

**THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES**

(HONOURS) SYLLABUS

MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty: Fine Arts

BoS: Music

**Programme: Bachelor of Arts
(Honours) Music -Violin**

Mahatma Gandhi University
Priyadarshini Hills
Kottayam – 686560, Kerala, India

PREFACE

The Programme, Bachelor of Arts (Hon) in Violin is a transformative and enriching journey that combines tradition, innovation, and holistic development of the student through learning Violin. This programme is designed to provide the students with an overview of the comprehensive curriculum that awaits them over the next four years.

Discipline-Specific Major Courses are designed to immerse the students in the profound art of Carnatic Classical Violin through a carefully curated set of courses that cover the nuances of violin playing technique, keerthanas (compositions of great Carnatic musicians), creativity of the artist, and historical context of the art. This is the core course of the Bachelor of Arts in Violin. Sincere guidance will be given in mastering the traditional and contemporary facets of this classical art form.

Discipline-Specific Minor Courses focus to expand the pupil's horizons by exploring related disciplines such as Vocal music, other Instrumental music. These minor courses are included in the syllabus from first semester to fourth semester; it can provide the student with a well-rounded perspective and a broader skill set, enhancing your understanding of the interdisciplinary nature of performing arts.

Apart from these courses, there are Ability enhancement Courses for language, Multi disciplinary courses, skill enhancement Courses and value addition courses in the syllabus.

Multidisciplinary Courses aim to engage in courses that bridge the gap between major subject and other academic disciplines, fostering a holistic approach to the education. This integration aims to cultivate critical thinking, creativity, and the ability to connect students' artistic practice with broader societal issues.

Ability Enhancement Courses are designed to develop essential skills, in language, that go beyond the boundaries of the major discipline. These courses focus on communication, and other fundamental abilities to equip the student for success in both your artistic endeavors and future professional pursuits.

Skill Enhancement Courses mainly focus on specific skills relevant to career aspirations within the performing arts. These courses provide practical training in the areas that which helps to develop the experience of performance music, ensuring a well-rounded skill set for your future in the field.

Value Addition Courses aim to delve into courses that instil a sense of ethics, social responsibility, and cultural sensitivity. Understand the role of the artist in society and explore avenues for using your art as a tool for positive change.

Two credits internship is also included in this programme, which aims to apply both theoretical knowledge and practical skill in real-world settings through internships with renowned institutions, academies, cultural organizations, or community outreach programmes. Gain valuable experience, build professional networks, and contribute to the field of arts.

For B.A. Honours with research degree programme, a twelve credit Capstone Project is mandatory, which culminate academic journey that showcases the culmination of your learning. This project provides an opportunity to demonstrate your artistic growth, innovation, and mastery of your subject in overall.

To embark on this four-year journey, each course is a stepping stone towards the holistic development as an artist and a well-rounded individual.

BOARD OF STUDIES & EXTERNAL EXPERTS

MEMBERS OF BOARD OF STUDIES IN MUSIC

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Syllabus Index

Name of the Major: Music-Violin

Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCMVL100	Fundamental aspects of music 1	DSC A	4	5		3	2	
MG1MDCMVL100	A musical prelude I	MDC	3	4		2	2	

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others

Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG2DSCMVL100	Fundamental aspects of music 2	DSC A	4	5		3	2	
MG2MDCMVL100	A musical prelude II	MDC	3	4		2	2	

Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCMVL200	Musical forms I(p)	DSC A	4	5		3	2	
MG3DSCMVL201	Musical forms II(p)	DSC A	4	5		3	2	
MG3DSEMVL200	Theory of music I(T)	DSE	4	4	4			
MG3DSCMVL202	Varnams and simple krithis (p)	DSC B	4	5		3	2	
MG3VACMVL200	Violin- Fundamental lessons 1	VAC	3	3		3		

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG4DSCMVL200	Musical forms III(p)	DSC A	4	5		3	2	
MG4DSCMVL201	Musical forms IV(p)	DSC A	4	5		3	2	
MG4DSEMVL200	Theory of music II	DSE	4	4	4			
MG4DSCMVL202	Svara Exercises and musical forms	DSC B	4	5		3	2	
MG4SECMVL200	Violin-Skill on strings 1	SEC	3	3		3		
MG4VACMVL200	Violin- Fundamental lessons 2	VAC	3	3		3		
MG4INTMVL200	Internship		2					

Semester: 5

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG5DSC MVL300	Varnams and krithis 1(p)	DSC A	4	5		3	2	
MG5DSCMVL301	Krithis in minor ragas(p)	DSC A	4	5		3	2	
MG5DSEMVL300	Atatala varnam, Musical forms and Ragam Tanam Pallavi(p)	DSE	4	4		4		
MG5DSEMVL301	Theory of music III(T)	DSE	4	4	4			
MG5DSEMVL302	Theory of music IV(T)	DSE	4	4	4			
MG5SECMVL300	Violin-Skill on strings 2(p)	SEC	3	3		3		

Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG6DSCMVL300	Varnam, krithi and manodharma sangeetham(p)	DSC A	4	5		3	2	
MG6DSCMVL301	Concert and krithis(p)	DSC A	4	4		4		
MG6DSEMVL300	Theory of music V(T)	DSE	4	4	4			
MG6DSEMVL301	Theory of music VI(T)	DSE	4	4	4			
MG6SECMVL300	Violin-Skill on strings 3(p)	SEC	3	4		2	2	
MG6VACMVL300	Manodharma sangeetham(T)	VAC	3	4		2	2	

Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG7DCCMVL400	Atathala varnam, Padavarnam and Daru varnam(P)	DCC	4	5		3	2	
MG7DCCMVL401	Research methodology(T)	DCC	4	4	4			
MG7DCCMVL402	Ragam Tanam Pallavi(p)	DCC	4	4		4		
MG7DCEMVL400	Historical and Theoretical concepts of music I(T)	DCE	4	4	4			
MG7DCEMVL401	Historical and Theoretical concepts of music II(T)	DCE	4	4	4			
MG7DCEMVL402	History of music- Modern period(T)	DCE	4	4	4			

Semester: 8

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG8DCCMVL400	Krithi and Keerthanas(p)	DCC	4	5		3	2	
MG8DCCMVL401	Music concert(p)	DCC	4	5		3	2	
MG8DCEMVL400	Keerthanas with Manodharmam I(p)	DCE	4	5		3	2	
MG8DCEMVL401	Keerthanas with Manodharmam II(p)	DCE	4	5		3	2	
MG8DCEMVL402	Keerthanas with Manodharmam III(p)	DCE	4	5		3	2	
MG8PRJMVL400	Project		12					



SEMESTER 1

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Fundamental aspects of music 1					
Type of Course	MAJOR DSC A					
Course Code	MG1DSCMVL100					
Course Level	100-199					
Course Summary	The course on fundamental aspects of music covers essential elements such as basic practical lessons, technical terms used in music, life and contribution of vageyakaras etc. Students explore how these components contribute to the creation and understanding of music across various genres and historical periods. The course may also touch on the cultural and social impact of music in the society and the contemporary music styles.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand that music serves as a powerful emotional outlet in the current scenario and its social connection, cultural expression etc. Music holds significant educational value, enhancing cognitive skills and fostering creativity. Students will get an understanding of current musical trends, programs, genres, and technologies used	U	1
2	The fundamental practical lessons provide the capability to understand the basic elements of music and give an entrance to the mesmerizing world of music.	A	4
3	The life history and contributions of Trinities, elucidate the musical history of Carnatic music.	AP	10
4	Gain a comprehensive knowledge of Nadam, sruthi, svaram, sthayi, tala, angas and ragas. Get a knowledge on contemporary music and latest trends in music. The	U	2

	life history and contributions of Trinities, elucidate the musical history of Carnatic music.		
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Fundamentals of Indian music	15	
1.1	Technical terms Nadam, sruthi, svaram-dvadasam and shodasam, ragam sthayi, Tala – saptha talas and their angas, shadangas and shodasangas.		Co4
1.2	Value of music in current scenario- Emotional impact, Social connection, Cultural expression, Educational value		Co1
1.3	Film music, fusion music, Use of technology in music		Co1
2	Contributions of vaggeyakaras	15	
2.1	Musical trinity- Thyagaraja Swami, Muthuswami Deekshithar, and Syamasasthri		Co3
3	Sapthasvaras and basic varisas	30	Co2
3.1	Practice Sapthasvaras and its akaras in 4 degree speed in following ragas. Mayamalavagowla, Panthuvrali, Sankarabharanam, Kalyani		
3.2	Sarali varisas and Madhyasthayi varisas and its akaras in 4 degree speed in above ragas		
3.3	Janda varisas, Vakrajanda varisas, Dhattu varisas, Tharasthayi varisas and its akaras in above ragas		
3.4	Sapthatala alankaras		
4	Geethams	15	Co2
4.1	Geethams in Malahari- Sree gananatha and Padumanabha, Mohanam- Varaveena		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions in basic lessons.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests	
	2) Internal Practical examination	
	3) Assignment.	
	4) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	20
	Viva voce	30

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991



Mahatma Gandhi University Kottayam

Programme						
Course Name	Violin – A musical prelude I					
Type of Course	MDC					
Course Code	MG1MDCMVL100					
Course Level	100-199					
Course Summary	The Fundamentals of Indian Music provides a comprehensive introduction to the rich and diverse world of Indian music, contributions of vaggayakaras etc. The practical aspect of the course concentrates on basic varisas. Students will gain hands-on experience in playing these fundamental elements. The course provides a vital cultural context for Indian music and the practical portion ensures that students not only grasp theoretical concepts but also develop essential musical skills.					
Semester	1		Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			2	1		60
Pre-requisites	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The fundamental practical lessons provide the capability to understand the basic elements of music and give an entrance to the mesmerizing world of music.	A	4
2	The life history and contributions of Trinities, elucidate the musical history of Carnatic music.	AP	10
3	Gain a comprehensive knowledge of Nadam, sruthi, svaram, sthayi, tala, angas and ragas. Get a knowledge on contemporary music and latest trends in music. The life history and contributions	U	2

	of Trinities, elucidate the musical history of Carnatic music.		
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Fundamentals of Indian music	15	
1.1	Technical terms Nadam, sruthi, svaram-dvadasam, ragam sthayi.		Co3
1.2	Tala – saptha talas and their angas		
2	Contributions of vaggeyakaras	15	Co2
2.1	Thyagaraja Swami, Muthuswami Deekshithar, and Syamasasthri		
3	Sapthasvaras and basic varisas	30	Co1
3.1	Practice Sapthasvaras and its akaras in 3 degree speed in following ragas. Mayamalavagowla, Sankarabharanam, Kalyani		
3.2	Sarali varisas and its akaras in 4 degree speed in above ragas		
3.3	Madhyasthayi varisas and its akaras in above ragas in above ragas		
3.4	Janda varisas and its akaras in above ragas		
4	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions
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Assessment Types	MODE OF ASSESSMENT	
	A) Continuous Comprehensive Assessment (CCA)- 25 marks 1)Internal tests 2) Internal Practical examination 3) Assignment. 4) Viva voce	
	B). Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	10
	Viva voce	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
6. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959

SUGGESTED READINGS

Syllabus

- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991



SEMESTER 2

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Fundamental aspects of music II					
Type of Course	MAJOR DSC A					
Course Code	MG2DSCMVL100					
Course Level	100-199					
Course Summary	The course covers fundamental aspects of music, focusing on musical instruments, 72 Melakarta scheme, musical forms and practical lessons. Students will gain a comprehensive understanding of musical instruments, 72 melakartha ragas, and their classification. Students will study various musical forms, developing the skills to recognize and appreciate structures in classical and modern compositions. Overall, the course aims to provide a well-rounded foundation in essential elements shaping the world of music.					
Semester	2		Credits		4	Total Hours
Course Details	Learning Approach		Lecture	Tutorial	Practical	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and should have attained the sufficient credits in the previous semester.					
			3	1		75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get a knowledge on svaras and its finger movements and bowing techniques. Understanding of basic musical forms.	U	1
2	Get an analytical knowledge on Stringed, percussion and wind instruments.	A	4
3	Get a knowledge on 72 melakarta scheme and raga classification	AP	10
4	Create the ability to play the varnam. Varnam is the music form which is used for both practice and	C	10

	performance. Through varnam, the learner gets an introduction to performance music.		
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Classification of Musical instruments	15	Co 2
1.1	Stringed, percussion and wind instruments		
2	Scheme of 72 Melakartha ragas	15	Co 3
2.1	72 Melakartha sheme and Katapayadi sankhya, Bhoothasankhya, Vivadi melas		
2.2	Janaka janya raga classification		
3	Svara varisa exercises in sudhamadhyama ragas in poorvanga and utharanga combination	15	Co 1
3.1	Poorvanga Utharanga combination in the following ragas Todi, Mayamalavagowla, Kharaharapriya and Sankarabharanam.		
4	Basic level musical forms and varnams	30	Co 1
4.1	Geethams in Kalyani, Saveri, and Arabhi		
4.2	Jathisvaram in Sankarabharanam		
4.3	Svarajathi in Bilahari and Kamas.		
4.4	Varnams in 2 degree speed in the following ragas.1)Mohanam,2)Sankarabharanam		Co 4
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials,practical classes, Library works, Assignment, Practice sessions
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests	
	2) Internal Practical examination	
	3) Assignment.	
	4) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	20
	Viva voce	30

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991



Mahatma Gandhi University Kottayam

Programme					
Course Name	Violin – A musical prelude II				
Type of Course	MDC II				
Course Code	MG2MDCMVL100				
Course Level	100-199				
Course Summary	The course covers fundamental aspects of music. Focusing on musical instruments, 72 mela scheme and practical lessons, students will gain a comprehensive understanding of music. Overall, the course aims to provide a well-rounded foundation in essential elements shaping the world of music.				
Semester	2		Credits	3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			2	1	60
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and should have attained the sufficient credits in the previous semester.				

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get a knowledge on svaras and its finger movements and bowing techniques. Understanding of basic musical forms.	U	1
2	Get an analytical knowledge on Stringed, percussion and wind instruments.	A	4
3	Get a knowledge on 72 melakartha scheme and raga classification	AP	10
4	Understand the instruments in the violin family.	U	3
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Classification of Musical instruments	15	Co 2
1.1	Stringed, percussion and wind instruments		
1.2	Introduction to the parts of Violin		Co 4
1.3	Outline Knowledge of Violin family		
2	Scheme of 72 Melakartha ragas		
2.1	72 Melakartha scheme and Katapayadi sankhya, Bhoothasankhya, Vivadi melas	15	Co 3
2.3	Janaka janya raga classification		
3	Varisas and Geethams	30	Co 1
3.1	Dhattu varisa, Tharasthayi varisa, Sapthatala Alankaras		
3.2	Geethams in Malahari, Mohanam, Kalyani		
4	Teacher's specific content		



Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions	
Assessment Types	MODE OF ASSESSMENT A) Continuous Comprehensive Assessment (CCA)- 25 marks 1) Internal tests 2) Internal Practical examination 3) Assignment. 4) Viva voce	
	B). Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10

	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	10
	Viva voce	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959

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- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991

MGU-UGP (HONOURS)

Syllabus



SEMESTER 3

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin				
Course Name	Musical forms I (P)				
Type of Course	MAJOR DSC A				
Course Code	MG3DSCMVL200				
Course Level	200-299				
Course Summary	The course covers a structured progression from fundamental svara exercises and varnams for melodic exploration, nottusvarams for rhythmic proficiency, and krithis for expressive depth in Indian classical violin playing. Svava exercises build technical foundations, varnams enhance melodic skills, nottusvarams develop rhythmic precision, and krithis provide a platform for expressive interpretation. This sequential approach ensures a holistic development of violinists, from basic skills to nuanced and emotive performances.				
Semester	3		Credits	4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
Pre-requisites			3	1	
	The student should have attained the basic level of Knowledge in the subject and should have attained the sufficient credits in the previous semester.				

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragas in a single string which helps to play advanced lessons and ragas.	U	1
2	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations of varnams.	AP	10
3	It's an entry to krithis. Helps learners to understand the structure and style of krithis by learning simple compositions.	A	2

4	Understand a simple musical form by studying nottusvaram and it is an entry pathway to krithis.	U	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Exploring Full Octave Range	15	Co 1
1.1	Skill full execution of 10 Sudhamadhyama ragas		
1.2	Skill full execution of 10 Prathimadhyama ragas		
2	Varnams	30	Co2
2.1	Varnams in Abhogi, Hamsadhwani, Mayamalavagowla, Sudhadhanyasi		
3	Nottuswaram compositions any two	5	Co 4
4	Simple krithis	25	
4.1	Panthuvarali, Arabhi, Poornashadjam, Sudhabangala		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests	
	2) Internal Practical examination	
	3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20

	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin				
Course Name	Musical forms II(P)				
Type of Course	MAJOR DSC A				
Course Code	MG3DSCMVL201				
Course Level	200-299				
Course Summary	The course covers a structured progression from varnams for melodic exploration, ragamalika svarajathi and krithis for expressive depth in Indian classical violin playing. Varnams enhance melodic skills, and krithis provide a platform for expressive interpretation. This sequential approach ensures a holistic development of violinists, from basic skills to nuanced and emotive performances.				
Semester	3		Credits	4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and should have attained the sufficient credits in the previous semester.				
		3	1		75

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragasancharas which helps to play advanced lessons.	U	1
2	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations.	AP	10
3	Learning simple krithis is a basic step to learn higher level lessons.	A	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Pancharaga svarajathi	10	Co1
2	Varnams	20	Co2
2.1	Aditala varnams in Abhogi and Hamsadhwani		
3	Atatala varnam	15	
3.1	Atathalam in Kamboji		
4	Krithis	30	Co3
4.1	Krithis in ragas Mohanam, Hamsadhwani, Sudhasaveri, Hamsanadam		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests (HONOURS) 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

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- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music I (T)					
Type of Course	DSE					
Course Code	MG3DSEMVL200					
Course Level	200-299					
Course Summary	This course provides a comprehensive exploration of musical forms, knowledge of ragas, knowledge in the tala system and the structure and playing techniques of musical instruments. The integration of musical forms ensures a understanding of composition styles, while ragalakshanam deepens the knowledge of ragas, fostering a melodic richness, get capability in intricacy of tala system, Simultaneously, emphasis on instrument structure and playing techniques hones practical skills, ensuring a well-rounded musical education.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will get a comprehensive understanding of musical forms, its structure and style.	U	1
2	Students will attain a comprehensive understanding of the Tala system and get knowledge in diverse rhythmic structures in Indian classical music.	AP	10
3	Understand the structure of musical instruments and their role in music.	U	3

4	Students will acquire a proficient knowledge of Raga Lakshanam, the fundamental principles of ragas and its melodic structures.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Basic Musical forms	15	Co1
1.1	Geetham- Lakshana geetham and Lakshya geetham		
1.2	Jathisvaram, Svarajathi		
2	Ragalakshanam	15	Co4
2.1	Melakarthagams- Mayamalavagoula, Sankarabharanam, Kalyani, Panthuvrali		
2.2	Janyaragams- Mohanam, Hamsadhwani, Abhogi, Bilahari		
3	Detailed study of structure and playing techniques of musical instruments.	15	Co3
3.1	Thamburu, Violin, Mridangam		
4	Talam	15	Co2
4.1	35 talas and 175 talas		
4.2	Chappu talas		
4.3	Taladasapranas		
5	Teacher's specific content		

Teching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS



Mahatma Gandhi University Kottayam

Programme						
Course Name	Varnams and simple krithis (P)					
Type of Course	MINOR DSC B					
Course Code	MG3DSCMVL202					
Course Level	200-299					
Course Summary	The course covers a structured progression from fundamental svara exercises and varnams for melodic exploration, nottusvarams for rhythmic proficiency, and krithis for expressive depth in Indian classical violin playing. Svava exercises build technical foundations, varnams enhance melodic skills, nottusvarams develop rhythmic precision, and krithis provide a platform for expressive interpretation. This sequential approach ensures a holistic development of violinists, from basic skills to nuanced and emotive performances.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragas in a single string which helps to play advanced lessons and ragas.	U	1
2	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations of varnams.	AP	10
3	It's an entry to krithis. Helps learners to understand the structure and style of krithis by learning simple compositions.	A	2

4	Understand a simple musical form by studying nottusvaram and it is an entry pathway to krithis.	U	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Exploring Full Octave Range	15	Co 1
1.1	Skill full execution of 10 Sudhamadhyama and 10 Prathimadhyama ragas in single string.		
1.2	Practice all varisais in 10 sudha and prathi madhyama ragas in a single string.		
2	Varnams	30	Co2
2.1	Varnams in Abhogi, Hamsadhwani, and kalyani		
3	Nottuswaram compositions any two	5	Co 4
4	Simple krithis	25	Co 3
4.1	Suposhini, Chakravakam		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20

	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	Violin – Fundamental lessons 1					
Type of Course	VAC					
Course Code	MG3VACMVL200					
Course Level	200-299					
Course Summary	The course provides a comprehensive introduction to the rich and diverse world of Indian music and a detailed study on ragas. The practical aspect of the course concentrates on basic varisais. Students will gain hands-on experience in playing these fundamental elements. The course provides a vital cultural context for Indian music and the practical portion ensures that students not only grasp theoretical concepts but also develop essential musical skills.					
Semester	3		Credits		3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3			45
Pre-requisites	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Get knowledge in ragas	U	1
2	The fundamental practical lessons provide the capability to understand the basic elements of music and give an entrance to the mesmerizing world of music.	A	4
3	Gain a comprehensive knowledge of Nadam, sruthi, svaram, sthayi, tala, angas and ragas. Get a knowledge on contemporary music and latest trends in music. The life history and contributions of Trinities, elucidate the musical history of Carnatic music.	U	2

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Fundamentals of Indian music	15	
1.1	Technical terms Nadam, sruthi, svaram-dvadasam, ragam, sthayi.		Co5
1.2	Tala – saptha talas and their angas		
2	Detailed study of ragas	15	Co 1
2.1	Melakartha ragas and Janya ragas		
3	Sapthasvaras and basic varisas	15	Co2
3.1	Practice Sapthasvaras and its akaras in Mayamalavagowla		
3.2	Sarali varisas and its akaras		
3.3	Madhyasthayi varisas and its akaras in above ragas in above ragas		
3.4	Janda varisas and its akaras in above ragas		
4	Teacher's specific content		

MGU-UGP (HONOURS)

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, Library works, Assignment, Practice sessions in basic lessons, bowing exercises.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A) Continuous Comprehensive Assessment (CCA)- 25 marks</p> <p>1) Internal tests</p> <p>2) Internal Practical examination</p> <p>3) Assignment.</p> <p>4) Viva voce</p>

	B). Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	10
	Viva voce	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

MGU-UGP (HONOURS)

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



SEMESTER 4

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Musical forms III(P)					
Type of Course	MAJOR DSC A					
Course Code	MG4DSCMVL200					
Course Level	200-299					
Course Summary	This course covers a comprehensive study of 35 tala alankaras for rhythmic finesse, varnams for melodic exploration, and krithis for expressive depth in Indian classical music. The inclusion of 35 tala alankaras ensures mastery of rhythmic intricacies, while varnams enhance melodic skills. Krithis, with their musical and lyrical depth, allow students to express emotions, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					75

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragasancharas and knowledge in tala verities, which helps to play advanced lessons.	U	1
2	Analyse the ragas and ragabhava.	A	4
3	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations.	AP	10
4	Developing the expertise to enhance the craft of composing music.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	35 Tala alankarams in ragas- Vachaspathi, Charukesi, Harikamboji, Nadabhairavi	15	Co1
2	Varnams	25	Co3
2.1	Kalyani, Sahana, Sriragam, Navaragamalika		
3	Krithis	25	Co2
3.1	Mayamalavagowla, Sankarabharanam, Kalyani, Bilahari, Hindolam		
4	Ghanaraga pancharathnam - Arabhi	10	Co4
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, Library works, Assignment, Practice sessions.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
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- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Musical forms IV(P)					
Type of Course	MAJOR DSC A					
Course Code	MG4DSCMVL201					
Course Level	200-299					
Course Summary	This course covers a comprehensive study of varnams for melodic exploration, and krithis for expressive depth in Indian classical music. The inclusion of varnams enhances melodic skills. Krithis, with their musical and lyrical depth, allow students to express emotions, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragas ancharas which helps to play advanced lessons.	U	1
2	Analyse the ragas and ragabhava.	A	4
3	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations.	AP	10
4	Developing the expertise to enhance the craft of composing music.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Varnam	25	Co3
1.1	Vasantha, Saranga, Panthumarali		
1.2	Atatalavarnam Kamboji		
2	Krithis	30	Co1
2.1	Valachi, Malahari, Sudhadhanyasi, Simhendramadhyamam, Nata, Manoranjini, Lathangi, Shanmughapriya		
3	Simple ragamalika	5	Co2
4	Papanasam sivan compositions – Keeravani, kappi, Navarasakannada	15	Co4
5	Teacher's Specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, Library works, Assignment, Practice sessions.	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
- 3) Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 4) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 5) Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
- 6) Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
- 7) Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
- 8) Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

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- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music II					
Type of Course	DSE					
Course Code	MG4DSEMVL200					
Course Level	200-299					
Course Summary	This course delves into the art of gamakas and decorative angas, explores the richness of folk music traditions, and provides a comprehensive understanding of the notation system in Indian classical music. Studying gamakas and decorative angas enhances the student's ability to infuse emotion into their playing. Exploring folk music traditions broadens their musical palette, and mastering the notation system ensures effective communication and preservation of musical compositions. This course promotes a well-rounded approach, combining technical finesse, cultural exploration, and notation proficiency.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					60

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will get an understanding of the decorative angas of a krithi, and get the capability to use them in their own creations.	U	1
2	Students will develop proficiency in reading and writing musical notations, gaining a comprehensive understanding of the notation system. This knowledge will enable them to accurately transcribe, interpret, and communicate musical ideas	AP	10

3	Students will acquire an understanding of the characteristic features of folk music. Exploring the cultural context of ritualistic folk music and traditional folk music.	U	2
4	Students will acquire a thorough understanding of gamakas and their classifications, Dasavidha Gamakas and Panchadasa Gamakas.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Gamakas		Co4
1.1	Dasavidha gamakas		
1.2	Panchadasa gamakas		
2	Decorative angas of Krithi		Co1
2.1	Chittasvaram, Svarasahithyam Madhyamakala sahithyam, Cholkettu svaram, Sangathi, Svaraksharam		
3	Characteristic features of folk music		Co3
3.1	Traditional and ritualistic music		
3.1	Instruments used in folk music		
4	Notation system		Co2
4.1	Detailed knowledge of the notation used in south Indian music		
4.1	Write the notation of an Aditala varnam or a krithi		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS



Mahatma Gandhi University Kottayam

Programme						
Course Name	Svara Exercises and musical forms					
Type of Course	MINOR DSC B					
Course Code	MG4DSCMVL202					
Course Level	200-299					
Course Summary & Justification	The course covers a structured progression from fundamental svara exercises and varnams for melodic exploration, nottusvarams for rhythmic proficiency, and krithis for expressive depth in Indian classical violin playing. Svara exercises build technical foundations, varnams enhance melodic skills, nottusvarams develop rhythmic precision, and krithis provide a platform for expressive interpretation. This sequential approach ensures a holistic development of violinists, from basic skills to nuanced and emotive performances.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get the ability to play various ragas in a single string which helps to play advanced lessons and ragas.	U	1
2	Attain capability in figure techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations of varnams.	AP	10
3	It's an entry to krithis. Helps learners to understand the structure and style of krithis by learning simple compositions.	A	2

4	Understand a simple musical form by studying nottusvaram and it is an entry pathway to krithis.	U	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Practice in Single string	15	Co1
1.1	Practice sudha madhyama ragas and prathimadhyama ragas in single string		
1.2	Bow practices and akaras		
2	Varnams	30	Co2
2.1	Kalyani, Vasantha, Hamsadhwani		
3	Nottuswaram any two	10	Co4
4.1	Krithis	20	Co3
4	Sindhuramakriya, Garudadhvani		
5	Teacher's specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, Library works, Assignment, Practice sessions.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)- 30 marks</p> <p>1) Internal tests</p> <p>2) Internal Practical examination</p> <p>3) viva voce</p>
	<p>B. Semester End practical internal examination considering the following criterias and their marks for evaluation</p>

	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus



Mahatma Gandhi University Kottayam

Programme					
Course Name	Violin – Skill on strings I				
Type of Course	SEC I				
Course Code	MG4SECMVL200				
Course Level	200-299				
Course Summary	Students get a basic knowledge in playing violin and basic elements of music. The knowledge in technical terms and the musical instruments provide an outlook on the technicality of music. Basic practical lessons help the students to play violin and get an introduction on violin playing.				
Semester	4		Credits	3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			3		45
Pre-requisites	Aptitude, skill and interest in the concerned subject.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The fundamental practical lessons provide the capability to understand the basic elements of music and give an entrance to the mesmerizing world of music.	A	4
2	Gain a comprehensive knowledge of Nadam, sruthi, svaram, sthayi, tala, angas and ragas. Get a knowledge on contemporary music and latest trends in music. The life history and contributions of Trinities, elucidate the musical history of Carnatic music.	U	2
3	Get knowledge on musical instruments.	U	3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Fundamentals of Indian music	7	
1.1	Technical terms Nadam, sruthi, svaram-dvadasam, ragam, sthayi, talam		Co2
2	Basic knowledge of musical instruments	8	
2.1	Stringed instruments and Percussion instruments.		Co3
3	Sapthasvaras and basic varisas	30	Co1
3.1	Practice Sapthasvaras and its akaras in 3 degree speed in Mayamalavagowla		
3.2	Sarali varisas and its akaras		
3.3	Madhyasthayi varisas and its akaras		
3.4	Janda varisas and its akaras		
4	Teacher's specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A) Continuous Comprehensive Assessment (CCA)- 25 marks</p> <p>1) Internal tests</p> <p>2) Internal Practical examination</p> <p>3) Assignment.</p> <p>4) Viva voce</p>
	<p>B). Semester End practical internal examination considering the following criterias and their marks for evaluation</p>

	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	10
	Viva voce	20

References:

9. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
10. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
11. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
12. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
13. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
14. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
15. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
16. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus



Mahatma Gandhi University Kottayam

Programme					
Course Name	Violin – Fundamental lessons II				
Type of Course	VAC II				
Course Code	MG4VACMVL200				
Course Level	200-299				
Course Summary	The course covers fundamental aspects of music. Focusing on musical instruments, musical forms and practical lessons, students will gain a comprehensive understanding of music. Overall, the course aims to provide a well-rounded foundation in essential elements shaping the world of music.				
Semester	4		Credits	3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			3		45
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get a knowledge on svaras and its finger movements and bowing techniques. Understanding of basic musical forms.	U	1
2	Get an analytical knowledge on Stringed, percussion and wind instruments.	A	4
3	Get a knowledge on musical forms	AP	10
4	Origin and development of violin. Understand the instruments in the violin family.	U	3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Classification of Musical instruments	10	Co 2
1.1	Stringed, percussion and wind instruments		
1.2	Violin- Its origin and development		Co 4
1.3	Outline Knowledge of Violin family		
2	Musical forms	5	
2.1	Geetham, swarajathi, Jathiswaram, Varnam, keerthanam		Co 3
3	Basic varisas and basic musical forms		Co1
3.1	Tharasthayi varisa	10	
3.2	Sapthatala Alankaras	5	
3.3	Geethams in Malahari, Mohanam, Kalyani	10	
3.4	Swarajathi - Bilahari	5	
4	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.	
Assessment Types	MODE OF ASSESSMENT A) Continuous Comprehensive Assessment (CCA)- 25 marks 1) Internal tests 2) Internal Practical examination 3) Assignment. 4) Viva voce	
	B). Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10

	Proficiency in playing lessons	10
	Viva voce	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus

INT - INTERNSHIP

Course Code	:	MG4INTMVL200
Course Level	:	200-299
Credits	:	2
Mode of ESE	:	Evaluation of Interns Report & Viva-voce
Exam Duration	:	
Pre-Requisites	:	

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		2		-	15	35	50

An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.

An internship of 60 hours duration (2 Credits) after the 4th semester is mandatory for the students enrolled in BA Music -Vocal degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.

- Hands-on Training
- Short Research Project
- Seminar attendance
- Music Festival Attendance
- Study certain institutions associated with music
- Social projects

- Study of the music enterprises

Evaluation

The department will evaluate the student's performance following its evaluation method.

ASSESSMENT RUBRICS

Marks

End Semester Evaluation	35
• Acquisition of skill sets by the intern	10
• Originality and any innovative contribution	10
• Significance of outcomes	10
• The quality of the intern's report	5
Continuous Evaluation	15
• Activity logbook	5
• Evaluation report of Internship Supervisor	5
• Attendance	5

MGU-UGP (HONOURS)

Syllabus



SEMESTER 5

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Varnam and krithis I(p)					
Type of Course	MAJOR DSC A					
Course Code	MG5DSCMVL300					
Course Level	300-399					
Course Summary	This course covers a comprehensive study of varnams for melodic exploration, and krithis for expressive depth in Indian classical music. The inclusion of varnams enhances melodic skills. Krithis, with their musical and lyrical depth, allow students to express emotions, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					75

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get an understanding of the value of the varnams as sabhaganam and abhyasaganam.	U	1
2	Analyse the various pancharathna krithis of different composers	A	4
3	Get a knowledge on the semi classical music forms performing after the main part of a concert.	AP	10
4	Developing the knowledge in the raga sancharas and the intricacy of talam. Knowledge in various composer's styles and approach to music.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Varnam	20	Co1
1.1	Aditala varnam in Thodi, Kedaragoula, Devamanohari		
1.2	Atatalavarnam in Kanada		
2	Vilambakala krithis	20	Co4
2.1	In ragas Todi, Kharaharapyiya, Poorvikalyani, Subhapanthuvarali		
3	Pancharathna krithis	20	Co2
3.1	Ghanaraga pancharathnam- Nata		
3.2	Kovoor pancharathnam		
3.3	Venkiteswara pancharathnam		
4	Musical forms	15	Co3
4.1	Padam- any two, Javali any two		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
- 3) Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 4) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 5) Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
- 6) Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
- 7) Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
- 8) Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin				
Course Name	Krithis in minor ragas(p)				
Type of Course	MAJOR DSC A				
Course Code	MG5DSCMVL301				
Course Level	300-399				
Course Summary	This course covers a comprehensive study of swarajathi, Krithis for melodic exploration, and krithis for expressive depth in Indian classical music. The inclusion of swarajathi enhances melodic and rhythmic skills. Krithis in minor ragas and hindusthani ragas, with their musical and lyrical depth, allow students to express emotions, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression and also familiarising the hindusthani rags.				
Semester	5		Credits	4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			3	1	75
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.				

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The detailed knowledge in various ragas and its sancharas. By learning different compositions, a student will understand the different styles of composers.	U	1
2	Get detailed knowledge on hindusthani ragas and the migration of ragas across different musical styles all over India.	A	4
3	Developing the knowledge in the raga sancharas and the intricacy of talam by studying the Swarajathi.	C	10

4	Get the capability to evaluate the style of Swathithirunal compositions and various musical forms.	E	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Swarajathi - Bhairavi	10	Co7
2	Compositions in minor ragas	25	Co1
2.1	Begada, Sriranjini, Nalinakanthi, Amruthavarshini, Kadanakuthoohalam		
3	Compositions in Hindusthani ragas	20	Co2
3.1	Bihag, Sindhu bhairavi, Vrindavanasaranga, Yamunakalyani		
4	Swathithirunal compositions	20	Co8
4.1	Navarathri krithi- any one		
4.2	Ragamalika Bhavayami		
4.3	Padam- any one		
4.4	Krithis in ragas Charukesi, Revagupthi, Kunthalavarali, mohanakalyani		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin				
Course Name	Atatala varnam, Musical forms and Ragam Tanam Pallavi (p)				
Type of Course	DSE				
Course Code	MG5DSEMVL300				
Course Level	300-399				
Course Summary	This course covers a comprehensive study of varnam for melodic exploration, Raga tanam pallavi for knowledge in ragam and capability in tala, and krithis for expressive depth in Indian classical music. The inclusion of varnams enhances melodic skills. Ragam tanam pallavi and Krithis, enhance musical and lyrical depth, allow students to express emotions, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression.				
Semester	5		Credits	4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			4		60
Pre-requisites	The student should have attained the basic level of Knowledge in subject and sufficient credits in previous semester.				

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The detailed knowledge in various composer's compositions in various ragas and its sancharas. By learning different compositions, a student will understand the different styles of composers.	U	1
2	The learners can enhance their knowledge in a new pathway of manodharma sangeetham. They get the playing technique of tanam and develop tala intricacy by applying the thrikalam in pallavi.	A	2
3	Developing the knowledge in the raga sancharas and the intricacy of talam by studying the atatala	C	10

	varnam in bhairavi. And this is the only varnam that goes through the dasavidha gamakas.		
4	Get the capability to evaluate the style of semi classical musical forms.	E	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Atatala varnam Bhairavi	15	Co3
2	Compositions of Post trinity composers	20	Co1
2.1	Pattanam subrahmania Iyer		
2.2	Papanasam Sivam		
2.3	Muthayya Bhagavathar		
2.4	GN Balasubrahmaniam		
3	An outline study on Ragam Tanam Pallavi	15	Co2
4	Musical forms	10	Co4
4.1	Thillana		
4.2	Bhajans		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce

B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
Accuracy in Pitch and Rhythm	20
Tone quality, Fingering and Bowing	10
Proficiency in playing lessons	30
Viva voce	10

References:

- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
- 3) Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 4) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 5) Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
- 6) Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
- 7) Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
- 8) Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music III (T)					
Type of Course	DSE					
Course Code	MG5DSEMVL 301					
Course Level	300- 399					
Course Summary	This course aims to provide students with a comprehensive understanding of diverse theoretical topics within the realm of music. The focus will be on exploring the theoretical foundations of Modal shift of tonic, Manodharma Sangeetham, Musical Forms, Hindustani Music, and Western Music. Students will delve into the intricacies of these concepts, examining their historical development, cultural significance, and musical applications.					
Semester	5		Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

COURSE OUTCOMES (CO) *Syllabus*

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will get an understanding of the ten Thaats and ragas of Hindusthani music and a basic awareness in musical forms and instruments.	U	1
2	Students will acquire an understanding of the musical forms. Exploring the historical context of the music and its developments.	U	2
3	Get an idea on the global system of western music, its melody, harmony, chord system etc.	U	3
4	Manodharma sangeetham is totally a creative work. One musician can only do it after undergoing	C	10

	years of practice and experience. Learners get a basic awareness in this area of music.		
5	Get knowledge in model shift of tonic and different scales in a single pitch. It is a highly technical work which can be done only by a skilled musician.	E	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Model shift of tonic	10	Co5
2	Manodharma sangeetham	15	Co4
2.1	Raga alapana, Niraval, Kalpana svara		
2.2	Ragam Tanam Pallavi		
3	Musical forms	15	Co2
3.1	Krithi, Keertanam, Rgamalika		
3.2	Padam, Javali, Tillana		
4	Other streams of music	20	Co1
4.1	Hindusthani Music- Thaatt and Ragas in Hindusthani music- North indian ragas and their equivalent south Indian ragas		
4.2	Musical forms-Drupad, Khayal, Gazal		
4.3	Musical instruments- Sitar, Sarangi, Tabala		
4.4	Western Music- Outline Knowledge of western music. Melody and harmony		Co3
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, seminar, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music IV(T)					
Type of Course	DSE					
Course Code	MG5DSEMVL302					
Course Level	300- 399					
Course Summary	Music has reached its heights through the Vaggeyakaras. Most of them contributed a lot. Lakshanagrndhas are the milestones of music and we could understand the developments of music in ancient times through these grandhas. One can easily understand the ragas by studying the ragalakshanas. Ashtadasa mudras are the symbols used by vaggeyakaras to communicate ideas. By studying this course, a student gets the historical developments and practical knowledge also.					
Semester	5		Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Students will get an understanding of the life and contributions of vaggeyakaras. Also get the historical information of music through the composers of the past.	U	1
2	Mudras are the symbols used in krithis to communicate an idea or a fact. By studying this, the learner will understand the unexposed meaning and contents.	AP	10
3	Students will acquire an understanding of the lakshana grandhas and learners get an outlook of	U	2

	the history and development of music in ancient medieval times.		
4	Ragalakshanam is the study of ragas and their characteristics. Learners get a keen outlook on ragas and it helps them to improve the knowledge and quality level of performance.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Contributions of Vaggeyakaras	15	
1.2	Purandaradasar, Swatitirunal, Jayadeva kavi, Kshetrajnara, Arunachala kavirayar, Mutayya bhagavathar		Co1
2	Lakshanagrandhas	15	Co3
2.1	Natyaasathram, Brihadessi, Sangeetaranakaram, Chaturdandiprakasika		
3	Ragalakshanam	20	Co4
3.1	Todi, Kharaharapriya, Shanmukhapriya, Simhendramadhyamam, Nasikabhooshani, Chalanatta, Bhairavi, Reethigoula, Kanada, Abandabhairavi		
4	Ashtadasamudras used in musical compositions	10	Co2
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
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4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
7. Lakshanagranthas in Music by Dr.S. Bhagyalakshmy, CBH Publications.
8. Lakshanagrandhas in Music by Dr. S Bhagyalekshmy

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Violin – Skill on Strings II(p)					
Type of Course	SEC					
Course Code	MG5SECMVL300					
Course Level	300-399					
Course Summary	Upon completing the course, participants will demonstrate a profound mastery of Mohanam, Arabhi and Saraswathi ragas. Through the study of four distinct compositions in each raga, students will showcase their ability and knowledge in these ragas and complexities inherent in these musical frameworks. The course empowers individuals to apply their knowledge creatively, fostering a deep connection with the essence of Indian classical music and enabling them to contribute to the continued evolution of this rich musical tradition					
Semester	5		Credits		3	Total Hours
Course Details	Learning Approach		Lecture	Tutorial	Practical	
				3		45
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the skill in ragas and in the compositions by studying more krithis in the same raga.	S	10
2	Develop creativity by studying more krithis in the same raga.	C	4
3	Can analyse the style and usages of ragas by different composers.	AN	3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Compositions in ragam Mohanam		1
1.1	Sadapalaya – Aditalam – GN Balasubrahmaniam		
1.2	Paripahimam nruhare- Misrachapu- Swathithirunal		
1.3	Bhavanutha- Aditalam - Thyagaraja		
2	Compositions in ragam Arabhi		2
2.1	Sreesaraswathi namosthutte –Roopakam-Deekshithar		
2.2	Sree ramanavibho- Aditalam- Swathithirunal		
2.3	Nadasudharasam bilanu- Roopakam- Thyagaraja		
3	Saraswathi ragam		3
3.1	Saraswathi namosthutte –Roopakam- GN Balasubrahmaniam		
3.2	Anuragamuleni – Roopakam - Thyagaraja		
3.2	Sadaramava nirupama – aditalam- Swathithirunal		
4	Teacher's Specific content		

MGU-UGP (HONOURS)

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, Library works, Assignment, Practice sessions.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A) Continuous Comprehensive Assessment (CCA)- 25 marks</p> <p>1) Internal tests</p> <p>2) Internal Practical examination</p> <p>3) Assignment.</p> <p>4) Viva voce</p>

	B). Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	10
	Viva voce	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

MGU-UGP (HONOURS)

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



SEMESTER 6

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Varnam, krithi and manodharma sangeetham(p)					
Type of Course	MAJOR DSC A					
Course Code	MG6DSCMVL300					
Course Level	300-399					
Course Summary	This course covers a comprehensive study of varnams for melodic exploration, krithis for expressive depth in Indian classical music and manodharmam for creative music. The inclusion of varnams enhances melodic skills. Krithis, with their musical and lyrical depth, and the manodharma sangeetham, allow students to express emotions and their creativity, resulting in a well-rounded musical education that encompasses rhythm, melody, and expression.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					75

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the value of the varnams as sabhaganam and abhyasaganam, and its musical beauty. Helps to improve the knowledge in raga and tala.	U	1
2	Get the ideas of Deekshithar compositions, its lyrical and prosodic beauty, the intriguing facts of krithis..etc.	AP	10
3	Understand the ragas and its intricate sancharas and complications in tala. Get excellent knowledge in gamaka.	U	2

4	Develop creativity. It's creative music without any notation or fixed plan.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Varnam	15	
1.2	Aditalam- Bihag, Surutti, Begada, Saveri		Co1
2	Vilambakala Krithis in major ragas	20	Co3
2.1	Todi, Bhairavi, Hemavathi, Kalyani		
3	Group krithis of Muthuswami Deekshithar- any one in each category	25	Co2
3.1	Kamalambam Navavaranam, Navagraha krithi, Panchalingasthala krithi, Shodasa ganapathi krithi		
4	Manodharma sangeetham	15	Co4
4.1	Raga alapana, Niraval and Kalpana swaram in major and minor ragas already learned in previous semesters.		
5	Teacher's specific content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)- 30 marks</p> <p>1) Internal tests</p> <p>2) Internal Practical examination</p> <p>3) viva voce</p>

	B. Semester End practical internal examination considering the following criterias and their marks for evaluation	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Concert and Krithis(p)					
Type of Course	MAJOR DSC A					
Course Code	MG6DSCMVL301					
Course Level	300-399					
Course Summary	This music course aims to provide a comprehensive and enriching experience for students in the realm of classical music. The program encompasses various key components, including preparation for music concerts, exploration of rare raga compositions, study of compositions by different renowned composers, and the mastery of thillanas, a vibrant and energetic form of rhythmic compositions. This course is designed to provide musical education, combining practical performance skills with a deep exploration of different aspects of classical music.					
Semester	6		Credits	4	Total Hours	
Course Details	Learning Approach		Lecture	Tutorial		Practical
				4		60
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

COURSE OUTCOMES (CO) *Syllabus*

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get an idea on rare ragas, which are rare in usage.	U	1
2	Get the style of different composers in south India and also get the musical culture of different areas of south India.	U	2
3	Get knowledge on thillana, a dance concert item, also used in music concerts also. Get capability in the intricacy of tala and jatis used in it.	U	3

4	Get the idea and experience of the stage performance by doing a concert in solo and accompaniment.	C	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Music concert - duration 30 minutes	25	Co4
1.1	Varnam- Minour krithi with kalpanaswaram, a main krithi with raga alapana, niraval and kalpana swaram, a bhajan/padam/ javali, thillana and mangalam. The performer should be accompanied by mridangam and an upa pakkam		
2	Rare raga Compositions	10	Co1
2.1	Poornashadjam, Amruthavahini, Gambheeravani, Bindumalini		
3	Compositions of various composers	10	Co2
3.1	Oothukadu Venkata subbayyar- any one, Bhadrachalam ramadas any one		
3.2	Narayanatheerthar any one KC Kesava pillai –any one		
4	Thillana	15	Co3
4.1	Thillana of Lalgudi any one		
4.2	Balamurali Krishna any one		
4.3	Any other composer –any one		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	20
	Viva voce	10
	Concert	20

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music V(T)					
Type of Course	DSE					
Course Code	MG6DSEMVL300					
Course Level	300- 399					
Course Summary	This music course is designed to offer a comprehensive exploration of musical traditions, combining a focus on Kerala Sangeetham, composers from Kerala, instruments of kerala, and acoustics. Students will delve into the unique cultural aspects of Kerala's music, study the contributions of regional composers, gain insights into the science of sound through acoustics, and develop proficiency in handling microtonal nuances for a well-rounded musical education. This course aims to provide a holistic musical education by combining cultural immersion, historical exploration, scientific understanding, and technical proficiency.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get an idea on acoustics. Understand the sound and its characteristics, the technical terms used. Get an idea of acoustics when performing on an open stage or hall.	U	1
2	Introduce the music of Kerala and Malayalam composers, and their contributions to music.	U	2
3	Understand Kerala sangeetham and Kathakali sangeetham. It's a part of Kerala's musical history and culture.	U	10

4	Understand the instruments of kerala and their history and development and its use in kerala music	U	
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Kerala sangeetham	15	Co3
1.1	Sopana sangeetham		
1.2	Kathakali sangeetham		
2	Prominent musical instruments of kerala	15	Co4
2.1	Chenda, Maddalam, Idakka, Kombu, Kuzhal		
3	Composers of kerala	15	Co2
3.1	Irayimman Thambi, KC Kesava pilla, Kutti kunju Thankachi		
4	Acoustics	15	Co1
4.1	Production and transmission of sound		
4.2	Laws of vibration of strings		
4.3	Pitch, Intensity, Timbre, Echo, Resonance		
5	Teacher's specific content		Co7

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
Assessment Types	MODE OF ASSESSMENT A) Continuous Comprehensive Assessment (CCA)- 30 Marks 1) Internal tests 2) Assignment.

B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs				
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
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short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
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6. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012
7. Sopana sangeetham by OOramana Rajendra Marar
8. Sopana Tathwam by Kavalam Narayana Panikar

SUGGESTED READINGS



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Theory of music VI(T)					
Type of Course	DSE					
Course Code	MG6DSEMVL301					
Course Level	300- 399					
Course Summary	Students get an outlook on the seats of music and the importance of the places and the famous musicians. Get an idea on group krithis by various composers, and Vaggeyakaras. Get knowledge on the origin of music and violin history. The students get a vast knowledge on the various arias of music and the instrument violin.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					60

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get an idea of the places where music reaches heights. The contributions of musicians and the ruler's role in the development of that place as a seat of music.	U	1
2	Get the information of origin and development of violin and about violin family. Introduction of violin to Carnatic music and the eminent violin artist in Carnatic music.	A	4
3	Understand the group krithis, a special area of Carnatic music, composed by trinities and Swathi Thirunal. Understand the contributions of vaggeyakaras and knowledge of the music in the old period.	U	10

4	Get knowledge of the origin of music and its developments.	U	3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Seats of music	10	Co1
1.1	Mysore, Thanjavoor, Chennai, Thiruvananthapuram		
2	Contributions of vaggayakaras	25	
2.1	Group krithis of Trinities and Swathi Tirunal		Co3
2.2	Contributions of post trinity vaggayakaras- Thanjavoor Sankara Iyer, Pattanam Subrahmania Iyer, Mysore Vasudevacharyar, Koteeswara Iyer		Co4
3	Origin and development of music	10	Co5
3.1	Ancient- Medieval- Modern period		
4	Violin	15	Co2
4.1	Origin and development		
4.2	Violin family		
4.3	Violin in Carnatic music		
4.4	Prominent Violinists in Carnatic music		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Violin – Skill on strings III(p)					
Type of Course	SEC					
Course Code	MG6SECMVL300					
Course Level	300-399					
Course Summary	This course helps to know the connection between Carnatic music and film music. Also the course goes through recording technology and the raga lakshana in detail along with detailed study for the comparison of contemporary music and Carnatic music. So it will help to develop knowledge.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get knowledge in ragas and its use in film music. It may help them to know more about many ragas and can study its usage in film music.	U	1
2	Get idea on the technologies of music recording	A	4
3	Get deep knowledge in ragas	U	3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Comparative study on film music and Carnatic music based on ragas with a practical demonstration.	15	Co 1
2	Recording technology- Comparative study of recording technologies in old and recent times- spool recording- Analog recording- digital recording.	15	Co 2
3	Raga exposition- Detailed study of a raga's characteristics with respect to thrayodasa lakshanas, compositions, popular film songs, devotional songs. Submit a project of 20 pages. Practical demonstration of ragam with ragalapanam, krithi, niraval and kalpanaswaram.	30	Co 6
4	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.									
Assessment Types	MODE OF ASSESSMENT									
	<p>A) Continuous Comprehensive Assessment (CCA)- 25 marks</p> <p>1) Internal tests (HONOURS)</p> <p>2) Internal Practical examination</p> <p>3) Assignment.</p> <p>4) Viva voce</p>									
	<p>B). Semester End practical internal examination considering the following criterias and their marks for evaluation.</p> <table border="1"> <tbody> <tr> <td>Accuracy in Pitch and Rhythm</td> <td>10</td> </tr> <tr> <td>Tone quality, Fingering and Bowing</td> <td>10</td> </tr> <tr> <td>Proficiency in playing lessons</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>20</td> </tr> </tbody> </table>		Accuracy in Pitch and Rhythm	10	Tone quality, Fingering and Bowing	10	Proficiency in playing lessons	10	Viva voce	20
Accuracy in Pitch and Rhythm	10									
Tone quality, Fingering and Bowing	10									
Proficiency in playing lessons	10									
Viva voce	20									

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
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MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin						
Course Name	Manodharma sangeetham(p)						
Type of Course	VAC						
Course Code	MG6VACMVL300						
Course Level	300- 400						
Course Summary	Students get the capability of playing various Ragas and their characteristics. Get the ability to play the ragas and develop the manodharmam sangeetham. The major and janya varieties covers a large area of ragas.						
Semester	6		Credits			3	Total Hours
Course Details	Learning Approach		Lecture	Tutorial	Practical	Others	
			2	1			60
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Can apply manodharma sangeetham in various ragas	A	4
2	Get an understanding on raga, niraval and swaram playing	U	10
3	Can improve the creativity through playing the creative music	A	

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Niraval and kalpana swaram in Major ragas	10	
1.1	Ragalapana of Kalyani, Sankarabharanam, Todi, Hemavathy, Simhendramadhyamam, Mayamalavagowla		Co5
2	Niraval and kalpana swaram in major janya ragas	10	
2.1	Ranjini, Dhanyasi, Madhyamavathi, Kamboji, Bhairavi		Co1
3	Niraval and kalpana swaram in minor Janya ragas		
3.1	Hindolam, Bahudhari, Nalinakanthi, Hamsanandi, Arabhi		
4	Teacher's specific content		Co2

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.</p>								
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A) Continuous Comprehensive Assessment (CCA)- 25 marks</p> <p>1) Internal tests (HONOURS)</p> <p>2) Internal Practical examination</p> <p>3) Assignment.</p> <p>4) Viva voce</p>								
	<p>B). Semester End practical internal examination considering the following criterias and their marks for evaluation.</p> <table border="1"> <tbody> <tr> <td>Accuracy in Pitch and Rhythm</td> <td>10</td> </tr> <tr> <td>Tone quality, Fingering and Bowing</td> <td>10</td> </tr> <tr> <td>Proficiency in playing lessons</td> <td>10</td> </tr> <tr> <td>Viva voce</td> <td>20</td> </tr> </tbody> </table>	Accuracy in Pitch and Rhythm	10	Tone quality, Fingering and Bowing	10	Proficiency in playing lessons	10	Viva voce	20
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Tone quality, Fingering and Bowing	10								
Proficiency in playing lessons	10								
Viva voce	20								

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
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- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus



SEMESTER 7

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Atathala varnam, Padavarnam and Daru varnam(p)					
Type of Course	DCC					
Course Code	MG7DCCMVL400					
Course Level	400- 499					
Course Summary	This music course focuses on the Carnatic compositions, Varnams, with a specific emphasis on Atatala Varnam, Padavarnam, and Daruvarnam. Students will delve into the intricate rhythmic patterns and melodic structures inherent in these compositions. By studying a diverse range of Varnams, learners gain a comprehensive understanding of this classical musical form, enhancing their ability to interpret and perform various musical nuances. This course serves as a vital foundation for musicians seeking proficiency in the rich and nuanced tradition of Carnatic music.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the varnams as sabhaganam and abhyasaganam, and its varieties and beauty. Helps to improve the knowledge in raga and tala.	U	1
2	Can apply the knowledge in concerts and improve the ability for playing.	A	4
3	By learning varam, get a detailed knowledge in ragas and talam. It helps to improve creativity.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Atatala varnams	30	Co1
1.1	Atatalavarnam in Reethigoula, Todi, and Kalyani		
2	Padavarnam	25	Co2
2.1	Padavarnam- Sudha kapi, Natakurinji, Charukesi		
3	Daruvarnam	5	Co2
3.1	Daruvarnam in Kamas		
4	Varnams by modern composers	15	Co3
4.1	GN Balasubrahmaniam- Ragm – Andolika, Dr. M Balamurali Krishna –Ragam- Gambheeranata		
5	Teacher's specific content.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20

	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Research methodology					
Type of Course	DCC					
Course Code	MG7DCCMVL401					
Course Level	400- 499					
Course Summary	<p>This course delves into the exciting world of research methodology in music, equipping the students of music with the tools and knowledge to critically analyze existing research and conduct their own studies. They will explore various research methods, from quantitative experiments to qualitative interviews, gaining a comprehensive understanding of their strengths, limitations, and applications in diverse musical contexts. This course aims to empower the students to become an active participant in the ever-evolving landscape of music research</p>					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Formulate a research question and develop a research plan. Evaluate the validity and reliability of research	A	1

2	Choose the appropriate research design and data collection methods	U	1&2
3	Conduct research ethically and responsibly	A	
4	Critically evaluate research findings and draw valid conclusions	E	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Fundamentals of Research and Research Procedure	15	
1.1	Definition, Aims & Objectives		
1.2	Concept, process of research and various types of research		
1.3	Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases		
1.4	Primary and secondary sources-their importance in research		
2	Methods of Research	15	
2.1	Oral, textual, documentary analysis, questionnaire, interviews, historical data collection		
2.2	Manuscripts:-published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters		
2.3	Data on traditional singing, recordings & notation of compositions of traditional musicians		

2.4	Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes		
3	Synopsis	15	
3.1	Synopsis-definition, importance		
3.2	preparation of synopsis on different topics		
4	Structure of Thesis	15	
4.1	Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, endnotes, quotations, references, analytical study, bibliography, appendices		
4.2	Discography, Year of books, Directories, Websites		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations	
	Assessment Types	MODE OF ASSESSMENT A) Continuous Comprehensive Assessment (CCA)- 30 Marks 1) Internal tests 2) Assignment.
		B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs

Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References

1. The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016
2. Research Methodology in Indian Music by Amit kumar Verma, Aayu Publications, 2017
3. **Research Methodology: Methods and Techniques by C.R. Kothari, New Age International Publishers, New Delhi 1990**
4. Sources of Research in Indian Classical Music : Reena Gautam, Kanishka, New Delhi 2010
5. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019

SUGGESTED READINGS

1. Essentials of Research Methodology and Dissertation writing by Kanan Yelikar, Atithi books, Dariyaganj, New Delhi, 2009



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Ragam Tanam Pallavi					
Type of Course	DCC					
Course Code	MG7DCCMVL402					
Course Level	400-499					
Course Summary	Explore the art of Manodharma Sangeetham, Ragam Tanam Pallavi in Indian classical music. Develop skills in allied raga elaboration and tala intricacies by studying mallari. Playing Manodharma Sangeetham fosters creativity, deepens musical understanding, and hones improvisational prowess.					
Semester	7		Credits	4	Total Hours	
Course Details	Learning Approach		Lecture	Tutorial		Practical
			4			60
Pre-requisites	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get detailed knowledge in ragam and tanam playing	U	1
2	By studying pallavi and its thrikalam the students understand intricacy in talam or they will be able to handle more complicated areas.	A	2
3	Practice in niraval and swaram provides the creativity	C	10
4	Understand the allied ragas and get a deep knowledge in these ragas and their similarities and differences.	U	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Detailed study in ragam and Tanam playing	15	Co 1
2	Detailed study in Pallavi playing	15	Co 2
2.1	Thrikalam in pallavi		
3	Niraval, Swaram and Ragamalika swaram	15	Co 3
4	Submit a project on allied ragas with a minimum of 20 pages- Darbar-Nayaki, Bhairavi-Mukhari, Arabhi-Devagandhari, Sriragam- Manirang, Anandabhairavi- Reethigoula, Dwijavanthi-Sahana, and Kedaragoula- Surutti. Practical demonstration of any 3 combinations in the project.	15	Co4
5	Teacher's specific content		



Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.

	Accuracy in Pitch, Rhythm, Tone, Fingering and Bowing	20
	Project and presentation	20
	Proficiency in playing Ragam Tanam Pallavi	20
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Historical and Theoretical concepts of music I(T)					
Type of Course	DCE					
Course Code	MG7DCEMVL400					
Course Level	400- 499					
Course Summary	This music course provides a comprehensive exploration of musical history, beginning with Bharatha's experimentation on Druva veena and Chala veena. Students will delve into a detailed study of the 22 Sruthis obtained through the cycle of 4th and 5th. The course goes through Vedic music, particularly Samaganam, and its unique characteristics, followed by an examination of significant milestones in the evolution of musical history. Additionally, students will focus on the principles of Kacheri Dharmam and appreciate the diverse composing styles of the musical trinity, emphasizing both musical and lyrical aspects in the analysis of their compositions					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the ancient time experiment and get the idea on sruthi intervals	U	1
2	Understand the dual nature or swaras, combination of same swaras in different swarasthanas with the difference of ekasruthi interval.	U	4
3	Understand the history of music by studying samaganam and the three historical periods, ancient, medieval and modern periods.	U	2

4	Evaluate the 22 sruthis and cycle of 4 th and 5 th	E	2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Vedic music- Samaganam and its characteristics.	15	Co5
2	Bharatha's Experiment on Druva veena and Chala veena	15	Co1
3	Sruthis obtained through cycle of 4th and 5th – A detailed study on 22 sruthis	15	Co8
3.1	Tone system, Complementary intervals, Compound Interval		
3.2	Application of 22 srutis in ragas		
4	Vivadi melas and janyas	15	Co2
4.1	Formation, characteristics		
4.2	Raga lakshanas of Varali, Ganamoorthi, Chandrajyothi, Vagadheeswari and Nasikabhushani		
5	Teacher's specific content		

MGU-UGP (HONOURS)

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
Assessment Types	MODE OF ASSESSMENT A) Continuous Comprehensive Assessment (CCA)- 30 Marks 1) Internal tests 2) Assignment.
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs

Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Historical and Theoretical concepts of music II(T)					
Type of Course	DCE					
Course Code	MG7DCEMVL401					
Course Level	400-499					
Course Summary	The participants will emerge with a profound knowledge of the historical evolution of ragas, a deep connection between Raga and Rasa, practical applications of music therapy, efficient use of musical mnemonics, an understanding for the musical, historical and cultural value of stone pillars, and proficiency in Kathakalashepam. Graduates will be well-equipped to engage critically and creatively with Indian classical music, applying their insights across various contexts and contributing to the preservation and evolution of this rich cultural heritage.					
Semester	7		Credits	4	Total Hours	
Course Details	Learning Approach		Lecture	Tutorial		Practical
			4			60
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO) *Syllabus*

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the history and evolution of ragas	U	1
2	By studying the raga and rasa, students will understand the emotion and aesthetics of ragas. It may help them to compose music. They can apply their knowledge in music therapy. It's a treatment or relaxation using music.	A	4
3	Get a deep knowledge to do notations by studying mnemonics, and get an understanding about musical stone pillars, its historical and musical value	U	2

4	Get the knowledge of Kathakalakshepam and its history, the instruments used in it.	U	3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Historical study of ragas	15	Co1
1.1	Gramamurchana-Jathi		
2	Raga and Rasa	15	Co2
2.1	Aesthetics of ragas		
2.2	Raga and emotion		
2.3	Music Therapy- Application of ragas in music therapy		
3	Musical mnemonics and stone pillars	15	Co3
3.1	Signs and symbols used for notation		
3.2	Stone pillars		
4	Kathakalakshepam	15	Co4
4.1	Instruments used in Kathakalakshepam		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment, Written examinations
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Assessment Types	MODE OF ASSESSMENT			
		A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.		
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks
Very short answer type (answer in one or two sentence)	7	6	1	6
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Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	History of music- Modern period(T)					
Type of Course	DCE					
Course Code	MG7DCEMVL402					
Course Level	400-499					
Course Summary	Graduates of this course will emerge with a nuanced understanding of the contributions of musicians and scholars in the 20th century, a comprehensive grasp of trends and developments in music during this era, and proficiency in research methodology. The ability to apply these skills is demonstrated through the completion of a well-structured 20-page dissertation, showcasing the students' capacity for independent research, critical thinking, and scholarly analysis in the field of 20th-century music.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The student will understand the contributions of 20 th century musicians and their styles.	U	1
2	An understanding on the level of appreciation that the artists received over the period.	U	5
3	Understand the contributions of foreign scholars to Indian music	U	2
4	Understand the trends and developments in the 20 th century.	U	3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Contributions of the musicians of 20th century	20	Co1
1.1	Semmangudi Srinivasa iyer, Ariyakkudi Ramanuja Iyer, Chalakudi Narayana Swami,Chembai Vaidyanatha Bhagavathar, GN Balasubrahmaniam		
2	Contributions of foreign scholars	10	Co3
2.1	C.R Day, H.A Popley		
3	Trends and developments in music in the 20th century with reference.	20	Co4
3.1	Compositions, Concerts,books and journals,Music education, Research		
4	Musical honors and titles conferred on musicians	10	Co2
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, Lectures, Library works, Assignment,Written examinations			
Assessment Types	MODE OF ASSESSMENT			
	A)Continuous Comprehensive Assessment (CCA)- 30 Marks 1)Internal tests 2) Assignment.			
	B) Semester End examination considering the following criterias for evaluation- 70 marks- Duration- 2 Hrs			
Question Type	Total no of questions	No of questions to be answered	Marks for each questions	Total marks

Very short answer type (answer in one or two sentence)	7	6	1	6
short answer(not to exceed one paragraph)	10	7	2	14
Short essay (minimum one page)	6	4	5	20
Long essay	4	2	15	30
Total	27	19		70

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
3. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
5. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
6. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959

MGU-UGP (HONOURS)

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 4 The musical instruments of South India and Decan by CR Day
- 5 The Music of India by HA Popley



SEMESTER 8

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Krithi and Keerthanas(p)					
Type of Course	DCC					
Course Code	MG8DCCMVL400					
Course Level	400- 499					
Course Summary	This music course explores the compositions in Varjya and Vakra ragas, offering students a comprehensive understanding in the ragas. Delving into the compositions of the musical trinity—Tyagaraja, Muthuswami Dikshitar, and Syama Sastri—students will learn diverse musical styles and thematic richness. Through in-depth analysis and practice, participants will gain proficiency in rendering compositions that span a broad spectrum of emotions and technical intricacies. This course serves as a valuable journey into the diverse realms of Indian classical music, fostering a well-rounded appreciation for ragas and compositions crafted by the revered musical trinity.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Get knowledge in the Varjya and vakra ragas	U	1
2	Get musical ideas and it helps to develop creativity	C	10
3	Can evaluate the styles and differences of musical trinity and get the capability to do a comparative learning.	E	2

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Varjya, vakra and vivadi ragas		Co1
1.1	Panchama varjya ragas- any two - Lalitha, Sreeranjini, vasantha		
1.2	Audava- audava ragas - any two - bhoopalam, Varamu, Gambheeranatta		
1.3	Vakra ragas- any two-Adana, Surutti, Ananda bhairavi, Mukhari		
1.4	Vivadi ragas- any two- varali, ganamoorthi, Chandrajyothi		
2	Thyagaraja Compositions		Co2
2.1	Pancharathnam- Goula, Varali, Sriragam		
3	Deekshithar compositions		Co3
3.1	Dwijavanthi, Kamalamanohari, Amruthavarshini		
4	Syamasasthri compositions		Co3
4.1	Todi, Saveri		
5	Teacher's specific content		

MGU-UGP (HONOURS)

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)- 30 marks 1) Internal tests 2) Internal Practical examination 3) viva voce

	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Music concert(p)					
Type of Course	DCC					
Course Code	MG8DCCMVL401					
Course Level	400-499					
Course Summary	This course offers a unique and immersive experience through a 90-minute music concert, providing students with a comprehensive understanding of the artistic dimensions of live musical performances. The concert serves as a practical application of the lessons learned throughout the course. By attending this concert, students gain valuable insights into the nuances of musical expression, and performance techniques. Ultimately this can be treated as an arangetam for the students.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	This is the application of the item varnam studied in previous semesters	A	1
2	This is the application of the items minor or simple krithis studied in previous semesters with manodharma sangeetham.	A	2
3	This is the main item of the concert and the student will be able to perform this item as the aim of the program.	A	10

4	Students present a ragam, tanam, pallavi in the concert and it is a high degree of performance and creativity.	A	10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Play an Aditalam/ Atatala varnam in two degree speed	15	Co1
2	A minor krithi with short raga alapanam and kalpana swaram	20	Co2
2.1	A composition in madhyama or drutha kalam		
3	A main composition with elaborate ragaalpanam, Niraval and kalpana swaram along with a thaniyavarthanam	25	Co3
3.1	A druthakala composition		
4	A ragam thanam pallavi with detailed raga alapanam, thanam, niraval, kalpana swaram, ragamalika swaram and trikalam of pallavi	15	Co4
4.1	A bhajan/padam/javali/tirupugazh/Kavatichindu		
4.2	Thillana		
4.4	Mangalam		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Keerthanas with Manodharmam I					
Type of Course	DCE					
Course Code	MG8DCEMVL400					
Course Level	400-499					
Course Summary	Upon completing the course, participants will demonstrate a profound mastery of Todi, Shankarabharanam, Panthuvrali, and Kamboji ragas. Through the study of four distinct compositions in each raga, students will showcase their ability and knowledge in these ragas and complexities inherent in these musical frameworks. The course empowers individuals to apply their knowledge creatively, fostering a deep connection with the essence of Indian classical music and enabling them to contribute to the continued evolution of this rich musical tradition					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					75

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the raga and its usage in different occasions and by different composers in detail. It may help to improve practical knowledge.	U	1
2	It can be applied in their concerts or when they compose a new music piece.	A	2
3	Can improve creativity by studying more compositions in the same ragas.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Keerthanas and manodharmam in Todi	20	Co1
1.1	Sreekrishnam bhajamanasa- Aditalam- Deekshitar		
1.2	Kaddanuvari- Aditalam- Thyagaraja		
1.3	Karthikeya gangeya- Aditalam- Papanasam Sivan		
2	Keerthanas and manodharmam in Sankarabharanam	20	Co2
2.1	Endukku peddala- Aditalam- Thyagaraja		
2.2	Akshayalingavibho- Misrachapu- Deekshithar		
2.3	Devi Jaga Janani- Aditalam- Swathithirunal		
3	Keerthanas and manodharmam in Panthuvrali	20	Co3
3.1	Raghuvara- Adi-Thyagaraja		
3.2	Ramanatham bhajeham- Roopakam- Deekshithar		
3.3	Sivanandakamavardhini- Misrachappu- GNB		
4	Keerthanas and manodharmam in Kamboji	15	Co3
4.1	Orangasayi- Adi- Thyagaraja		
4.2	Kailasanathena samrakshithoham – Misrachappu- Deekshithar		
4.3	Majanaki - Adi- Thyagaraja		
5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks 1)Internal tests 2) Internal Practical examination 3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

- 1) South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
- 2) Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
- 3) Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 4) Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 5) Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
- 6) Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
- 7) Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
- 8) Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

Syllabus

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Keerthanas with Manodharmam II(p)					
Type of Course	DCC					
Course Code	MG8DCEMVL401					
Course Level	400-499					
Course Summary	Upon completing the course, participants will demonstrate a profound mastery of Kharaharapriya, poorvikalyani, Bhairavi, and Reethigoula ragas. Through the study of four distinct compositions in each raga, students will showcase their ability and knowledge in these ragas and complexities inherent in these musical frameworks. The course empowers individuals to apply their knowledge creatively, fostering a deep connection with the essence of Indian classical music and enabling them to contribute to the continued evolution of this rich musical tradition					
Semester	8		Credits		4	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
			3	1		
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the raga and its usage in different occasions and by different composers in detail. It may help to improve practical knowledge.	U	1
2	It can be applied in various concerts and when they compose a new music piece.	A	2
3	Can improve creativity by studying more compositions in the same ragas.	C	10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Keerthanas and manodharmam in Kharaharapriya	20	Co1
1.1	Chakkniraja- Aditalam- Thyagaraja		
1.2	Rama nee samanamevaru – Roopakam-Thyagaraja		
1.3	Mithri bhagyamu- Aditalam- Thyagaraja		
2	Keerthanas and manodharmam in Poorvikalyani	20	Co3
2.1	Menakshi memudam- Aditalam- Deekshithar		
2.2	Padmavathi ramanam- Aditalam-Oothukad		
2.3	Jnana mo saka rada- Roopakam- Thyagaraja		
3	Keerthanas and manodharmam in Bhairavi	20	Co1
3.1	Lalithe sri pravrdhe - Adi-Thyagaraja		
3.2	Balagopalam- Adi- Deekshithar		
3.3	Upacharamu jesi - Roopakam- Thyagaraja		
4	Keerthanas and manodharmam in Reethigowla	15	Co2
4.1	Dwaithamu sughama - Adi- Thyagaraja		
4.2	Janani ninu vina- Misrachappu- Subbaraya sasthri		
4.3	Ragarathna malikache- Adi- Thyagaraja		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests	
	2) Internal Practical examination	
	3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

9. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
10. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
11. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
12. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
13. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
14. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
15. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
16. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA (Hons) Music - Violin					
Course Name	Keerthanas with Manodharmam III(p)					
Type of Course	DCE					
Course Code	MG8DCEMVL402					
Course Level	400-499					
Course Summary	Upon completing the course, participants will demonstrate a profound mastery of Madhyamavathi, shanmukhapriya, kappi, and Hindolam ragas. Through the study of four distinct compositions in each raga, students will showcase their ability and knowledge in these ragas and complexities inherent in these musical frameworks. The course empowers individuals to apply their knowledge creatively, fostering a deep connection with the essence of Indian classical music and enabling them to contribute to the continued evolution of this rich musical tradition					
Semester	8		Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the raga and its usage in different occasions and by different composers in detail. It helps to improve practical knowledge.	U	1
2	It can be applied in various concerts and when they compose a new music piece.	A	4
3	Can improve creativity by studying more compositions in the same ragas.	C	2

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
1	Keerthanas and manodharmam in Madhyamavathi	20	Co1
1.1	Ramakathasudha- Adi- Thyagaraja		
1.2	Palimsu kamashi- Adi- shyamasasthri		
1.3	Karpakame- adi- Papanasam sivan		
2	Keerthanas and manodharmam in Shanmukhapriya	15	Co1
2.1	Marivere dikkevarayya- adi- pattanam subrahmania iyer		
2.2	Mamava karunaya- misrachapu- swathithirunal		
2.3	Parvathinayakane- adi- Papanasam sivan		
3	Keerthanas and manodharmam in Kappi	20	Co2
3.1	Inda soukhya –adi- Thyagaraja		
3.2	Viharamanasa – Misrachappu- Swathithirunal		
3.3	Jagadodharana- adi- Purandaradasar		
4	Keerthanas and manodharmam in Hindolam	20	Co3
4.1	Maa ramanan- adi- papanasam sivan		
4.2	Padmanabha pahi- adi- swathithirunal		
4.3	Ramanukku mannan mudi- Adi- Arunachala kavi		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interaction with learners, tutorials, practical classes, Library works, Assignment, Practice sessions and practical presentations.
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA)- 30 marks	
	1) Internal tests	
	2) Internal Practical examination	
	3) viva voce	
	B. Semester End practical internal examination considering the following criterias and their marks for evaluation.	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Bowing	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

17. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
18. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
19. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
20. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
21. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
22. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
23. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
24. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

PRJ - PROJECT

Course Code	:	MG8PRJMV400
Course Level	:	400-499
Credits	:	12
Mode of ESE	:	Evaluation of Project and Viva Voce
Pre-Requisites	:	Research Aptitude

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		12			40	160	200

Prepare a Project as given in the following format

Pages

Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D

The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

Order & Content

- Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable to sign in person, submissions with digital signatures may be permitted

- C. Abstract of no more than 250 words
- D. Acknowledgments
- E. Table of contents, with page references for section headings

Text

a. Introduction

- b. **Literature review** - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.
- c. **Main body**, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

Results and Discussion

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out unambiguously.

Findings, Conclusions and Recommendations

Conclusions are to be drawn with reference to the previously stated objectives of the project. This should highlight the major results.

Syllabus

Appendices

Appendices may be provided to give supplementary information, which is included in the main text may serve as a distraction and cloud the central theme.

Bibliography or List of References

The listing of references should be typed below the heading "REFERENCES" in the order in which they appear in the work.

Margins

All margins, including left and right, top and bottom, must be one inch

Spacing

One and a half or double spacing is required in the main body of the dissertation except where conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

ASSESSMENT RUBRICS

Marks	
End Semester Evaluation	140
Preliminary pages & Introduction	20
Quality of Presentation	20
Content	30
Literature review	20
Results or Analysis	20
Methodology	10
Bibliography	10
Viva	30
Continuous Comprehensive Assessment (CCA)	60
Credibility	10
Relevance of the study	10
Reflection writing assignments	20
Seminar presentation	20