

MUSIC

ABA

M G UNIVERSITY
KOTTAYAM

MAHATMA GANDHI UNIVERSITY

KOTTAYAM

SYLLABUS FOR B.A. MUSIC [VOCAL MUSIC, VEENA & VIOLIN] DEGREE

SCHEME OF EXAMINATION

YEAR	EXAMINATION	DURATION	TOTAL MARKS
1 ST YEAR	THEORY OF MUSIC I	3 HRS	100
	PRACTICAL PAPER I	60 MINS	100
2 ND YEAR	THEORY OF MUSIC II	3 HRS	100
	PRACTICAL PAPER II	60 MINS	100
3 RD YEAR	THEORY OF MUSIC III	3 HRS	100
	PRACTICAL PAPER III	90 MINS	100

SEMESTER - I - VEENA/VIOLIN [For Vocal Music Students]

- VOCAL MUSIC [For Instrumental Music Students]

SEMESTER - II - MUSICOLOGY

SEMESTER - I	PRACTICAL TEST	90 MINUTES	100 MARKS
SEMESTER - II	MUSICOLOGY	3 HOURS	100 MARKS

B . A . MUSIC [VEENA]

PRACTICAL SYLLABUS-FIRST YEAR

PRACTICAL-I

1. SAPTASWARAS-SARALI VARISAS , JANTA VARISAS , DHATU VARISAS , SWARA PALLAVI , THARASTHAYI VARISAS , MANDRA STHAYI VARISAS – ALL THESE IN THREE DEGREES OF SPEED.
2. SAPTA TALA ALANKARAS-IN THREE DEGREES OF SPEEDS IN THE FOLLOWING RAGAS-MAYAMALAVA GAULA , SANKARABHARANAM , KALYANI , KHARAHARAPRIYA , BHAVJVARALI , MOHANAM , HAMSADHWANI , HINDOLAM , SUDHASAVERI , DEVYAMAVATHIY , SUDHADIANYASI.
3. SANCHARGEETHAM [FIVE] - MALAHARI , MOHANAM , KALYANI , SUDHASAVERI , BHAVJVARALI , ARABHI.
4. JATI SWARAM [TWO]
5. SWARAJATI [TWO]
6. VARNAM - IN ADITALA IN TWO DEGREES OF SPEED IN THE FOLLOWING RAGAS BHAVJVARALI , ABHOGI , SANKARABHARANAM , MAYAMALAVA GAULA , HAMSADHWANI , BHAVJVARALI , DEVAMANOHARI,
7. ADA TALA VARNAM [KAMBOJI]

SECOND YEAR

PRACTICAL II

1. LAKSHMANGEETAM - 1
2. ADI TALA VARNAM - 6
 - a) SRI RAGAM
 - b) SAVERI
 - c) BEGADA
 - d) SARANGA
 - e) SAHANA
 - f) KEDARAGAULA
 - g) SHUDHADIANYASI
 - h) NAVARAGAMALIKA

ATA TALA VARNAM -KANADA , SANKARABHARANAM , REETIGAULA.

4. SIMPLE KRITIS IN SELECTED RAGAS [ANY 10]

MOHANAM , SUDDHASAVERI , BILAHARI , SREERANJINI , KALYANI , SANKARABHARANAM ,
KAMBOJI [I KALA] , REETIGAULA , KANADA , NATTAKKURINJI , MADDIYAMAVATHI ,
HINIXOLAM , HAMSADHWANI , PANTHUVARALI , ANANDABHARAVI , GAULA , MALAHARI [I
PANCHAMATANGAMUKHA] , MAYAMALAVA GAULA , NATTA , ARABHI [PAHI PARVATA
NANDINI]

5. GHANARAGA PANCHARATNAM OF TYAGARAJA – ARABHI .

THIRD YEAR

PRACTICAL III

- I. ATATHALA VARNAM - [ONE – BHARAVI & KALYANI]
- II. SWARAJATHI OF SYAMA SASTRI - ONE [BHARAVI]
- III. NAVAGRAHA KRITI OF MUTTUSWAMI DIKSHITAR - [ONE]
- IV. NAVARATHIRIKRITI OF SWATI TIRUNAL - [ONE]
- V. NAVARATHINAMALIKA OF SYAMASASTRI - [ONE]
- VI. KADHAKALIPADAM - [ONE]
- VII. PADAM [SWATI TIRUNAL] - [ONE]
- VIII. JAVALI - [ONE]
- IX. THELLANA - [ONE]
- X. RAGAMALIKA COMPOSED BY SWATI TIRUNAL - [ONE] - (KAMALAJASYA OR
PANNAGENDRA SAYANA OR BHAVAYAMI)
- XI. GHANARAGA PANCHARATNAM - [ONE] (SREERAGAM OR NATTA)
- XII. SIMPLE KRITIS (Preferably I Kalai Aditala, Roopakam, Chaputalam) KHAMAZ, SAVERI,
DHANYASI, HARIKAMBOJI, SREE RAGAM, VASANTHA, DEGADA, SAHANA,
SARASANGI, BHARAVI, DARBAR, KEDARAGAULA, SIMIENDRAMADHIYAMAM,
SILAMURKHAPOYA, KAPI, LATHIANGI, CHENCHURUTTI, CHAKRAVAKAM, MUKHARI,

KHEERAVANI, SUDDHA BANGALA, NAVARASA KANNADA, POORVIKALYANI, ABIRKGI,
SAHANA, KEDARAM, SARASWATHI, POORNACHANDRIKA, AMRITHAVARSHINI,
CHARUKESI [Ragalapana, Niraval & Kalpanaswaram for Kritis in any 10 Ragas]

XIII. Ragalapana, Niraval & Kalpanaswaram for 2 Kalai kritis in KJIARATHAPRIYA, KALYANI,
TODI, SANKARABHARANAM, KAMBOJI & SIMIENDRA MADHYAMAM composed by
MUSICAL TRINITY & SWATI TIRUNAL

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Theory of Music – I

Fundamental Concepts of Music

Music and its three main aspects –

a) Swara (Melodic) – b) Tala (Time measure) c) Pada (Sahitya)

Melodic aspect:

- a) Technical terms : Nada, Swara, Sthayi, Sruti, Graha, Amsa, Nyasa, Vadi, samvadi, vivadi & anuvadi
- b) Swara nomenclature – 12 swara sthanas and 16 names
- c) Concept of raga – Importance and scope of ragas.

I. Classification of ragas – The scheme of 72 melakartas – kanakangi – Ratnangi nomenclature – katapayadi Sankhya and its application – Bhuta Sankhya – vivadi and non-vivadi melakartas – Musical Mnemonics

II. Classification of ragas into Janaka & Janya – Various classifications of Janya ragas

V. Raga lakshanas of the ragas dealt in the Practical Paper II

V. Tala Aspect

Technical terms – Akshara kala – Avarta – kriya – Laya – Graha (Eduppu) – Sapta talas – the angas – the scheme of 35 talas and 175 talas – chapu tala and its varieties – Shadanganam and Shodasanganam

VI. Detailed knowledge of the notation used in South Indian Music – Ability to write notation of the following:

- a) Sapta tala alankaram b) Gectam c) Swarajathi d) Adi tala varnam

II. Life and contributions of:

- 1) Purandara dasa
- 2) Tyagaraja
- 3) Muthuswami Deckshitar
- 4) Shyama Sastri
- 5) Swathi Thirunal

III. Musical forms and their classifications

Lakshana of the following forms

- 1) Gita 2) Swarajathi 3) Jathiswaram 4) Varnam

Theory -- Paper -- II

- I. Classification of Musical instruments in general – construction and playing method of
a) Veena b) Violin c) Mridangam d) Thampura e) Gottu vadyam
f) flute
- II. Musical forms :
a) kriti b) keerthanam c) Ragamalika d) Padam e) Javali f) Tillana
- III. Shadangam – shodasangam
- IV. Tala dasa pranas
- V. Folk music, its characteristics and classifications
- VI. Principal seats of Music during the 17th, 18th and 19th centuries such as Madras, Tanjore, Travancore, Tirupathi, and Mysore.
- VII. Ability to write in notation the following:
a) Atathala varnam b) Simple kritis in different talas
- VIII. Life and contributions of
1) Jayadeva 2) Narayana Thirtha 3) Bhadrachalam Ramadas 4) Ramaswami Deekshitar 5) Subbaraya Sastri 6) Arunachala kavi rayar 7) Gopala Krishna Bharathi 8) Maha vaidyanatha Iyer 9) Pattanam Subrahmania Iyer 10) Dr. L. Muthayya Bhagavathar 11) Neelakanta Sivan 12) Iravi Varman Thampi 13) K. C. Kesava pillai 14) Govinda Marar 15) T. Lakshmanan Pillai 16) Kshetrajna 17) Thirujnana Sambadhar 18) Appar 19) Sundaramoorthi Nayanmar
- IX. Lakshanas of musical forms used in North Indian Music
- X. A study of Group kritis of Musical Trinity and Swathi Thirunal

Paper - III

- I. Dasa vidha gamakas & Panchadasa vidha gamakas
- II. History of Karnatic music from 1600 AD to the present day.
- III. Raga classifications in ancient music

Development of Musical scale – 22 srutis

Model shift of Tonic

- VI. Distinctive features of Indian Music
- VII. The cultural, intellectual, emotional and spiritual value of Music
- VIII. Comparative study of the musical compositions of Karnatak Musical Trinity.
- IX. Manodharma Sangeetha Paddhati in Raga alapana, kalpana swara, Niraval and Pallavi exposition
- X. A brief study of the following Lakshana Grāndhas
1) Natya Sastra 2) Sangeetha ratnakara 3) Swaramela Kalanidhi 4) Chathurdandi Prakasika 5) Sangraha choodamani 6) Sangeetha kalpadrumam
7) Raga vibodham
- XI. Raga lakshanas of the ragas dealt in Paper – III [Practical]
- XII. Acoustics:
a) Pitch b) Intensity c) Timbre d) Production and Transmission of Sound
e) Resonance f) Laws of Vibration of strings g) Larynx and ear
- XIII. Contributions of Post Tyagaraja composers to Karnatak Music
- XIV. Ability to write in notation. 2.– kalai kritis

SYLLABUS FOR SUBSIDIARY-I

INSTRUMENTAL MUSIC (VEENA)

FOR THE DEGREE COURSE IN MUSIC

PRACTICAL ONLY:-

- | | |
|--|-----------|
| a. SAPTHA THALA ALANKARAS in two degree of speed | |
| b. GITA (Ordinary) | Three (3) |
| c. SWARAGATHI | One (1) |
| d. ADITHALA VARNA | Two (2) |
| e. ATA THALA VARNA | One (1) |
| f. KRITIS | Three (3) |
| g. CHITTA THANAM | One (1) |

SUBSIDIARY - II
MUSICOLOGY

1. Outline knowledge of KATHAKALI MUSIC - Ragas and Thalas used in the KATHAKALI PADAMS.
2. Detailed study of PANCHA VADHYAM and its role in Temple Music
3. Instruments used in Kathakali
4. Ritualistic Music of Kerala.
5. Detailed study of Maharaja Swati Tirunal with reference to his contribution to the Development of Music in Kerala.
6. Comparative study of Hindusthani Music and Classical Music.
7. Study of the TEN THATS in Hindusthani Music -- Varieties of Swaras used in Hindusthani Music - Study of the corresponding ragas in Hindusthani Music to the following Carnatic Ragas.
 1. MCHANA
 2. MADHYAMAVATHI
 3. MCCRYIKALYANI
 4. SAVERI
 5. HINDOLAM
 6. SUDDHA SAVERI
8. Description of the following NORTH INDIAN music instruments SITAR, SARANGI, SAROD, SHEHNAI, TABLA, FAKHWAJ
9. Ability to notate ^{ONE} five compositions ~~1~~ Adetala-Varna/-1, Atata
2 - Krithies/ 1 Kathakali padam.
10. An outline knowledge of Tamil Composers and FAN, TIRAM classification.

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SYLLABUS FOR B.A.MUSIC DEGREE

SCHEME OF EXAMINATION

<u>MAIN</u>		Hrs	Marks
PAPER I THEORY OF MUSIC-I	(1 st year)	3	100
PAPER II THEORY OF MUSIC-II	(2 nd year)	3	100
PAPER III THEORY OF MUSIC-III	(3 rd year)	3	100
PAPER IV PRACTICAL TEST-I	"	60 Minutes	100
PAPER V PRACTICAL TEST-II	"	60 "	100
PAPER VI PRACTICAL TEST-III	"	60 "	100
<u>SUBSIDIARY</u>			
SUBSIDIARY-I VEENA PRACTICAL TEST	(3 rd year)	60 "	100
SUBSIDIARY-II MUSICOBOGY (Final year)		3 Hrs	100
		Total	800 Marks

The details of the papers in which University examination will be conducted in the FIRST, SECOND and THIRD year will be as follows

FIRST YEAR EXAMINATION:

MAIN PAPER- I THEORY OF MUSIC- I

SECOND YEAR EXAMINATION:

MAIN PAPER-II THEORY OF MUSIC- II

THIRD YEAR EXAMINATION:

MAIN PAPER-III THEORY OF MUSIC- III and PRACTICALS

SUBSIDIARY

SUBSIDIARY I VEENA

SUBSIDIARY- II MUSICOLOGY

Note:-

a. PRACTICALS should be done in all the three years although practical examinations will be conducted in the THIRD year.

B.A.MUSIC

THEORY OF MUSIC - PAPER - I

1. Distinctive features of INDIAN MUSIC
2. The cultural, Intellectual, emotional and Spiritual value of MUSIC
3. S wara Nomenclature, Musical Terms and Meanings- NADA, SWARA, SRUTHI, ANYA SWARA, STAHYI? GRAHA, NYASA and AMSA
4. RAGA - Raga Lakshana in detail
5. Raga Classification in ANCIENT MUSIC - Development of MUSICAL SCALE, Janaka - Janya system.
6. Classification of JANYA RAGAS into the following:-
 - a. SAMPOORNA - VARJA
 - b. KRAMA - VAKRA VARJYA VAKRA
 - c. UPANGA - BHASHANGA
7. THALA SYSTEM OF KARNATIC MUSIC -
 - a. SAPTHA THALAS and their ANGAS
 - b. Scheme of 35 Thalass
 - c. Scheme of 175 Thalass
 - d. CHAPU THALA and its Varieties
8. SHADANGAM AND SHOLA SHANGAM
9. THALA DASA PRANAS
10. Detailed knowledge of the Notation used in SOUTH INDIAN MUSIC
11. MUSICAL INSTRUMENTS and their classification in GENERAL
12. MUSICAL FORMS and their classification. LAKSHNA of the following forms
 - a. GITA
 - b. SWARAJATHI
 - c. JATHISWARAM
 - d. VARNAM
13. Life History of :-
 - a. MUTHUSWAMI DIKSHITAR
 - b. THYGARAJA
 - c. SYAMA SASTRI
 - d. SWATHI THIRUNAL
14. Ability to write NOTATION of the following:-
 1. SAPTHA THALA ALANKARAM
 2. GITAM
 3. SWARAJATHI
 4. VARNAM (Aditala)

B.A.MUSIC

THEORY OF MUSIC - PAPER - I

1. Distinctive features of INDIAN MUSIC
2. The cultural, Intellectual, emotional and Spiritual value of MUSIC
3. S wara Nomenclature, Musical Terms and Meanings- NADA, SWARA, SRUTHI, ANYA SWARA, STAYI? GRAHA, NYASA and AMSA
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 - a. SAPTHA THALAS and their ANGAS
 - b. Scheme of 35 Thalas
 - c. Scheme of 175 Thalas
 - d. CHAPU THALA and its Varieties
8. SHADANGAM AND SHOLA SHANGAM
9. THALA DASA PRANAS
10. Detailed knowledge of the Notation used in SOUTH INDIAN MUSIC
11. MUSICAL INSTRUMENTS and their classification in GENERAL
12. MUSICAL FORMS and their classification. LAKSHNA of the following forms
 - a. GITA
 - b. SWARAJATHI
 - c. JATHISWARAM
 - d. VARNAM
13. Life History of :-
 - a. MUTHUSWAMI DIKSHITAR
 - b. THYGARAJA
 - c. SYAMA SASTRI
 - d. SWATHI THIRUNAL
14. Ability to write NOTATION of the following:-
 1. SAPTHA THALA ALANKARAM
 2. GITAM
 3. SWARAJATHI
 4. VARNAM (Aditala)

15. Ragalakshna of the following 10 Ragas.

1. MAYAMALAVA GAULA
2. SANKARABHARANAM
3. KALYANI
4. PANTHUVARALI
5. HAMSADWANI
6. MOHANAM
7. VASANTHA
8. KHARAHARAPRIYA
9. SAVERI
10. BILAHARI

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THEORY OF MUSIC

II YEAR

1. The scheme of 72 Melakarthis. The application of the Katapayadi formula - Bhutha Sankhya
2. Construction and playing method of Tanpura, Violin, Mridangam and Veena.
3. History of Karnatic Music from 1600 A.D. to the present day
4. Folk Music and its characteristic and classification
5. Musical Forms:-
 Krithi, Keerthana, Ragamalika
6. Biographies of the following composers
 1. RAMASWAMY DIKSHITAR
 2. SUBRARAYA SASTRI
 3. ARUNACHALA KAVIRAYAR
 4. GOPALAKRISHNA BHARATHI
 5. GOVINDA MARAR
 6. MAHA VAIDYANATHA IYER
 7. RAMAND SRINIVASA IYENGAR
 8. PAETANAM SUBRAMANIA IYER
 9. Dr.L.MUTHIAHA BHAGAVATHAR
 10. NEELAKANTA SIVAN
 11. T.LAKSHMANAN PILLAI
 12. IRAVI VARMAN THAMPI
 13. K.C.KESAVA PILLAI
7. DASA VIDHA GAMAKAS and PANCHA DASA GAMAKAS
8. Model shift of tonic
9. Raga Lakshnas of the following RAGAS
 1. BEGADA
 2. THODI
 3. KAMBOJI
 4. BHAIRAVI
 5. MADHYAMAVATHY
 6. REETHIGAULA
 7. SURUTTI
 8. ARABHI
 9. KANADA
 10. NATTAKKURUNJI
10. Principal SEATS of Music during the 17th, 18th and 19th centuries such as Madras, Tanjore, Travancore, Tirupathi and Mysore.
11. Ability to write in Notation the following:-
 1. ATATHALA VARNAM
 2. KRITIS in different Thalas.
12. Construction and method of playing
 - (1). VEENA, (2). VIOLIN, (3). MRIDANGAM, (4). GOTTUVADHYAM
 - (5). FLUTE
13. 22 SRUTHIES

15. Ragalakshna of the following 10 Ragas.

1. MAYAMALAVA GAULA
2. SANKARABHARANAM
3. KALYANI
4. PANTHUVARALI
5. HAMSADWANI
6. MOHANAM
7. VASANTHA
8. KHARAHARAPRIYA
9. SAVERI
10. BILAHARI

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THEORY OF MUSIC

III YEAR

1. Manodharma Sangeetha Padhathi in Raga Alapana, Kalpana Swara, Niraval and Pallavi exposition.
2. a. PADAM Lakshna of the following Musical forms:-
b. JAVALI
c. THILLANA
d. RAGAMALIKA
e. DARUVERNAM
3. Comparative study of the Musical composition of the MUSICAL TRINITY
4. Life of contributions of the following composers
1. Subramania Bharathi, 2. Appar Sundaramurthi Nayanar
3. Thiru Jhana Sambhandar , 4. Khshetrajhna
5. Lakshna Grandh's:-
1. NATYA SASTRA
2. SANGEETHA RATHNAKARA
3. SWARA MELA KALANIDHI
4. CHATHUR DHANDI PRAKASIKA
5. SANGRAHA CHOODAMANI
6. RAGA VIMBHODHA
7. SANGEETHA KALPADRUMAMAM
8.
6. ACOUSTICS:-
a. Pitch
b. Intensity
c. Timbre
d. Production and Transmission of Sound
e. Resonance
f. Laws and vibration of strings
g. Larynx and ear
7. Elementary principles of Western Harmony
8. Lakshnas of Musical forms used in North Indian Music
9. Musical Memorie Mnemonics
10. Group Kriti's of Thyagaraja, Muthuswami Dikshitar, Syama Sastri and Maharaja Swati Thirunal
11. Raga Lakshna of the following Ragas:-
1. ANANDA BHAIRAVI
2. POORVI KALYANI
3. DHANYASI
4. MUKHARI
5. NATA
6. NEELAMBARI
7. KAMAS
8. SAHANA
9. SHANMUKHAPRIYA
10. CHAKRAVAKOM
11. SIMHENDRA MADHYAMAM
12. HINDOLAM
13. YADUKULAKAMBOJI
14. KAPPI
15. SUDDHA SAVERI
16. ATANA
17. GAULA
18. SREE
19. KEDARAM
20. KEDARA GAULA

PRACTICAL SYLLABUS FOR B.A.MUSIC DEGREE COURSE

FIRST YEAR PRACTICAL

1. SAPTHA THALA ALANKARAS IN THREE DEGREE SPEED in the following Ragas:-
 1. MAYAMALAVA GAULA
 2. SANKARABHARANAM
 3. KALYANI
 4. PANTHUVARALI
 5. MOHANA
 6. HAMSADHWANI
2. ORDINARY GITA's THREE (3)
3. LAKSHNA GITA ONE
4. SWARAJATI ONE
5. VARNA's in ADI THALA in the following Ragas:- (Any four)
 1. MOHANA
 2. ABHOGI
 3. SANKARABHARANAM
 4. HAMSADHWANI
 5. VASANTHA
 6. KALYANI
6. ATA THALA VARNA ONE - KAMBHOJI or SANKARABHARANA
7. KRITIS IN MADHYAMAKALA IN SIX (6) RAGAS by TRINITY and other Post and Pre Thyagaraja composers to be selected out of the following 10 Ragas.
 1. HAMSADHWANI
 2. KHARAHARAPRIYA
 3. SANKARABHARANAM
 4. MAYAMALAVA GAULA
 5. MOHANA
 6. KALYANI
 7. SAVERI
 8. BILAHARI
 9. PANTHUVARALI
 10. VASANTHA

II YEAR

1. VARNA's in ADI THALA select (3) out of the following:-
 1. SAVERI
 2. BEGADA
 3. THODI
 4. SURUTTI
 5. SAHANA
 6. NATTAKURINJI
2. ARA THALA VARNA'S (one) - BHAIRAVI, KANADA - NATTAKKURINJI
3. KRITIS IN VILAMBHA KALA (SLOW TEMPO) in the following Ragas ANY THREE (3) by TRINITY and ONE (1) by SWATHI THIRUNAL
 1. BEGADA
 2. THODI
 3. KAMBOJI
 4. BHAIRAVI
 5. MADHYAMAVATHY
 6. REETHIGAULA
 7. SURUTTI
 8. ARABHI
 9. KANADA
 10. NATTAKKURUNJI
4. KRITIS IN MADHYAMA KALA (MEDIUM TEMPO) in the following Ragas any SIX(6) By TRINITY, SWATHE TIRUNAL AND OTHER COMPOSITERS
 1. ATHANA
 2. DARBAR
 3. RITIGAULA
 4. SURUTI
 5. NATAKURUNJI
 6. KANADA
5. PANCHARATHNA KRITI OF THYAGARAJA - (Compulsory)
 1. ARABHI OR SRI

THIRD YEAR

1. VILAMBHA KALA KRITIS - ANY SIX (6) from the following Ragas composed by TRINITY, SWATI THIRUNAL and OTHER COMPOSERS
 1. SIMHENDRA MADHYAMAM
 2. ANANDA BHAIRAVI
 3. POORVI KALYANI
 4. NEELAMBARI
 5. YADUKULA KAMBOJI
 6. DHANYASI
 7. MUKHARI
2. MADHYAMAKALA KRITIS - ANY EIGHT from the following:-
 1. HINDOLAM
 2. KEDARAGLAULA
 3. YADUKULAKAMBOJI
 4. NEELAMBARI
 5. CHAKRAVAKAM
 6. KEDARAGOULA
 7. SHANMUKHAPRIYA
 8. SUDHA SAVERI
 9. KAMAS
 10. SAHANA
 11. KAPPI
 12. GAULA
 13. NATA
 14. KEDARAM
 15. SREERAGAM
3. SWARAJATHI - SYAMASASTRI ONE (COMPULSORY)
4. NAVAGRAHA KRITI - DIKSHITAR ONE (COMPULSORY)
5. NAVARATHRI KRITI - SWATI THIRUNAL ONE (COMPULSORY)
6. NAVARATNNA MALIKA - SYAMASASTRI ONE (COMPULSORY)
7. PADAM - SWATI THIRUNAL (ONE COMPULSORY)
8. KADHAKALI PADAM (ONE COMPULSORY)
9. JAVALI (ONE COMPULSORY)
10. TILLANA (ONE COMPULSORY)
11. RAGA MALIKA (ONE COMPULSORY)
KAMALAJASYA or PANNAGENDRASAYANA
12. RAGA ALAPANA OF THE FOLLOWING RAGAS:-

1. THODI	9. BILAHARI
2. SAVERI	10. DHANYASI
3. ANANDHA BHAIRAVI	11. ADANA
4. KHAMBHOJI	12. BEGADA
5. SANKARABHARANAM	13. SURUTHI
6. KALYANI	14. KEDARAGLAULA
7. BHAIRAVI	15. NATAKURUNJI
8. MOHANA	

13. RENDERING KALPANASWARA to compositions learned in the following Ragas:-

1. MAYAMALAVA GAULA
2. THODI
3. KAMBHOJI
4. BHAIRAVI
5. SANKARABHARANAM
6. KALYANI
7. PANTHUVARALI

14. RENDERING OF NIRAVAL to the compositions learnt.

1. KALYANI
2. KAMBHOJI
3. SANKARABHARANAM
4. BHAIRAVI
5. SAVERI
6. POORVI KALYANI
7. THODI

15. ABILITY TO SING A PALLAVI IN TWO KALA (COMPULSORY)

SYLLABUS FOR SUBSIDIARY-I
INSTRUMENTAL MUSIC (VEENA)
FOR THE DEGREE COURSE IN MUSIC

PRACTICAL ONLY:-

a. SAPTHA THALA ALANKARAS in two degree of speed	
b. GITA (Ordinary)	Three (3)
c. SWARAGATHI	One (1)
d. ADITHALA VARNA	Two (2)
e. ATA THALA VARNA	One (1)
f. KRITIS	Three (3)
g. CHITTA THANAM	One (1)

SUBSIDIARY - II
MUSICOLOGY

1. Outline knowledge of KATHAKALI MUSIC - Ragas and Thalas used in the KATHAKALI PADAMS.
2. Detailed study of PANCHA VADHYAM and its role in Temple Music
3. Instruments used in Kadhakali
4. Ritualistic Music of Kerala.
5. Detailed study of Maharaja Swati Tirunal with reference to his contribution to the Development of Music in Kerala.
6. Comparative study of Hindusthani Music and Classical Music.
7. Study of the TEN THATS in Hindusthani Music - Varieties of Swaras used in Hindusthani Music - Study of the corresponding ragas in Hindusthani Music to the following Carnatic Ragas.
 1. MOHANA
 2. MADHYAMAVATHI
 3. POORVIKALYANI
 4. SAVERI
 5. HINDOLAM
 6. SUDDHA SAVERI
8. Description of the following NORTH INDIAN music instruments SITAR, SARANGI, SAROD, SHEHNAI, TABLA, PAKHWAJ
9. Ability to notate five compositions 1. Adatala Varna/ 1. Atatala/
 2. Krithies/ 1. Kathakali padam.
10. An outline knowledge of Tamil Composers and PAN, TIRAM classification.