



SREE SANKARACHARYA UNIVERSITY OF SANSKRIT

DEPARTMENT OF MUSIC

Syllabus of B A Music Programme

DEPARTMENT OF MUSIC

CORE/ COMPLEMENTARY/ OPEN COURSES/ CHOICE BASED COURSES

Sl. No	Course code	Title	Credit	Course Type	Hours	Page No.
1.	I B 111 Mu	Foundation Course in Practical Music	3	Practical	4	
2.	I C 124 V I C 124 M	Violin Practical -I OR Mridangam Practical - I	3	Practical	4	
3.	II B 112 Mu	Theoretical Perspectives - I	3	Theory	4	
4.	II C125 V II C125 M	Violin Practical-II OR Mridangam Practical- II	3	Practical	4	
5.	III B113 Mu	Kritis and Varnams - I	4	Practical	5	
6.	III C126 V III C126 M	Violin Practical-III OR Mridangam Practical-III	4	Practical	5	
7.	IV B 114 Mu	Theoretical Perspectives - II	4	Theory	5	
8.	IV C 127 V IV C 127 M	Violin Practical -IV OR Mridangam Practical- IV	4	Practical	5	
9.	V B 115 Mu	Kritis and Varnams-II	4	Practical	5	
10.	V B 116 Mu	Kritis and Varnams-III	4	Practical	5	
11.	V B 117 Mu	Methodology specific to Music	4	Theory	5	
12.	V B 118 Mu	Manodharma Sangeetham- I	4	Practical	5	
13.	V D128 Mu	Open course	3	Practical/ Theory	4	
14.	V B119 Mu	Project	1	Theory	1	
15.	VIB 120 Mu	Manodharma Sangeetham-II	4	Practical	5	
16.	VIB 121 Mu	Kritis and other musical forms	4	Practical	5	
17.	VIB 122 Mu	Theoretical Perspectives - III	4	Theory	5	
18.	VIB123 Mu	Concert	4	Practical	5	
19.	VIB129 Mu OR Choice Based Core Courses	Informatics specific to Music	4	Theory	5	

CORE COURSES -	13 nos
CREDITS -	50 credits
Project (I) -	1 credit
Open course (I) -	3 credits
CORE -Total -	54
COMPLEMENTARY -	4 nos
CREDITS -	14

FOUNDATION COURSE IN PRACTICAL MUSIC

No. of Credits	: 3
No. of hours per week	: 4
Course Type	: Practical
Course code	: I B 111 Mu

Aim of the course:

- *The course aims at the development of swarajana of students through the study and understanding of the preliminary lessons. The course develops through the compositions like varnams, kritis, kirtanas, swarajathis and pancharatnas. This also aims at the development of the abilities of students to become good performers by assigning a project in the final semester of the course.*

Objectives:

- *To familiarize the students with sancharas of major ragas like Mayamalavagaula, Sankarabharanam, Kalyani,*
- *To create ability to elaborate the sancharas in upanga ragas through simple exercises.*

Module I	Swara exercises in Major ragas Kalyani, Sankarabharana, and Mayamalavagaula. Swara exercises in Minor Ragas Mohanam, Hamsadhwani and Abhogi.
Module II	Githams in Malahari, Mohanam, Saveri, Kalyani and Arabhi
Module III	Swarajathis in Bilahari and Ananandabhairavi
Module IV	Jathiswarams in Sankarabharanam and Mohanam
Module V	Varnams in Mohanam, Abhogi and Hamsadhwani

THEORETICAL PERSPECTIVES-1

No. of Credits : 3
No. of hours per week : 4
Course Type : Theory
Course Code : II B 112 Mu

Aim of the course.

- *The course aims at strengthening the student's knowledge relating to musicology like history, musical repertoire, and lakshanas of the ragas.*

Objectives.

- *To impart knowledge about the different musical forms and get the students introduced to various ragas.*
- *To familiarize the students with the importance of music and its glorious past, through the biographies of musical Trinity.*
- *To increase the musical interest of students through the knowledge of varied musical instruments.*

Module I	Discussion of basic concepts and principles, nomenclature and technical terms – Nada, Sruti, Svara, Vadi, Samvadi, Vivadi and Anuvadi, Sthayi, Tala-Sapta talas, Shadangas, Chapu tala, Janaka and Janya Ragas.
Module II	Musical forms-Gitam, Swarajathi, Jathiswram, Varnam,
Module III	72 melakarta scheme- katapayadi formulae, Bhoota sankhya, Trayodasa lakshanam.
Module IV	Raga lakshanas of the following ragas- Abhogi, Mohanam, Hamsadhwani, Sankarabharanam, Mayamalavagaula, Kalyani.
Module V	Life and contributions of the Following great composers: Musical Trinity-Tyagaraja, Muthuswamy Dikshitar, Syama Sastri, Purandara Dasa, Maharaja SwathiThirunal, Pattanam Subrahmanialyer, Irayimman Thampi and Ramanadu Srinivasa Iyengar.
Module VI	Classification of Musical instruments in Karnatic music.

Reference books.

1. South Indian music Vol. &VI: Prof. P. Sambamoorthy
2. Splendors of music: K.T. Chelladurai
3. Great Composers- Prof. P. Sambamoorthy
4. Historical development of Indian music: Swami Prajnanananda
5. Musical Instruments of India: B.Chaithanya Deva Munshiram Manohar Lal.
6. Raga lakshana Deepika - Dr. S. Bhagyalekshmy.

KRITIS AND VARNAMS - I

No. of Credits	: 4
Course Type	: Practical
No.of hours per week	: 5
Course code	: III B 113 Mu

Aim & objectives

- *To make the students aware of the swaropa of the ragas like Sankarabharanam, Kalyani, Vasanta, Pantuvarali, Sriraga through varnams and kritis in the respective ragas.*
- *To improve the ability of students in developing manodharma sangita through the study of varnams.*
- *Simple musical forms like Divya Namavlies &Nottuswara sahitya are introduced.*

Module I	Adi Tala Varnams in Sankarabharanam, Vasantha, Sriraga
Module II	Varnams in Kalyani and Panthuvarali
Module III	Kritis in Mohanam, Abhogi and Hamsadwani
Module IV	Nottuswara sahitya of Dikshithar (3) Divyanamavali of Thyagaraja Swami in Reetigaula and Sahana

THEORETICAL PERSPECTIVES - II

No. of credits	: 4
No. of hours per week	: 5
Course Type	: Theory
Course Code	: IV B 114 Mu

Aim of the course.

- *The course enables the student to acquire the technicalities of Carnatic music, through an advanced study of ragas and talas, along with the study of similar features in other systems of music.*

Objectives.

- *To impart an advanced knowledge of ragas, their classification and existence in other systems of music*
- *To introduce the ten governing factors of tala.*
- *To create an interest in the musical traditions of common folk.*

Module I	Folk music and its characteristic features Folk Music and its classification- (Rustic, refined) Instruments used in folk music
Module II	Raga classification- Varja, Vakra, Upanga- Bhashanga, Nishadantya Panchamantya ragas, Dhaivathanthya ragas
Module III	Tala dasapranas
Module IV	Raga classification in Tamil music-(Pan-Tiram) Comparative study of Pans and Carnatic ragas
Module V	Kathakali music and its characteristic features Ragas, Talas and instruments used in Kathakali music
Module VI	Ragalakshana of Vasanta and Sri.

Reference Books

1. Indian concept of rhythm-A.K. Sen.
2. A guide to Kathakali- Daniel Bolland
3. Carnatic music and Tamils-T.V. Kuppuswami
4. Sangeetha-Akshara Hridaya: S. Rajagopala Iyer, Bangalore, 1988.
5. South Indian music Volumes (I-VI)-Prof.P.Sambamoorthy
6. Ragas in Carnatic Music-Dr. S. Bhagyalekshmy CBH Publications, 1996.

KRITIS AND VARNAMS - II

Credit : 4
Course Type : Practical
No.of hours per week : 5
Course Code : V B 115 Mu

Objectives

- *To make the students familiar with the complex ragas like Darbar, Sahana, Kanada and Todi by introducing varnams and kritis in these particular raga*

Module I	Adi tala varnams in any two of the following ragas: Darbar, Sahana, Todi, Saranga
Module II	Ata tala varnam in Kanada raga
Module III	Kritis in any three ragas: Kalyani, Sankarabharanam, Pantuvarali, Purvikalyani
Module IV	Kritis in any four ragas: Darbar, Nattakurinji , Kanada,Sri ,Vasanta, Lalitha

KRITIS AND VARNAMS- III

Credits : 4
No.of hours per week : 5
Course Type : Practical
Course Code : V B 116 Mu

Objectives

- *To develop the ability of students to learn and notate kritis in the ragas Begada, Shanmukhapriya and Sahana.*
- *To improve the knowledge of Raga and Tala through Atatala varnams in Bhairavi and Reethigaula and gamakas through Bhairavi Swarajathi.*

Module I	Varnams in raga Saveri, Kedaragaula,
Module II	Atatala varnam and Swarajathi in raga Bhairavi.
Module III	Kritis in the ragas, Shanmukhapriya ,Kedaragaula
Module IV	Atatala Varnams in any two ragas: Reethigaula, Kamboji, Sankarabharanam.

METHODOLOGY SPECIFIC TO MUSIC

Credits	: 4
No. of Hours per week	: 5
Course Type	: Theory
Course Code	: V B 117 Mu

Aim and Objectives

- *The course is intended to familiarize the students with the broad contours of Music and Methodology followed in it.*
- *Music is a performing art, and is a Union of Lakshya and Lakshana aspects. To teach Music it is necessary to follow theoretical and Practical perspectives*
- *Enable the students to become an ideal performer.*
- *Hearing the concerts and writing reviews will be helpful in developing an analytical and critical thinking in the students which in turn will inculcate good qualities like appreciation, recognition, evaluation and creative writing.*

Module I	Scope of applying different methods in studying musicology-A General introduction to historical, analytical and descriptive methods- primary sources and secondary sources- Text books and Journals Lakshana granthas in Music- Natya Sastra, Brihaddesi, Sangeetha Ratnakara.
Module II	Scope for experimental studies through creativity or improvisation in practical music. Tools for improving creativity – prastara, importance of akara sadhaka, Trikala sadhaka of varisa-s, anuloma-viloma sadhakam, reasons for taking Mayamalavagaula as the basic raga.
Module III & Module IV	General patterns of a concert programme and significance of listening to concerts. How to write concert reviews.

Reference Books:

1. South Indian Music (Vol. VI), Prof. P. Sambamoorthy
2. Lakshanagrantas: Commentaries by Various authors.
3. Musical forms in Sangeetha Ratnakara: Dr. N. Ramanathan
4. The penguin dictionary of Indian Classical Music: Raghava R. Menon.
5. Appreciating Carnatic Music: Ravi Kiran.
6. Musicology of India V.S Nigam

MANODHARMA SANGITHAM-I

Credits	: 4
Course Type	: Practical
No. of hours per week	: 5
Course Code	: V B 118 Mu

Objectives of the course

- *To make the students capable of singing Manodharmam for krithis learnt in previous semesters which will help them for Concert paper in the Final semester.*

Module I	Ability to sing Adi thala varnams in different speeds/ 5 degrees of speed - Mohanam, Abhogi, Hamsadhwani Developing swarajana through rendering different rhythmic patterns with swara prasthara.
Module II	Krithis in Bilahari, Todi, Saranga
Module III	Ragalapana for the following ragas: Kalyani, Sankarabharanam. Niraval & Kalpana Swaras for krithis in Mohanam, Abhogi, Vasantha, Kalyani, Sankarabharanam, Pantuvarali, Purvikalyani, Hamsadhwani.
Module IV	Ashtakams of Adi Sankaracharya -2 (To be tuned by the students)

PROJECT

Credit	: 1
Course Type	: Theory
No of hours per week	: 1
Course Code	: V B119 Mu

Aim and Objective

- *To create awareness regarding different areas of Musicology*
- *To provide guideline for their future research studies.*

Areas: Ragalakshanam, Musical Instruments, Vaggeyakaras, Musical forms, Modern technology in different areas of Music, Music education, Music and other allied sciences.

A written work not less than 20 pages should be submitted for valuation after the completion of project work.

MANODHARMA SANGEETHAM-II

Credits	: 4
No. of hours per week	: 5
Course Type	: Practical
Course Code	: VI B 120 Mu

Objectives of the course

- *Manodharma / creativity is the most essential and important aspect of Carnatic Music. This course is formulated to motivate the students for improvisation in their area of specialization.*

Module I	Simple Pallavis-2
Module II	Simple muthayippus (swara patterns) in different ragas and talas. Laya oriented swara patterns based on Panchajathi Tatikitatom.
Module III	Ability to sing Kalpana swaras in the ragas Vasantha, Mayamalavagaula, Shamukhapriya, Bilahari, Todi.
Module IV	Ragalapana, Niraval, and Kalpanaswaras in Bhairavi, Kalyani, Kharaharapriya, Kamboji, Panthumarali, Mohanam, Hamsadhwani, Kanada, Natakurinji, Darbar and Vasantha.

KRITIS AND OTHER MUSICAL FORMS

Credits	: 4
No of hours per week	: 5
Course Type	: Practical
Course Code	: VI B 121 Mu

Objectives

- *To familiarize the students with the Group Krithis*
- *To introduce different musical forms like Javali, Padam and Tillana to the students for their music performances.*

Module I	Kritis in Harikamboji, Madhyamavati, Khamas, Kharaharapriya
Module II	Group Krithis: Pancharatnam in Arabhi/Sri, Navagraha Krithi in Surutti or Nattakuranji, Navarathri krithi in Saveri or Sudha Saveri, Navarathna malika in Sankarabharanam or Anandabhairavi
Module III	Javali, Padam and Tillana
Module IV	Ragamalika of Swathi Thirunal Maharaja

THEORETICAL PERSPECTIVES - III

No. of credits	: 4
No. of hours per week	: 5
Course Type	: Theory
Course Code	: VI B 122 Mu

Aim of the course

- *The course aims at providing a better understanding of the features of creative music as well as a deeper knowledge of complicated areas.*

Objectives

- *To enable the student to become an ideal performer*
- *To create the ability to notate songs.*
- *To get an outline knowledge of the distinguishing features of Hindustani music.*

Module I	Gamakas, Panchadasa gamakas, Dasavidha gamakas.
Module II	Manodharma sangeetha paddhathi- Pallavi, Ragalapana, Niraval, Kalpanaswaras.
Module III	Ragas in Hindustani music- Thats and Corresponding Carnatic ragas.
Module IV	Ragalakshanas of the ragas: Shanmukhapriya, Anandabhairavi, Sahana, Nattakurunji, Darbar, Kanada, Todi, Begada, Reetigaula, Kamboji, Saveri, Kedaragaula, Bhairavi, Purvikalyani, Harikambhoji, Madhyamavathi, Surutti, Kharaharapriya, Bilahari.
Module V & Module VI	1. Ability to notate Gitams, Varnams and Kritis. 2. Forms figuring in music concerts- Kritis, Kirtanas, Ragamalikas.

Reference Books.

1. South Indian music- P.Sambamoorthy-(I-VI volumes)
2. Nad-Understanding music: Sandeep Bagchee, Eeshwar, Mumbai.
3. Great composers: P. Sambamoorthy
4. Aesthetic and scientific values in Carnatic music: Smt. Vidya Shankar- Parampara, Chennai, 1997.
5. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938.
6. The art and science of Carnatic music- Smt. Vidya Shanker
7. Euphony. Dr. L.Subrahmanyam and Viji Subrahmanyam.

CONCERT

Credits	: 4
No.of hours per week	: 5
Course Type	: Practical
Course Code	: VI B 123 Mu

Aim:

- *To give an opportunity to perform an individual concert to the students which is one of the main aims of this discipline.*

Objective:

- *To give training to the students to perform with the help of accompanying instruments like Violin & Mridangam*

Violin and Mridangam are the two main accompanying instruments for a traditional Carnatic music concert. Concert is a confluence of Kalpitha Sangeetham (Musical composition) and Manodharma sangeetham (creative music) so with continuous combined effort of vocal and instrumental faculty the students of music will be more benefited for improving their talent, which in turn will motivate them for individual performance as well as accompanying.

This course will be helpful to develop the analytical and critical thinking skills in students and will develop the student's appreciating and questioning habit. This class with Violin, Mridangam and Vocal faculty will provide information from various points of views and which in turn will be stepping stone for specializing one particular area, vocal/ Instrumental in his/her future.

- Duration of the Concert is 45 minutes.
- The compositions learnt in the BA programme only should be included in the concert.
- While selecting the compositions, maintain the Thala, Raga and composer variety as far as possible.

GENERAL INFORMATICS AND INFORMATICS SPECIFIC TO MUSIC

No. of Credits : 4
No. of Hours per week : 5
Course Type : Theory
Course Code : VI B 124 Mu

Aim and Objective:

- *To give an idea of general informatics with special reference to music.*
- *To familiarize the students with the informatics regarding the recording technology, Web based learning and recording technology.*

Module I	Over view of Information technology
Module II	Knowledge skills for Information technology.
Module III	Social Informatics.
Module IV	IT Application
Module V	Informatics regarding the recording technology – Comparative study of recording technologies in old and recent times – Spool recording –Analog recording – Digital recording (emergence of Recording soft wares) Music Websites, blog creation.

Reference books:

1. Introduction to Windows XP, Bpl Publication
2. Informatics –Text compiled by Dr. Achuth Sankar.

COMPLEMENTARY COURSES

VIOLIN PRACTICAL -I

Course Code : I C 125 V
Course Type : Practical
No. of Hours per Week : 4

Aim of the course:

- *The course aims at improving the swarajana of the music student, through the preliminary exercises in the raga Mayamalavagaula.*
- *To introduce different musical forms.*

Objective of the course

- *To give a clear-cut idea about the pitching of notes.*
- *To give the students training in the presentation of swara patterns according to varied rhythmic structures*
- *To make the student acquainted with simple ragas.*
- *To develop the bowing techniques while playing the sahithya.*

Module I	Sarali varisas& Janta varisas
Module II	Madhya sthayi varisas,&Thara sthayi varisas.
Module III	Saptha thala alankaras
Module IV	Geetham in Malahari & Mohanam.

VIOLIN PRACTICAL -II

Course Code : I C 126 V
Course Type : Practical
No. of Hours per Week : 4

Aim of the course:

- *The course expounds advanced musical forms with more technical beauties.*

Objectives of the course.

- *To introduce gamaka playing technique.*
- *To introduce a Panchama varja raga*
- *To make the students aware of the presentation of a classical composition.*
- *To introduce the distinct style of a Western piece.*

Module I	Swarajathi in Bilahari raga.
Module II	Varnam in Mohanam.
Module III	Varnam in Abhogi.
Module IV	Nottu swarasahithya of Deekshithar

VIOLIN PRACTICAL- III

Course Code : I C 127 V
Course Type : Practical
No. of Hours per Week : 5

Aim of the course:

- *The course gives an understanding of the new and advanced musical form Krithi.*
- *To improve the ability of the students in the presentation of ragas with advanced techniques.*

Objective of the course:

- *To set a clear picture of the vast possibilities and identity of ragas with a single note difference.*

Module I & II	Varnam in Sankarabharanam.
Module III & IV	Krithi in Kalyani.

VIOLIN PRACTICAL IV

Course Code : I C 128 V
Course Type : Practical
No. of Hours per Week : 5

Aim and objective of the course: The course gives an understanding of the new and advanced musical form Ata tala varnam.

To impart advanced techniques in gamakam in raga mayamalavagaula

Module I & II	Ata tala Varnam in Sankarabharanam
Module III & IV	Krithi in Mayamalavagowla

MRIDANGAM PRACTICAL I

Course Code: I C 125 M

Course Type: Practical

No. of Hours per Week: 4

Aim of the course:

- *To improve Layajana of the students through the fundamental lessons in Adi thala & Rupaka thala*

Objective of the course:

- *To give a clear idea of the presentation of various degree of speed (Kalapramana)*
- *To study the different rhythmic patterns (Pada kaikal) in Adi thala Rupaka thala which is the first step towards the Thaniyavarthanam.*

Module I	Fundamental exercise THA, THI, DOM, NAM nine varieties.
Module II & III	Fundamental Laya lessons in Adi thalam.
Module IV	Fundamental Laya lessons in Rupaka thalam.

MRIDANGAM PRACTICAL II

Course Code : I C 126 M

Course Type : Practical

No. of Hours per Week : 4

Aim & Objective of the course:

- *The course intends to present multiple number of thala lessons.*
- *To familiarize the students with elaboration of different rhythmic patterns in a common thala.*

Module I & II	Fundamental Laya lessons in Misra Chappu & Khanta Chappu thala.
Module III & IV	Thaniyavarthanam in Adi thalam.

MRIDANGAM PRACTICAL- III

Course Code : I C 127 M
Course Type : Practical
No. of Hours per Week : 5

Aim of the course:

- *To familiarize the students with elaboration of different rhythmic patterns in a common thala.*
- *Learning of oral presentation of Mohra & Korvai in different thalas.*

Objective of the course:

- *To learn the techniques of presenting Thaniyavarthanam in Rupaka thala.*
- *To improve the students" knowledge in Kala pramana & different Laya patterns in Chappu thala*

Module I, II & III	Thaniyavarthanam in Rupaka thala.
Module IV	Oral training in Mohra& Korvai in Misra chappu &Khanta chappu thalam.

MRIDANGAM PRACTICAL IV

Course Code : I C 128 M
Course Type : Practical
No. of Hours per Week : 5

Aim and objective of the course:

- *To familiarize the students with elaboration of different rhythmic patterns in chappu tala*
- *To impart knowledge on the importance of Pancha jaati Tha Dhi Ki Ta Tom in different thalas.*

Module I, II & III	Thaniyavarthanam in Misra Chappu talam
Module IV	Oral training of Pancha jaati Tha Dhi Ki Ta Tom in Adi tala and chappu tala

GREATNESS OF INDIAN MUSIC

Course Code : V D 136 Mu
Course Type : Theory
No. of hours per week : 4

Aim and Objectives

- *To familiarize the students with the evolution, greatness of Music and reference of Music in Literature. The course is also intended to focus on the various values (social, cultural, intellectual, and emotional) inherited in Music*

Module I	Distinctive features of Indian Music
Module II	Music in the Vedic time
Module III	Reference of Music in non- sangita Sanskrit literature
Module IV	Social, Cultural, Intellectual and emotional aspects of Indian Music

Ref:

1. South Indian Music Vol. I, Prof. P. Sambamurthy
2. Music its form, function and value, Swamy Prajnanananda
3. A History of Indian Music, Swamy Prajnanananda
4. Reference to Music in Non Sangita Literature by T. Seetha Ramalakshmi
5. Sangitha Kalpadrumam, translated in Malayalam, of Dr. Muthayya Bhagavathar, by S. Venkata Subrahmanya Iyer
6. Saman Chants – In Theory and Present Practice – G.H Tarlekar.
7. Splendour of Karnatic Music – Sri K.T.Chelladurai
8. An Introduction to Indian Music – B. Chaithanya Deva.

MUSICAL HERITAGE OF KERALA

Course Code : V D 129 Mu

Course Type : Theory

Aim :

- *To familiarize the students with Kathakali Music, Sopana Sangitam. &Kerala composers and their contribution.*

Module I	Sopana Sangeetham and Kathakali Sangeetham
Module II	Kerala composers and their contribution. <ol style="list-style-type: none">1. Swathi Thirunal and his Contribution2. Irayimman Thampi and his Contribution3. K.C Kesava Pillai and his Contribution
Module III	Ragas used in Karnatic Music, Kathakali Music and Film Music – A general view.

Ref:

1. Kerala Sangeetham - V. Madhavan Nair (Mali)
2. Great Composers – T.S Parthasarthy
3. Dakshinendian Sangeetham –A. K. Ravindra nath
4. The Music of India - H.A Popley
5. Dictionary of South Indian Music – Prof. P. Sambamurthi

GENERAL INTRODUCTION TO MUSICAL INSTRUMENTS.

Course Code : V D 130 Mu

Course Type : Theory

No. of hours per week : 5

Aim of the course

- *To familiarize the students with the origin and development of musical instruments. The course also aims at a detailed study & classification of musical instruments (stringed, wind, percussion and metallic, groups.)*

Objectives.

- *To make the students aware of the art and culture of India through the historical development of musical instruments.*

Module I	History and Classification of Musical Instruments.
Module II	Stringed Instruments - Veena, Violin, Thambura
Module III	Percussion Instruments - Mridangam, Ghatom, Ganjira, Thabla
Module IV	Wind Instruments - Flute, Nagaswaram

Ref: Books

1. South Indian Music Book-III, Prof: P. Sambamoorthy.
2. Musical Instruments of India, Their History and Development- B. Chaitanya Deva.
3. The Musical Instruments of India - Anasuya Ashok Kumar
4. Musical Instruments of India - Krishna swami.

SIMPLE COMPOSITIONS OF TYAGARAJA- DIVYANAMAKEERTHANAS

Course Code : V D 131 Mu

Course Type : Practical

No. of hours per week : 5

Aim and objective of the course:

- *To introduce some simple ragas and kritis which improves students' musical knowledge.*

1.	Namo namo raghavaya anisam – Desya Todi
2.	Paripalaya paripalaya - Reetigaula
3.	Varaleelaganalola - Sankarabharanam

A GATEWAY TO THE RHYTHMIC ORNAMENTATIONS IN DANCE FORMS

Course Code : V D 132 Mu

Course Type : Practical

No. of hours per week :4

Aim and Objective of the course:

- *The course intends to develop the Laya jnanam of the of the students to make them capable of forming different rhythmic patterns*

Module I	Making of simple jathi patterns
Module II	Making of simple muktayippus
Module III	Formation of Trikaala jathis

SIMPLE COMPOSITIONS OF MUTHUSWAMI DIKSHITAR

Course Code : V D 133 Mu

Course type : Practical

No.of hours per week : 4

Aim and objective of the course:

- *To familiarize the compositions of Muthuswami Dikshitar which were composed by the influence of Western music culture. The compositions help the students to develop swarajnanam through the plain rendering of notes of the raga Sankarabharanam.*

NOTTUSWARAS (5 NOS.)

1.	Syamale meenakshi
2.	Saktisahita ganapathim
3.	Varasivabalam
4.	Vande meenakshi
5.	Sadasiva jaye

SIMPLE COMPOSITIONS OF KERALA COMPOSERS

Course Code : V D 134Mu

Course type : Practical

No.of hours per week : 4

Aim and objective of the course

- *To familiarize the students with the compositions of Kerala composers.*

1.	Irayimman Thampi
2.	Maharaja Swathi Thirunal
3.	K.C.Kesava Pillai

MUSICAL COMPOSITIONS FIGURING IN DANCE CONCERTS

Course Code : V D 135 Mu

Course type : Practical

No. of hours per week : 4

Aim and objective of the course

- *To improve the musical knowledge of dancers by learning some musical forms figuring in dance concerts.*

1.	Jathiswaram
2.	Tarangam
3.	Tillana
4.	Padam

CHOICE BASED CORE COURSES FOR STUDENTS OF DEPT. OF MUSIC

UTSAVA SAMPRADAYA KEERTHANAS OF SAINT TYAGARAJA

Course Code : VI E 137 Mu

Course Type : Practical

No of hours per week : 5

Aim and objective of the course

- *To introduce a new class of compositions of the sacred composer*

1.	Heccharika – Yadukulakamboji – Khandachapu
2.	Ksheerasagara vihara- Anandabhairavi- Khandachapu
3.	Melukovayya- Bauli – Khandachapu
4.	Uyyalalugavayya- Neelambari- Khandachapu

PADAMS OF MAHARAJA SWATHI THIRUNAL

Course Code : VI E138 Mu

Course Type : Practical

No of hours per week : 5

Aim and objective of the course:

- *This course is intended to make the student aware of the characteristics of the Padas of Maharaja Swathi Thirunal.*

1. Alarsara parithapam - Surutti
2. Panimathi mukhibale - Ahiri
3. Ilathalir sayane - Punnagavarali
4. Kanta thava pizha – Atana

CREATIVE MUSIC

Course Code : VIE139MU

Course Type : Practical

No of hours per week : 5

Aim and objective of the course

- *This course aims to improve students' improvisation skills and creativity by imparting innovative techniques for the development of Manodharma sangeetham.*

1.	Making of simple pallavis
2.	Making of Muktayippus
3.	Techniques of Virutham singing

RASA THEORY

Course Code : VI E140 Mu

Course Type : Theory

No. of hours per week : 5

Aim & Objective:

- *To familiarize the students with the concept of Aesthetics and its importance in Music.*

Module I	Evolution of the concept of Rasa through ages.
Module II	Nava Rasas.
Module III	Interpretation of Rasa in Music.

CARNATIC MUSIC COMPOSITIONS IN HINDUSTHANI RAGAS

Course Code : VI E141 Mu

Course Type : Practical

No. of hours per week : 5

Aim & Objective.

- *To impart knowledge about the importance of adopted ragas and also the melodic identity of them.*

Compositions in the following Ragas:

1.	Brindavani.
2.	Bihag.
3.	Hindustani Kapi.
4.	Darbari Kanada.
5.	Dvijāvanti.

COMPOSITIONS OF ANNAMACHARYA AND PURANDARA DASA

Course Code : VI E142 Mu

Course Type : Practical

No. of hours per week : 5

Aim and objective of the course:

- *To familiarize the simple devotional songs composed by great saints which are filled with Bhakti and high Philosophical thoughts.*

Module I	Compositions of Annamacharya in Sanskrit: 2
Module II	Compositions of Purandara Dasa : 4
Module III	Compositions of Annamacharya in Telugu: 4

STOTRAS AND ASHTAKAS OF ADI SANKARACHARYA

Course Code : VI E143 Mu

Course Type : Practical

No. of hours per week : 5

Aim and objective of the course

- *To provide an opportunity to learn the scholarly works of Adi Sankaracharya and understand the meaning of the same. There is also an opportunity to music composing.*

Module I	Ganesha Pancharathnam, Maneesha Pancharathnam, Advaita Pancharathnam
Module II	Jagannatha Ashtakam
Module III	Dakshinamoorthi stotram