

**FURTHER DETAILS REGARDING MAIN TOPICS OF
SUPPLEMENTARY PROGRAMME NO. 04A/2014 (Item No.11)**

LECTURER IN MUSIC

COLLEGIATE EDUCATION

(CATEGORY NO. 595/2012)

Part I: Essentials of South Indian Music

- Musical terms - Nada, sruti, Svara, Vadi , Samvadi, Anuvadi, Vivadi , Graha, Nyasa, Amsa
- Raga system - Trayodasa Lakshana of ragas
- Systems of Raga classification - Janaka-Janya, Andava-Shadava, Varja, Vakra , Upanga, Bhashanga, Ghana, Naya, Desya, Suddha, Chayalaga, Sankirna, Panchamatiya, Dhawatanya & Nishadantya Janya Sampurna.

Vivadi melas

Ganakala Niyama or Time theory of ragas

- Gamakas - Dasavidha & Panchadasa Gamakas, Alankaras
- Tala system- Sapta talas, 35 Talas, 175 talas, 108 talas, Chappu tala & its varieties, Desyaadi Madhyaadi Talas, & Navasandhi talas
- Lakshanas of the following ragas:-

Todi, Bhairavi, Kambhoji, Kalyani, Sankarabharanam, Pantuvarali, Mohanam, Kharaharapriya, Purvikalyani, Mayamalavagaula, Saveri, Charukesi, Hemavati, Dharmavati, Shanmukhapriya, Simihendramadhyama, Vachaspati, Lathangi, Kiravani, Arabhi, Madhyamavati, Dhanyasi, Hindolam, Hamsadhwani, Durbar, Begada , Ritigaula, Sahana, Surutti, Kedaragaula, Sriragam, Varali, Yadukula Kambhoji, Mukhari, Saranga, Hindusthan Kapi, Nilambari, Devagandhari, Syama & Harikambhoji

- Modal Shift of tonic - Murchanakaraka melas & Amurchanakaraka melas

Lakshanas of the following

- 1 Hamsanandi
- 2 Devagandhari
- 3 Jaganmohini
- 4 Narayanagaula
- 5 Ahiri
- 6 Gaulipantu
- 7 Bilahari
- 8 Nattakurinji
- 9 Vasantha
- 10 Manirang
- 11 Kedaram

- 12 Nayaki
- 13 Sreeranjini
- 14 Kannada
- 15 Hamir kalyani
- 16 Bhupalam
- 17 Saurashtram
- 18 Anadabhairavi
- 19 Atana
- 20 Khamas
- 21 Kanada

Part II : History & evolution of Indian music

- Vedic music and Samagaana - Sama Hasta , Sthobhas, Udatta, Anudatta & Svarita , Scale of Sama gana
- Different periods of Musical History
Ancient - Prehistoric to Bharata, Medieval - Matanga to Purandaradasa, Modern - Chaturdandi Prakasika onwards
- Landmarks of Musical History
- Different melas propounded by lakshanakaras - 72 Melas, 108 Melas, 144 Melas, 5184 Melas
- Bharata's Experiment on Dhruva Veena & Chala Veena, Cycle of 4 & 5
- Musical Iconography and Inscriptions - Musical stone pillars, Kudimiyamalai and Tirumayam Inscriptions
- Study of Prabandhas, Varnas, Alankaras, Tanas and its varieties
- Veena through the ages
- Evolution of music concert
- Kacheri Dharma

Part III : Music of Kerala

- Sopana sangitam & its characteristics - the distinction of Sopana Sangitam & Carnatic music
- Kathakali music - Ragas, talas & instruments used
- Kerala talas and Tala ensembles - Study of Panchavadyam & Thayambaka
- Construction & technique of play of musical instruments - Chenda, Maddalam, Chengila, Elathalam, Idakka, Timila, Kurunkuzhal, Kuzhal, Kombu & Sankhu.
- Folk music and its characteristics,- the ragas & talas used in folk music of Kerala
- Different classification of folk music based on worship, occupation, festivals & entertainment
- Detailed study of Maharaja Swati Tirunal with reference to contribution to various musical forms, Group Kritis, names of Literary works - Bhakthi Manjari , Padmanabhasatakam, Syanandurapuravarnana Prabandham & various musical & prosodical beauties met within Swati Tirunal kritis
- Life & Contribution of Kerala composers - Irayiamman Thampi, K.C. Kesava Pillai, Kuttikunju Thankachi

Part IV : Composers & Musical forms

- Lakshanas of Vaggeyakaras and their classification- Gaayaka gunas and dosh'as
- Pre-Trinity - Life & contribution of Jayadeva, Arunagirinathar, Purandara Dasa, Annamacharya, Sadasiva brahmendra, Bhadrachalam Ramdas, Narayana Thirtha, Kshetrajna, Uttukaadu Venkita Subbayar, & Arunachala Kavirayar
- Trinity - Life & contribution of Tyagaraja, Muthuswami Dikshitar, & Shyama Shastri with reference to their group kritis
- Contemporary composers of Trinity - Life & contribution of Gopala Krishna Bharati, Subbaraya Shastri, Pattanam Subramanya Iyer & Veena Kuppayyar
- Composers of Post- Tyagaraja period - Life & contribution of Ramanad Srinivasa Iyengar, Mysore Vasudevacharya, Mahavaidyanatha Iyer, Muthiah Bhagavathar, T.Lakshmana Pillai, Papanasam Sivan & G.N. Balasubramaniam
- Detailed study of different musical forms - Geetham, Lakshanageetham, Swarajati, Jathiswaram, Varnam, Kriti, Keerthanam, Ragamalika, Padam, Javali, and Tillana
- Study of Geya Natakam, Nrithya Natakam, Bhagavatha melanatakam & Kathakalakshepam
- Madhura Bhakti & Navavidha Bhakthi
- Musical honours and titles

Part V : Different systems of Music

- Carnatic music - Manodharma Sangita & its five branches - Ragaalapana, Tanam, Pallavi, Niraval & Kalpana Swaram - different stages in Raagaalapana and Pallavi exposition
- Instruments - General classification of instruments, & detailed knowledge and study of the following instruments - Tamburu, Veena, Violin, Mridangam, Gottuvadyam, Flute, Nagasvaram, & Tavil
- Signs and symbols used in the notation of Carnatic music
- Hindusthani Music - 10 Thats & their study - Ragaragini parivara system
Comparitive study of popular ragas common to Hindusthani and Carnatic systems
Study of different musical forms of Hindusthani music - Dhrupad, Khayal, Tumri, Tarana & Ghazal
Study of musical instruments - Sitar, Sarangi, Pakhawaj, Tabala, Sarod, Shehanai & Santoor
- Tamil music - Classification of ragas in Ancient tamil music - Pans & their equivalents
Detailed knowledge of Tevaram, Tiruvachakam, Tiruppavai, Tiruvembavai, Nalayira Divya Prabandham Rare talas & musical aspects of Tiruppugazh
Evolution of Yazh and its varieties.
- Outline knowledge of Staff notation - Key signature, Time signature, Flats, Sharps & various symbols used in Staff notation - Semi breve, Breve, Minim, Crotchet, Four voices - Soprano, Alto, Tenor, Bass

Part -VI - References to Music and various other aspects

- Study of the following lakshana grandhas

Chilappadhikaram of Ilango adikal - Author, Period, Corresponding names of Sapta swaras, Sruti, Sampurna, Shadava, Audava, Swarantara ragas -Musical Chapters of Natya Sastra of Bharata - Author, Period, Basic information of Grama-Murchana-Jathi system Brihaddesi of Matanga - Author, Period, Raga concept Definition of Raga - Definition of Marga &Desi music - Sangita makaranda of Narada - Author, Period, His classification of ragas based on gender - Sthree ragas, Purusha ragas, & Napumsaka ragas, Classification of Nada - Nakhaja, Vayuja, Charmaja, Lohaja, &Shareeraja - Sangita ratnakara of Saranga deva - Author, Period, Ten-fold division of ragas -

Grama raga, Upa raga, Bhashanga raga etc, Four Dhatus and six angas of a Prabandha -two commentaries of Sangita Ratnakara - Sangita Kalanidhi of Chatura Kallinatha & Sangita Sudhakara of Simha Bhupala - Svaramela Kalanidhi of Ramamatya - Author, Period, No of Melas mentioned by Ramamatya Chaturdandi Prakaasika of Venkitamakhi - Author, Period, Classification of 72 Melakartas into Kalpita, Kalpyamana, and alpishayamana - Mela nomenclature evolved by Venkitamakhi (Assampurna) - Sangraha chudamani of Govindaachaarya - Author, Period , - Mela nomenclature evolved by Govindaacharya -(Sampurna) - Name, Author, and Period of the following Lakshana Granthas:- Sangita Samayasara of Parsvadeva, Raga vibodha, Sangita Sudha of Govinda Dikshitar, Sangita Saraamritha of King Tulaja, Sangita Sampradaya Pradarsini of Subbarama Dikshitar, Sangita Chandrika of Aattoor Krishna Pisharodi

- Music and allied disciplines - Music & Mathematics, Music & Psychology, Music and geography, Therapeutical value of music, Acoustics - Pitch, Timbre, Intensity, Echo Resonance, Production of sound and its transmission
- Acoustics of concert halls
- Recent trends in music with reference to books, Journals, Music education, Electronic media, Research and electrified instruments, Musical websites, Research Methodology, Different areas of Research in Music, Preparation of Synopsis, Different sources for material collection.

Part VII

Recent developments in Music

Part VIII Research Methodology/Teaching Aptitude

I. TEACHING APTITUDE

- Teaching: Nature, objectives, characteristics and basic requirements;
- Learner's characteristics;
- Factors affecting teaching;
- Methods of teaching;
- Teaching aids;
- Evaluation systems.

II. RESEARCH APTITUDE

- Research: Meaning, Characteristics and types;
- Steps of research;
- Methods of research;
- Research Ethics;
- Paper, article, workshop, seminar, conference and symposium;
- Thesis writing: its characteristics and format.

Part IX(a) Salient Features of Indian Constitution

Salient features of the Constitution - Preamble- Its significance and its place in the interpretation of the Constitution.

Fundamental Rights - Directive Principles of State Policy - Relation between Fundamental Rights and Directive Principles - Fundamental Duties.

Executive - Legislature - Judiciary - Both at Union and State Level. - Other Constitutional Authorities.

Centre-State Relations - Legislative - Administrative and Financial.

Services under the Union and the States.

Emergency Provisions.

Amendment Provisions of the Constitution.

Part IX(b) Social Welfare Legislations and Programmes

Social Service Legislations like Right to Information Act, Prevention of atrocities against Women & Children, Food Security Act, Environmental Acts etc. and Social Welfare Programmes like Employment Guarantee Programme, Organ and Blood Donation etc.

Part X(a) Renaissance in Kerala

TOWARDS A NEW SOCIETY

Introduction to English education - various missionary organisations and their functioning- founding of educational institutions, factories, printing press etc.

EFFORTS TO REFORM THE SOCIETY

(A) Socio-Religious reform Movements

SNDP Yogam, Nair Service Society, Yogakshema Sabha, Sadhu Jana Paripalana Sangham, Vaala Samudaya Parishkarani Sabha, Samathwa Samajam, Islam Dharma Paripalana Sangham, Prathyaksha Raksha Daiva Sabha, Sahodara Prasthanam etc.

(B) Struggles and Social Revolts

Upper cloth revolts, Channar agitation, Vaikom Sathyagraha, Guruvayoor Sathyagraha, Paliyam Sathyagraha, Kuttankulam Sathyagraha, Temple Entry Proclamation, Temple Entry Act, Malyalee Memorial, Ezhava Memorial etc.

Malabar riots, Civil Disobedience Movement, Abstention Movement etc.

ROLE OF PRESS IN RENAISSANCE

Malayalee, Swadeshbhimani, Vivekodayam, Mithavadi, Swaraj, Malayala Manorama, Bhashaposhini, Mathnubhoomi, Kerala Kaumudi, Samadarsi, Kesari, AI-Ameen, Prabhatham, Yukthivadi, etc

AWAKENING THROUGH LITERATURE

Novel, Drama, Poetry, *Purogamana Sahithya Prasthanam, Nataka Prashtanam*, Library movement etc

WOMEN AND SOCIAL CHANGE

Parvathi Nenmeningalam, Arya Pallam, A V Kuttimalu Amma, Lalitha Prabhu, Akkamma Cherian, Anna Chandi, Lalithambika Antharjanam and others

LEADERS OF RENAISSANCE

Thycaud Ayya Vaikundar, Sree Narayana Guru, Ayyan Kali, Chattampi Swamikal, Brahmananda Sivayogi, Vagbhadananda, Poikayil Yohannan (Kumara Guru) Dr Palpu, Palakkunnath Abraham Malpan, Mampuram Thangal, Sahodaran Ayyappan, Pandit K P Karuppan, Pampadi John Joseph, Mannathu Padmanabhan, V T Bhattathirippad, Vakkom Abdul Khadar Maulavi, Makthi Thangal, Blessed Elias Kuriakose Chavara, Barrister G P Pillai, TK Madhavan, Moorkoth Kumaran, C. Krishnan,

K P Kesava Menon, Dr.Ayyathan Gopalan, C V Kunjuraman, Kuroor Neelakantan Namboothiripad, Velukkutty Arayan,

K P Vellon, P K Chathan Master, K Kelappan, P. Krishna Pillai, A K Gopalan, T R Krishnaswami Iyer, C Kesavan.

Swami Ananda Theerthan , M C Joseph, Kuttippuzha Krishnapillai and others

LITERARY FIGURES

Kodungallur Kunhikkuttan Thampuran, KeralaVarma Valiyakoyi Thampuran, Kandathil Varghese Mappila. Kumaran Asan, Vallathol Narayana Menon, Ulloor S Parameswara Iyer, G Sankara Kurup, Changampuzha Krishna Pillai, Chandu Menon, Vaikom Muhammad Basheer. Kesav Dev, Thakazhi Sivasankara Pillai, Ponkunnam Varky, S K Pottakkad and others

Part X(b) General Knowledge and Current Affairs

General Knowledge and Current Affairs

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.