

**DETAILED SYLLABUS FOR THE POST OF
ASSISTANT PROFESSOR IN MUSIC
(Category No. 301/2019)**

(Total – 100 Marks)

PART I - 19 Marks

ESSENTIAL ASPECTS OF CARNATIC MUSIC

1. Musical Terminology and their meaning. Nada, Svaram, Sruti, Vadi, Samvadi, Vivadi, Anuvadi, Sthayi, Graha, Jeeva, Nyasa, Amsa,
2. System of Raga classification: Janaka-Janya, Audava-Shadava, Varja, Vakra, Upanga, Bhashanga, Ghana, Naya, Desya, Panchamantya, Dhaivatantya and Nishadantya ragas.
3. Scheme of 72 melakartas and Vivadi Melas
4. Trayodasa lakshana of ragas
5. Modal shift of Tonic – Murchanakaraka and Amurchanakaraka melas
6. Gamakas – Panchadasa and Dasavidha gamakas
7. Tala system – Shadangas and Shodasangas, Sapta talas, 35 talas, 175 talas, 108 talas, Chapu tala and its varieties, Desadi and Madhyadi talas, Taladasa paranas
8. Lakshanas of the following Mela ragas
Mayamalavagaula, Sankarabharanam, Kalyani, Todi, Pantuvarali, Kharaharapriya, Charukesi, Hemavati, Latangi, Dharmavati, Shanmukhapriya, Simhendramadhyamam, Vachaspati, Kiravani, Harikambhoji, Gaurimanohari, Subhapantuvarali, Chakravakam and Sarasangi,
9. Lakshanas of the following Janya ragas
Bhairavi, Kambhoji, Mohanam, Madhyamavati, Purvikalyani, Saveri, Arabhi, Dhanyasi, Hindolam, Hamsadhvani, Begada, Ritigaula, Sahana, Surutti, Kedaragaula, Sriraga, Varali, Mukhari, Saranga, Kapi, Nilambari, Sama, Hamsanandi, Jaganmohini, Bilahari, Nattakurinji, Vasanta, Manirang, Kedaram, Devagandhari, Darbar, Nilambari, Sriranjani, Kanada, Bhupalam, Bouli, Anandabhairavi, Atana, Khamas, Kannada, Malayamarutam, Valachi, Bahudari, Suddha Saveri, Saraswati, Amrita Varshini,

PART II – 11 Marks

HISTORY OF INDIAN MUSIC

1. Vedic Music – Samagana and its characteristics, Stobhas, Samahasta, Development of musical scale
2. Different periods of musical history
 - (a) Ancient period (Pre-historic to Bharata)
 - (b) Medieval Period (Matanga to Purandaradasa)
 - (c) Modern period (Chaturdandi Prakasika onwards)
3. Landmarks of musical history
4. Study of following Lakshana grandhas
Natya Sastra, Sangita Ratnakara, Brihaddesi, Chaturdandi Prakasika, Sangita Makaranda and Sangraha Chudamani
5. Melas propounded by lakshanakaras – 108, 144, 5184 melas
6. Music and Temples – Musical Iconography, Stone Pillars, Musical Inscriptions at Kudumiyamalai and Thirumayam
7. 22 srutis- various views on 22 srutis, Cycle of Fifths and Cycle of Fourths, Bharata's experiment on Dhruva and Chala vinas
8. Evolution of Music Concert

PART III - 11 Marks

COMPOSERS

1. Lakshanas of Vaggeyakaras and their classification
2. Life and contribution of following composers
Pre-Trinity period - Jayadeva, Kshetrajna, Narayana Tirtha, Purandaradasa, Bhadrachalam Ramadas, Arunachala Kavirayar, Sadasiva Brahmendra and Annamacharya
3. Musical Trinity – Tyagaraja, Muthuswami Dikshitar & Syama Sastri
4. Contemporary composers of Trinity – Gopala Krishna Bharati, Pattanam Subramanya Iyer & Veena Kuppayyar
5. Composers of Post-Trinity period - Ramnad Sreenivasa Iyengar, Mysore Vasudevacharya, Maha Vaidyanatha Iyer, Muthaiya Bhagavatar, T Lakshmanan Pilla, Papanasam Sivan and Nilakanta Sivan

PART IV - 14 Marks

MUSICAL FORMS

1. Study of different Musical Forms, Gitam, Jatisvaram, Svarajati, Varnam, Kirtana, Kriti, Ragamalika, Padam, Javali, Tillana
2. Group kritis of Tyagaraja, Muthuswami Dikshitar and Syama Sastri – Ghanaraga Pancharatna, Kovur Pancharatna, Tiruvottiyur Pancharatna, Panchalingasthala kritis, Navavarana kritis, Navagraha kritis, Navaratnamalika, etc
3. Study of different Mudras used in musical compositions
4. Forms figuring in Geyanatakas and Nritta natakas
5. Forms figuring in Katha Kalakshepam
6. Origin, evolution and structure of the musical forms – Prabandha and its varieties – Angas and Dhatus used in it – Varieties of Prabandha
7. Treatment of Madhura bhakti in musical compositions – Jayadeva, Kshetrajna, Narayana Tirtha etc

PART V - 8 Marks

MANODHARMA SANGITA

1. Manodharma Sangita and its five branches
Ragalapana, Tanam, Niraval and Kalpana svaras
2. Structure of Vilambitakala Pallavi and its stages of exposition, different varieties of Pallavi. Ability to notate Vilambitakala Pallavi with Tisram and Trikalam
3. Notation – Signs and symbols used in the notation of Carnatic music
4. Outline knowledge of Western music – Key signature, Time signature, signs and symbols used in staff notation

PART VI - 8 Marks

DIFFERENT SYSTEMS OF MUSIC

1. Hindustani music – 10 Thaats, Raga-Ragini-Parivara system of classification
2. Comparative study of popular ragas common to Hindustani and Carnatic music

3. Different musical forms in Hindustani music
Dhrupad, Khayal, Thumri, Tarana & Gazal
4. Musical instruments used in Hindustani music
Sitar, Sarangi, Sarod, Tabla, Pakhawaj and Santoor
5. Raga classification in ancient Tamil music - Pans and their equivalents -
Study of Tevaram, Tiruppugazh, Tiruvachakam, Tiruppavai and Nalayira Divya Prabandham

PART VII - 8 Marks

MUSICAL INSTRUMENTS

1. General classification of musical instruments
Detailed study of Stringed, Wind and Percussion instruments
2. Study of the following instruments with respect to their manufacture, tuning and playing techniques:
Tamburu, Veena, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam and Taval
3. Different stages in the evolution of Veena
4. Yazh- its origin, evolution and decline. Varieties of Yazh
5. Musical instruments of Kerala – Timila, Maddalam, Chenda, Idakka, Kombu, Kuzhal and Chengila - Tayambaka & Panchavadyam ensemble
6. Brindavana – Chinamelama and Periyamelam

PART VIII - 8 Marks

MUSIC OF KERALA

1. Sopana Sangitam and its characteristics
2. Music in Kathakali – Ragas, Talas and instruments used in Kathakali music
3. Folk music of Kerala – Ragas and talas used in it
4. Ritualistic music of Kerala - Tottam Pattu, Bhadrakali Pattu, Kalamezhuthu Pattu, & Tiruvatirakkali

5. Life and contribution of Swati Tirunal – Musical contributions - Group kritis - Navaratri kritis, Utsava prabandham & Navavidhabhakti kritis, literary works – Bhakti manjari, Padmanabha satakam and Syanandura varnana prabndham, Upakhyanas – Kuchelopakhyana and Ajamilopakhyana
6. Life and contribution of composers of Kerala – Irayimman Tampi, K C Kesava Pilla and Kuttikunju Tankacchi

PART IX - 8 Marks

MUSIC AND ALLIED DISCIPLINES

1. Music and Mathematics
2. Geographical factors in music
3. Music Therapy- Therapeutic values of music
4. Acoustics – Pitch, Timbre, Intensity of sound, Echo, Resonance & production and transmission of sound
5. Acoustics of concert halls
6. Music and psychology – Raga and rasa
7. Time theory of ragas
8. Musical honours and titles

PART X- 5 Marks

RECENT DEVELOPMENTS IN MUSIC

1. Recent trends in music with reference to Books, Journals, Music education, Electronic media, Electrified instruments and music concerts
2. Analog Recording and Digital Recording
3. Websites in music
4. Research Methodology in music – Areas of research– Types of research, Sources, Data collection and Preparation of Synopsis

NOTE: - It may be noted that apart from the topics detailed above, questions from other topics prescribed for the educational qualification of the post may also appear in the question paper. There is no undertaking that all the topics above may be covered in the question paper