya, Desya
- f. Karnataka, desya
- g. Sudha, Chayalaga, Sankeerna
- h. Classification based on Kampita svaras
- i. Mitra ragas
- j. Ganakala niyama

4. The scheme of 35 talas, 175 talas and Chapu talas

5. Raga lakshana in detail of the following ragas

- a. Mohanam
- b. Hamsadhvani
- c. Sankarabharanam

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CORE COURSE IV

III MUSCOR 302

MUSICAL FORM 2 (PRACTICAL 3)

1. One Lakshana Gitam 1 no.

2. Adi tala varnam in any of the following ragas (2 nos)

- a. Kalyani
- b. Navaragamalika varna
- c. Kedaragaula

3. One Ata tala varna Kamboji (compulsory)

4. Kritis in the following ragas

- a. Kalyani
- b. Kamboji
- c. Bilahari
- d. Mohanam
- e. Vasantha
- f. Pantuvarali
- g. Sankarabharanam
- h. Hindolam

5. An outline knowledge of the raga alapana of the following ragas

- a. Kalyani
- b. Hindolam
- c. Pantuvarali
- d. Bilahari

6. Ability to render Small avartana Kalpana svaras in any two of the following ragas.

- a. Mayamalavagaula
- b. Hamsadwani
- c. Kalyani
- d. Mohanam

1st COMPLEMENTARY 3 INSTRUMENTAL (VEENA)

III MUSCOM 303

GITAMS, SVARAJATIS

1. Two Gitams in any of the following ragas

- a. Kalyani or
- b. Suddha Saveri
- c. Saveri

2. One Jatisvaram or Svarajati

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-2nd COMPLEMENTARY 3MUSICOLOGY(THEORY).

III MUSCOM 304

1. Musical Forms and their classification

- ◆◆◆◆◆◆◆◆◆◆ a. Gita
- ◆◆◆◆◆◆◆◆◆◆ b. Jatisvaram ◆
- ◆◆◆◆◆◆◆◆◆◆ c. Svarajati
- ◆◆◆◆◆◆◆◆◆◆ d. Varnas

2. Construction and playing technique of the following instruments:

- ◆◆◆◆◆◆◆◆◆◆ a. Tambura
- ◆◆◆◆◆◆◆◆◆◆ b. Veena
- ◆◆◆◆◆◆◆◆◆◆

3. Life sketch and Contributions of the Pre-trinity composers:

- a. Jayadeva
- b. Narayana Thirtha
- c. Kshetrajna

4. Raga lakshana in detail of the following ragas

- ◆◆◆◆◆◆◆◆◆◆ a. Mayamalavagaula
- b. Bilahari
- c. Kanada

IV SEMESTER
CORE COURSE V

IV MUSCOR 401

THEORY OF MUSIC (THEORY).

1. Gamakas ◆ Dasavidha gamakas and Panchadasa gamakas - Model shift of tonic

2. Musical forms:

- ◆◆◆◆◆◆◆◆◆◆ a. Kriti b. Kirtana c. Ragamaliga d. Padam e. Javali f. Tillana

3. Mudras and its varieties figuring in Musical compositions.

4. Ragalakshana of the following ragas with sancharas:

- ◆◆◆◆◆◆◆◆◆◆ 1. Bhairavi 2. Anandabhairavi 3. Sahana 4. Begada 5. Arabhi 6. Saveri
- ◆◆◆◆◆◆◆◆◆◆ 7. Surutti 8. Nattakurinji 9. Khamas

5. Ability to write in notation the following:

- ◆◆◆◆◆◆◆◆◆◆ 1. Adi tala varba 2. Ata tala varna

CORE COURSE VI

IV MUSCOR 402

MUSICAL FORM 3 (PRACTICAL 4).

1. One Ata tala varna - Bhairavi

2. Any two chowka kala kritis in any one of the following ragas:

- ◆◆◆◆◆◆◆◆◆◆ a. Kalyani
- ◆◆◆◆◆◆◆◆◆◆ b. Sankarabharanam

◆◆◆◆◆ c. Madhyamavati

3. An outline knowledge of Raga Alapana

◆◆◆◆◆ a. Sankarabharanam

◆◆◆◆◆ b. Madhyamavati

4. Ability to render Kalpana svaras

◆◆◆◆◆ a. Mayamalavagowla

◆◆◆◆◆ b. Hamsadwani

◆◆◆◆◆ c. Mohanam

◆◆◆◆◆ d. Sankarabharanam

◆◆◆◆◆ e. Saveri

1st ◆ COMPLEMENTARY 4 ◆ INSTRUMENTAL ◆ (VEENA).

IV MUSCOM 403

VARNAM AND SIMPLE KRITI

1. One Adi tala varna ◆ (Mohanam, Hamsadwani or Abhogi)

2. One Simple Kriti

2nd ◆ COMPLEMENTARY 4

IV MUSCOM 404

MUSICOLOGY (THEORY).

1. Kathakali music ◆ ragas and talas figuring in kathakali music

2. Prominent musical instruments of Kerala

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

3. Panchavadyam ◆ Kriyanga and Sevanga panchavadyas

4. Composers of Kerala

- a. Swathithirunal
- b. Iravivarman thampi
- c. K. C. Kesava pillai

5. Ritualistic Music of Kerala ◆◆◆◆◆ Folk rituals ◆◆◆◆◆ Temple rituals

◆◆◆◆◆ Thiruvathirakali ◆◆◆◆◆ a. Kalamezhuthupattu

◆◆◆◆◆ Thaiyyam ◆◆◆◆◆ b. Bhadrakalipattu

◆◆◆◆◆ c. Teeyattu

- a.
- b.
- c. Padayani

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5TH SEMESTER
◆ CORE COURSE ◆ VII

V MUSCOR 501

THEORY OF MUSIC (THEORY).

1. Manodharma Sangita paddhati in detail ❖ Raga alapana, Tanam, Pallavi, Niraval, Kalpanasvara
2. Lakshana Grandhas
 - ❖❖❖❖❖❖❖❖❖❖ a. Natya Sastram
 - ❖❖❖❖❖❖❖❖❖❖ b. Sangita ratnakaram
 - ❖❖❖❖❖❖❖❖❖❖ c. Chaturdhandi prakasika
3. Ancient Raga Classification ❖ Grama murchana Jathi System, Shadjagrama, Madhyamagrama,❖❖❖ Gandharagrama and raga ragini parivara system
4. Application of 22 Srutis in the ragas popularly used in the present day.
5. Ragalakshana with sancharas
 - ❖❖❖❖❖❖❖❖❖❖ a. Begada
 - ❖❖❖❖❖❖❖❖❖❖ b. Kedaragoula
 - ❖❖❖❖❖❖❖❖❖❖ c. Kanada
 - ❖❖❖❖❖❖❖❖❖❖ d. Poorvikalyani
 - ❖❖❖❖❖❖❖❖❖❖ e. Kharaharapriya
 - ❖❖❖❖❖❖❖❖❖❖ f. Atana

CORE COURSE ❖ VIII**V MUSCOR 502****MUSICAL FORM 4 (PRACTICAL 5).**
GROUP ❖ KRITIS

1. Pancharatna kriti of Thyagaraja ❖ Arabhi or Natta
2. Swarajathi of Syama Sastri ❖ Bhairavi
3. Navarathri Kriti of Swati Tirunal
4. Navaratnamalika of Syama Sastri
5. Navagraha kriti ❖ Nattakurinji, Surutti or Shanmughapriya

CORE COURSE ❖ IX**V MUSCOR 503****MUSICAL FORM 5 (PRACTICAL 6).**

1. One each from the following musical forms:
❖❖❖❖❖❖❖❖❖❖ Padam, Jawali, Tillana, Ragamalika and Kathakali padam

CORE COURSE ❖ X ❖**VMUSCOR 504****MUSICAL FORM 6 (PRACTICAL 7).**

1. Kritis in the following ragas.
 - a. Arabhi
 - b. Kharaharapriya
 - c. Begada
 - d. Kedaragowla
 - e. Sahana
 - f. Purvikalyani
 - g. Kanada

OPEN COURSE ❖ I**V MUSOPC 505****COURSE ❖ 1 ❖ POPULAR SONGS**

1. Patriotic songs - 2
2. Varieties of Folk melodies ❖ Mappila pattu
3. Study of film songs of any 6 music directors
4. Light classical songs ❖ 2

COURSE II ❖ LIGHT CLASSICAL COMPOSITIONS

1. Compositions of Malayalam composers - 2
2. Compositions of Annamacharya or Purandaradasar - 2
3. Note svara sahyam of Dikshitar ❖ 1
4. Compositions in Kuchelo Pakhyanam - 2
5. Simple raga parichayam on film based songs
 - a. Kharaharapriya
 - b. Ananthabhairavi
 - c. Hamsadhvani
 - d. Mohanam
 - e. Kalyani
 - f. Kambhoji

COURSE ❖ III ❖ INTRODUCTION TO MUSIC

1. Place of music in life
2. Music as an applied art in the field of advertisement and play-back.
3. Yoga, Music Therapy and Voice culture.

4. Computer and Music ♦ Scope and utility in the field of recording, preservation and propagation.

COURSE WORK/PROJECT ♦ I

V MUSCW/P 506

Presentation of a record containing the notations of the following compositions

1. Varnam ♦ Adi tala - 1
2. Kriti ♦ Adi tala ♦ 1 ♦ 1kala
3. Kriti ♦ Rupaka tala ♦ 1
4. Kriti ♦ Misra capu tala ♦ 1
5. Kriti ♦ Adi tala ♦ 1 ♦ 2kala
6. Notate a simple Pallavi in Adi tala.
7. List of a Concert.

6TH SEMESTER
CORE COURSE ♦ XI

VI MUSCOR 601

THEORY OF MUSIC (THEORY)

1. Acoustics ♦
 - a. Production and transmission of sound
 - b. Laws of vibration of strings
 - c. Pitch
 - d. Intensity
 - e. Timbre
 - f. Loudness
 - g. Echo
 - h. Resonance
2. Group kritis of Trinity and Swathithirunal
3. Lakshanas of the following ragas
 - a. Ritigaula
 - b. Khamas
 - c. Nattakurinji
 - d. Todi
 - e. Charukesi
 - f. Vachaspati
 - g. Kapi
 - h. Anandabhairavi
 - i. Saveri
 - j. Mukhari



CORE COURSE ♦ XII

VI MUSCOR 602

MUSICAL FORM 7 (PRACTICAL 8)

1. Kritis in the ragas prescribed for Ragalakshana as under:
 - a. Ritigaula
 - b. Khamas
 - c. Nattakurinji
 - d. Todi
 - e. Charukesi
 - f. Vachaspati
 - g. Kapi
 - h. Anandabhairavi
 - i. Saveri
 - j. Mukhari

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CORE COURSE ♦ XIII ♦

VI MUSCOR 603

MANODHARMA SANGITA (PRACTICAL 9)

1. Detailed Raga Alapana in the following ragas
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ a. Kamboji
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ b. Todi
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ c. Saveri
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ d. Charukesi
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ e. Kharaharapriya
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ f. Bhairavi
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ g. Purvikalyani
2. Brief Raga Alapana in the following ragas
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ a. Anandabhairavi
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ b. Kanada
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ c. Arabhi
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ d. Madhyamavati

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ e. Begada

3. Niraval and Kalpanasvaras in the following ragas:

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ a. Mayamalavagowla

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ b. Sankarabharanam

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ c. Bhairavi

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ d. Kalyani

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ e. Kamboji

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ f. Purvikalyani

CORE COURSE ◆XIV

VI MUSCOR 604

CONCERT (PRACTICAL 10)

1. Mini Concert of 30 minutes duration following the pattern as under:

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ a. Adi tala varna in 2 degrees of speed

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ b. Ganesa Stuthi or Saraswathi stuthi

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ c. Rendering of Main Kriti with Raga Alapana, Niraval and Kalpana svaras (time limit 10 to 15 ◆◆ minutes)

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ d. Padam, Javali or Tillana

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ e. Mangalam

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OPEN COURSE ◆II

VI MUSOPC 605

I. Course ◆ I ◆ FOUNDATION FOR PERFORMANCE

1. Reckoning of tala for a simple taniavartanam

2. Reckoning of One Adi tala in tisra gati (Mohanam or Abhogi)

3. Ability to render sapta svara in Adi tala with shift of various grahas ◆ Atitam (1/2 eduppu) Anagata ◆◆◆◆◆◆◆◆◆◆ eduppu (3/4 eduppu)

II. Course ◆ II ◆ ART REVIEW

1. Review of selected chapters of Book-III and Book IV of Prof.P.Sambamoorthy (not less than 10 pages)

2. Analytical study of the kritis composed by Trinity based on specific incidents (not less than 10 pages)

3. A review of the contributions of any one of the following musicians (not less than 10 pages)

a. Shri. Chembai Vaidyanatha Bhagavata

b. Shri. Semmangudi Srinivasa Iyengar

c. Shri. Palakkad Mani Iyer

d. Dr. L.Muthiah Bhagavata

e. Shri. G.N.Balasubramaniam

f. Shri. Lalgudi Jayaraman

III. Course ◆ III ◆ DEVOTIONAL COMPOSITIONS

1. Bhajanas ◆ 2

2. Utsavaprabandhas ◆ 2

3. Tarangam ◆ 2

4. Slokam ◆ 2

5. Ashtapadi ◆ 2

6. Mangalam

COURSE WORK/PROJECT


VI MUSCW/P 606


















2. A review of at least 3 music concerts recently heard in not less than 10 pages with photographic proof and audio CD

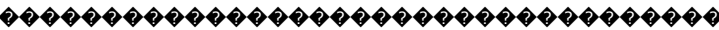
MAHATMA GANDHI UNIVERSITY
MODEL QUESTION PAPERS
1ST SEMESTER


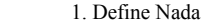

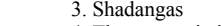
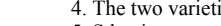
I MUSCOM 103

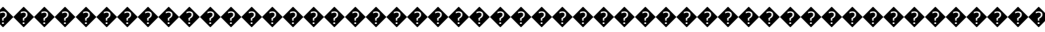
MUSICOLOGY 1 2ND COMPLEMENTARY

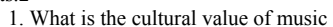

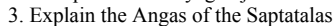
I. Choose the correct answer from the following  Weights: 1

-  1. The nada which can be heard only by the Yogis
 (a. Ahata b. Anahata c. Sukshma)
-  2. The Rishabha used in Mayamalavagaula raga
 (a. Sudharishabha b. Chathusruthi rishabha c. Shatsruthi rishabha)
-  3. The number of svarasthanas used in Carnatic music
 (a. 7 b. 12 c. 16)
-  4. A dot placed above a note indicates that it belongs to
 (a. Tarasthayi b. Atitarasthayi c. Mandrasthayi)
-  5. Starting note of a raga or a composition
 (a. Graha b. Nyasa c. Amsa)
-  6. The mode of reckoning the Anga  Anudrutam
 (a. a beat b. a beat and a wave c. a beat and finger counts)
-  7. Carnataka Sangita Pitamaha
 (a. Thyagaraja b. Purandaradasa c. Muthuswami Dikshitar)
-  8. The Mudra used by Muthuswami Dikshitar
 (a. Guhadasan b. Guruguha c. Venkatesa)



II. Answer any four from the following  Weights: 1

-  1. Define Nada
-  2. Name the Saptatalas
-  3. Shadangas
-  4. The two varieties of Gandhara and Nishada
-  5. Sthayi

III. Answer any two of the following questions  Weights: 2

-  1. What is the cultural value of music
-  2. Group kritis of Thyagaraja
-  3. Explain the Angas of the Saptatalas

IV. Answer any one of the following  Weights: 4












-  1. Explain the distinctive features of Indian Music
-  2. Sketch the life and contributions of Purandaradasa

2ND SEMESTER
2nd COMPLEMENTARY 2

II MUSCOM 203

MUSICOLOGY (THEORY)

I. Choose the right answer  Weights: 1

-  1. Another name for Tata vadya
 (a. Stringed b. Wind c. Percussion)
-  2. Symbol for the anga guru
 (+, 8, 0)
-  3. An example for dvimukha vadya
 (a. Ganjira b. Tabla c. Mridangam)
-  4. Sassabda kriya
 (a. beat and finger counts b. beat and wave c. beat only)
-  5. Thyagaraja festival conducted at
 (a. Tiruvarur b. Tanjore c. Thiruvaiyar)
-  6. single bar  |  indicates
 (a. beginning of an avarta b. ending of an avarta c. middle of an avarta)
-  7. The Ottu is a
 (a. folk instrument b. plucked instrument c. bowed instrument)

8. The name of a plucked instrument
(a. Violin b. Veena c. Sarangi)

II. Answer any four of the

following Weights:1

1. Define Wind instrument or Sushira vadyas
2. Define Notation
3. Define Folk music
4. Define monophonous instrument
5. Define Shadangas

III. Answer any two of the

following Weights:2

1. Differentiate Classical music and Folk music
2. Name the different Folk musical instruments
3. Prominent composers of Tanjore

IV. Answer any one of the

following Weights:4

1. Describe briefly the classification of musical instruments
2. Notate a Gitam explaining the Svarasthanas

3RD SEMESTER
CORE COURSE 3

III MUSCOR 301

THEORY OF MUSIC (THEORY)

I. Choose the correct answer

Weights: 1

1. Symbol used to denote an anya svara
(; * ,)
2. Sudha madhyama raga of pantuvarali
(Kalyani, Sankarabharanam, Mayamalavagaula)
3. A wind instrument
(Flute, Gottuvadyam, Violin)
4. A Ghana raga
(Natta, Todi, Shanmukhapriya)
5. A bhashanga raga
(Hamsadhvani, Bilahari, Kalyani)
6. Misra chapu tala will have
(a. 12 aksharakalas b. 7 aksharakalas c. 5 aksharakalas)
7. The 3rd Mela in the 3rd Chakra
(a. Kalyani b. Kharaharapriya c. Mayamalavagaula)
8. Janaka raga of Arabhi
(a. Kalayani b. Todi c. Sankarabharanam)

II. Write short answers on any four Weights:1

1. Define Bhashanga raga
2. Define Samvadi
3. Define Mitra ragas
4. Arohana, Avarohana and Svarasthanas of the raga - Hamsadwani
5. Name the 6 ragas in the 3rd chakra

III. Write short essay on any two Weights:2

1. Explain the characteristic features of a Janaka Raga
2. Explain Bhutha Sankhya
3. Explain Sudha chyalaga and Sankirna ragas

IV. Write any one of the following Weights:4

1. Explain the scheme of 72 melas

2. Describe how the Sapta talas are expanded into 35 talas

3RD SEMESTER
2nd COMPLIMENTARY 3

III MUSCOM 304

MUSICOLOGY (THEORY)

I. Choose the correct answer
Weights: 1

1. Musical form used both as Abhasaganam and Sabhaganam
(a. kriti b. kirtanam c. varnam)
2. The Charana of a varna is called
(a. ettugada pallavi b. anupallavi c. charanam)
3. The composer who has composed the maximum number of Gitas
(a. Purandaradasa b. Paidala gurumurthi sastri c. Syama sastri)
4. The musical form to be studied next to Gita is
(a. varnam b. svarajathi c. jathisvaram)
5. The 3rd string of a Tambura in the plucking order is
(a. mantram b. sarani c. anusarani)
6. The compositions of Jayadeva are called
(a. tarangam b. devarnamas c. ashtapathi)
7. The place of Samadhi of Narayana Tirtha
(a. Tiruvaiyar b. Tiruppunthuruthi c. Thanjavur)
8. The father of the musical form padam
(a. Jayadeva b. Thyagaraja c. Kshetrajna)

II. Write short answers on any four
Weights: 1

1. Define Gita
2. Define Varna
3. Define Jeevali
4. Name the strings of Veena
5. Define Ashtapati

III. Write short essay on any two
Weights: 2

1. Varieties of Gita
2. Differentiate svarajathi and jathisvaram
3. Tuning of Tambura

IV. Answer any one question
4

1. Describe the construction and technique of playing Veena
2. Give an account of the contributions of Kshetrajna to Carnatic music

IV SEMESTER
CORE COURSE-V

IV MUSCOR 401

THEORY OF MUSIC (THEORY)

I. Choose the correct answer
Weights: 1

1. Vakra Sampurna Janya raga is
a. Sahana b. Nattakurinji c. Ritigaula
2. Sphuritam denotes:
a. single b. double c. triplets
3. Equivalent musical form of Tillana
a. dhrupad b. tarana c. tappa

4. Sarvasvaramurchanakaraka Janya raga is
a. bilahari b. saranga c. mohanam
5. Trianyasvara bhashanga raga is
a. kamboji b. begada c. anandabhairavi
6. An audava sampurna raga, which is the janya of the 15th mela
a. bilahari b. abheri c. saveri
7. Bahunama mudra is used by
a. Swatitirunal b. Thyagaraja c. Purandaradasa
8. Musician who earned name and fame through Begada raga
a. Maha Vaidyanatha Iyer b. Pattanam Subramania Iyer c. Veena Kuppier

- II. Write short notes on any four
1. Javali
2. Define ragamalika and name two famous ragamalikas of Swatitirunal
3. Name the Arohana, Avarohana and Swarasthanas of Khamas raga and Anandabhairavi raga
4. Name the Panchadasa gamakas with examples
5. Define Mudra and name the different varieties of mudras

- III. Write any two of the following Weights: 2
1. Explain model shift of tonic with suitable examples
2. Differentiate kriti and kirtana
3. Write the Vishesha prayogas and Sancharas for the ragas Saveri and Bhairavi

- IV. Answer any one of the following Weights: 4
1. Notate any Ata tala varna with symbols
2. Explain the musical form Ragamalika with suitable examples.

IVTH SEMESTER
2ND COMPLIMENTARY IV

IV MUSCOM 404

MUSICOLOGY (THEORY).

- I. Choose the correct answer Weights: 1
1. An hour glass shaped drum used in Panchavadyam
a. Maddalam b. Timila c. Udukku
2. A raga commonly used in the commencement of Kathakali
a. Mohanam b. Surutti c. Kedaragaula
3. An Attakatha composed by Irayamman Thampi
a. Nalacharitam b. Kuchelavritam c. Uttaraswayamvaram
4. Name of Kamboji in Kathakali music
a. Yadukulakamboji b. Kamodari c. Kedaragaula
5. A composer who has composed both Kathakali padam and Padam
a. Swatitirunal b. Irayimman Thampi c. K.C.Kesava Pillai
6. The folk ritual Thaiyyam belongs to the area
a. North Kerala b. South Kerala c. Middle Kerala
7. An equivalent name for Adi tala in Kathakali Music
a. Adanta b. Panchari c. Chempada
8. An instrument used both in Kathakali and Panchavadyam
a. Mridangam b. Chenda c. Timila

- II. Write short notes on any four Weights: 1
1. Sevanga panchavadyam
2. Sarpa pattu
3. Ila talam
4. Talas used in Kathakali music
5. Padayani

- III. Write short essays on any two Weights: 2
1. Write about Thiruvathirakali with suitable examples
2. Define Panchavadyam and Name the musical instruments used in Panchavadyam
3. Teeyattu

- IV. Write an essay on any one of the following Weights: 4

1. Ragas and talas used in Kathakali Music
2. Write the contributions of Irayimman Thampi

**5TH SEMESTER
CORE COURSE - VII**

V MUSCOR 501

THEORY OF MUSIC (THEORY)V

I. Choose the correct answer
Weights: 1

- A branch of Manodharma sangita paddhati
a. chittasvaram b. kalpanasvaram c. solkettusvaram
- Principal tala instrument in a concert
a. ganjira b. ghatam c. mridangam
- Another name for Tanam
a. chowkakalam b. madhyamakalam c. trikalam
- Composer of the Lakshana Grandha
a. Govinda Dikshitar b. Venkitamakhi c. Subbaraya Sastrri
- Tivra kakali nishada is used in the raga
a. Kurinji b. Nattakurinji c. Megharagakurinji
- Purvikalyani is the janya of
a. 51st mela b. 65th mela c. 53rd mela
- Gandhara is a weak note in the raga
a. Devagandhari b. Darbar c. Arabhi
- Samagana is similar to the modern raga
a. Ramapriya b. Shanmughapriya c. Kharaharapriya

II. Write short notes on any four of the following
Weights: 1

- Write the Arohana, Avarohana, Svarasthanas and Sancharas of the ragas Begada and Kanada
- Tanam
- Explain Grama
- Name the varieties of Pallavi
- Musical aspects of Sangita ratnakara

III. Write short essays on any two
Weights: 2

- Raga ragini parivara system
- The ragalakshana of Purvikalyani and Arabhi
- Name the 22 srutis

IV. Write an essay on any one of the following
Weights: 4

- The different stages of raga alapana paddhati in detail
- Explain the Lakshana grandha - Natyasastra

**6TH SEMESTER
CORE COURSE - XI**

VI MUSCOR 601

THEORY OF MUSIC (THEORY)

I. Choose the correct answer
Weights: 1

- Composer of Panchalingasthala kritis
a. Panchapakesa Sastrri b. Papanasam Sivan c. Muthuswamy Dikshitar
- Resonance is
a. the reinforcement of sound b. echo of sound c. vibration of sound
- When the tension of the string of a musical instrument is increased:
a. pitch increases b. pitch decreases c. pitch remains still
- Itaranama mudra used by Vinakuppier is
a. chidambaresa b. venkatesa c. muthukumara

5. Akshiptika is called
 a. introductory part of raga alapana b. middle part of raga alapana
 c. concluding part of raga alapana
6. Raga name prefixed to Sitarama Iyer
 a. Saveri b. Kalyani c. Todi
7. Kapi is a
 a. dvi anyasvara bhashanga raga b. eka anyasvara bhashanga raga
 c. tri anyasvara bhashanga raga
8. Chandram bhajamanasa is a
 a. Navarathri kriti b. Navagraha kriti c. Navavaranakriti

II. Write short notes on any four of the following Weights: 1

1. Intensity
 2. Resonance
 3. Arohana, Avarohana and Svarasthanas of the raga Charukesi and Kapi
 4. Define Navaratnamalika and give examples
 5. Echo

III. Write short essays on any two of the following Weights: 2

1. Pancharatnakritis of Thyagaraja
 2. Laws of vibration of strings
 3. Acoustics

IV. Write an essay on any one of the following Weights: 4

1. Group kritis of Muthuswami Dikshitar
 2. Group kritis of Swatitirunal